

Mark Scheme (Results)

Summer 2008

GCE

GCE English Language and Literature
(6381/01)

SECTION A: UNPREPARED COMMENTARY

This section targets Assessment Objectives AO3i and AO5 and also assesses AO1 and AO2i.

Answer Question 1.

Read Text A and Text B carefully. Text A is a transcript of the questions and answers section at the end of a lecture. Text B is taken from a speech.

Making use of the information provided and your knowledge of language and literature:

- comment on the most significant language features in each text
- show how speech in each text reveals the attitudes and values of the speakers
- explore how some features of Text B show that it was written to be delivered as a speech.

A03i This AO has a double weighting and assesses the ability to apply relevant literary and linguistic frameworks to the two texts. Expect answers to employ both literary and linguistic strategies. Reward relevant, informed reading, demonstrating integrated language/literature understanding. Lower band responses may be limited in scope, typically describing the content and general effects of the texts. Higher band candidates should be able to comment in detail on the features of each. Features discussed could include the following:

Features of authentic speech

These should be explained and explored as part of the genre and context of each text. Text A probably contains semi-prepared and spontaneous speech. Look for appreciation that non-fluency features appear more frequently in some parts of the extract with related comment, for example where a speaker gains more confidence:

- ellipsis
- non-standard grammar
- false starts/repairs
- voiced pauses
- fillers

Although crafted, B does contain some features which are related to its spoken context – references to audience, deixis, adverbials of time.

Roles and relationships

The conversation in Text A is clearly directed by the teacher and speakers take formal turns as they are invited to speak or follow the conventional structure of adjacency pairs to be expected in the situation. There is evidence of mutual respect with speakers hedging or modifying utterances which they may be concerned could cause offence ('to be honest right', 'I mean') and reformulation of the addressee's speech ('and why should you care about that if you aren't going to be here'). In Text B, the speaker makes a number of references to his audience and their position, and also uses self-deprecation to establish a relationship with his audience.

Lexis and grammar in A

- use of pronouns – for example, first person plural use by lecturer to refer to 'our race' and similar; lecturer's shift in term of address/pronoun use in lines 16 and 24.
- mainly common pool lexis; little or no colloquial lexis; perhaps some more sophisticated lexis from lecturer ('moral obligation').
- many complete, standard English constructions reflecting formality of situation.
- prevalence of intensifier (and sometimes filler) 'really', possible idiolectal feature
- polysyndeton in lecturer's long reply in lines 12-16

in B

- pronoun use – including impersonal 'one'
- even more formal register – lexis, complex sentence structures
- subject specific lexis
- embedded quotation
- some figurative language ('peak...deflate', 'impenetrable obstacles of obstinacy and prejudice')
- adverbials of time

- deictic references
- rhetorical questions

AO5 Lower band responses may identify some straightforward attitudes in the texts and tend to respond to content rather than language. Higher band responses should explore the techniques or features through which attitudes and values are conveyed and may explore more subtle attitudes and values. In Text A, the attitude of the lecturer towards the environment is clear, but look for discussion of how that attitude is reflected in language – such as how the repetition of ‘know more’ and the conjunction ‘and’ in lines 14-15 conveys conviction. The attitude of Student 1 may be considered to contrast in attitude (look for comment on the effect of ‘whatever’ in line 3, for example) but candidates may consider the attitude to be more complex than simple antipathy – perhaps one of intellectual curiosity. The attitude of the speakers towards one another is relevant too. In Text B, the Prince of Wales is self-deprecating, understating the value of the speech itself, but begins to adopt a more passionate tone as he turns to the issue of ‘people’ and how they have obstructed the conservation movement.

AO1 Candidates should show at least a general understanding of genre and context: Text A is a formal question and answer/discussion with elements of spontaneous conversation; Text B is a public speech delivered in a formal context to a specific audience. Lower band responses may demonstrate competent understanding of the content of each text, make some use of appropriate terminology of the type used in this mark scheme and write with some coherence and consistency. Higher band responses should use terminology with discrimination, demonstrate sustained understanding of each text, and write accurately and fluently.

AO2i Candidates are required to demonstrate appreciation of variation in meaning and form. Candidates should show awareness of how each text is constructed and the effects of features. Lower band responses may offer a limited range of points and may tend to focus to an unhelpful extent upon one text or one approach. Higher band responses should analyse a variety of features of the texts, discussing effects in detail. Look for understanding of the features of Text B which are attributable to its written mode for a spoken context: deixis, terms of address, reference to context and audience, structure, discourse markers, adverbials of time.

(Total 50 marks)

TOTAL FOR SECTION A: 50 MARKS

SECTION B: PRE-1900 DRAMA

This section targets Assessment Objective AO3i and also assesses AO2i.

Answer ONE question from this section.

Candidates are reminded that in this section they are expected to make use of both language and literary approaches in their answers to these questions.

2. SHAKESPEARE: *Henry V*

Either:

- (a) Read the extracts on page 6 of the insert.

Drawing upon your knowledge of Shakespeare's verbal and dramatic techniques and using the following extract as your starting point, consider the view that Shakespeare presents Henry as a skilful manipulator throughout the play.

AO3i The question should enable candidates to adopt literary and linguistic approaches in response to the whole play as well as the given extract. Lower band answers may be limited in scope, typically describing the content and general effect of the extract or picking out some features of the extract without much reference to the view of Henry expressed in the question. Higher band answers should comment on the language and dramatic effects of the extract, exploring in some detail how Henry addresses and manipulates his audience, and demonstrate critical awareness of other relevant material, such as Henry's treatment of Scroop et al, his old friends, Katherine, or his manipulation of audience in other set speeches.

AO2i Lower band responses may offer a limited range of points of analysis on the extract, tending to describe rather than analyse and making limited reference to other relevant material. Points made may lack convincing exemplification. Higher band responses should analyse a variety of features of the extract and other relevant material, discussing effects in some detail. Comments on the extract might identify and discuss some of the following:

- the terms of address employed throughout, particularly references to different social strata ('friends', 'noble', 'grosser', 'yeomen')
- use of the imperative
- patriotic references
- imagery – contrasting 'noble' man with natural forces
- rhetorical features: repetition, syntactical patterning, antithesis.

(Total 50 marks)

2. SHAKESPEARE: *Henry V*

Or:

- (b) Explore some of the ways in which Shakespeare uses language and dramatic techniques to create a range of characters of different social status. You should consider **at least three** characters in your answer.

AO3i The question invites a response to the range of characters in the play and should enable candidates to engage in literary and linguistic analysis. Lower band responses may provide general character profiles with only general regard to the issue of social status. These responses are also likely to lack detail in analysis. Higher band responses should discuss in some detail how characters are established through language and dramatic techniques and how some sense of difference is thereby conveyed. Candidates may find the extract provided for question 2(a) useful in that it is underpinned by an awareness of the differences in social status between the speaker and audience (and it is of course followed by Bardolph's parody). Exploration of the language of the lower status soldiers is likely to be useful, for example the Pistol interlude at Agincourt contrasts with the diplomatic exchanges at court level. However, there is a wide range of potential material – wherever Henry interacts with others, there is a sense of difference in status: addressing Scroop, descending to the level of his troops before Agincourt, wooing Katherine. Whereas lower band answers may rely heavily upon a general literary approach, or lack exemplification of language features of speech, higher band answers should adopt literary and linguistic approaches with some confidence.

AO2i Lower band responses may discuss a very limited range of characters and tend to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features which are used to convey a sense of status. Reward responses which are able to provide detailed examples of how language reflects status.

(Total 50 marks)

3. SHAKESPEARE: *Much Ado About Nothing*

Either:

- (a) Read the extract on page 5 of the insert.

Explore how Shakespeare uses language and dramatic techniques to present Benedick's attitude towards love in this passage and elsewhere in the play.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extract provided and to other relevant features of the whole play. Lower band answers may be limited in scope, typically describing the content of the extract. Higher band answers should comment on the irony of the timing of the speech – immediately before Benedick's gulling - and explore in some detail how his scornful attitude is conveyed in this speech and elsewhere, before changing hereafter. Candidates may contrast his prose here with his immediate reactions to the gulling, his sympathetic attitude towards Hero later in the play, his refusal to join in with the male banter at which he once excelled and his singing of 'The God of Love' and writing of the 'halting sonnet' in Act V. Reward responses which question the reliability of Benedick's early professions of scorn (he was 'a professed tyrant') and reflect upon the sense of him adopting a posture or persona in the first half of the play.

AO2i Lower band responses may discuss a limited range of features of Benedick's speech here and elsewhere, tending to describe the nature of his relationship with Beatrice rather than analyse his attitude to love in detail. Higher band responses should analyse a variety of literary and linguistic features of his speech and behaviour. Points made about the extract might include:

- emphatic language, including intensifiers, auxiliary 'do'
- the language of argument: complex sentences, discourse markers
- antithesis ('drum and fife' ... 'tabor and pipe'; 'ten mile' ... 'ten nights')
- hyperbole, extended metaphor ('a very fantastical banquet')
- sequence of syntactically patterned clauses.

(Total 50 marks)

3. SHAKESPEARE: *Much Ado About Nothing*

Or:

- (b) ‘All the relationships in Messina – whether between friends, relatives or lovers – are fragile.’

In the light of this comment, explore Shakespeare’s verbal and dramatic methods for presenting some of the relationships in the play. You should consider **at least two** relationships in your answer.

AO3i Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing (rather than analysing) relationships without conveying much appreciation of any linguistic or thematic links between them. Higher band answers should comment on how Shakespeare’s language conveys different relationships to the audience and seek to make connections between those relationships, drawing conclusions about the relationships of the play as a whole. The degree to which the question is addressed is likely to be a discriminating factor. Candidates may comment upon the nature of the relationships between the soldiers, between Beatrice and Benedick, between Claudio and Hero, between Leonato and Hero; perhaps contrasting those with the strength of the support Beatrice gives Hero.

AO2i Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general (perhaps lacking exemplification) rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of relationships, but look for detailed knowledge of how those relationships are constructed too.

(Total 50 marks)

4. WILDE: *The Importance of Being Earnest*

Either:

- (a) Read the extracts on page 6 of the insert.

Gwendolen says, ‘Algy, you always adopt a strictly immoral attitude towards life.’

Using the extracts as a starting point, explore some of Wilde’s verbal and dramatic methods for creating comedy out of characters’ attitudes towards morality.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extracts provided and to the whole play. Lower band answers may be limited in scope, typically describing the content of the extracts. Higher band answers should comment in detail on how Wilde uses language and situation to create comedy out of characters’ attitudes in these extracts and throughout the play. Higher band responses are more likely to base their points within an understanding of the social/historical context and satirical purpose of the play. In extract (i), the comedy is an early example of the reversal of the audience’s expectations, as Algernon’s view that the lower classes should be morally responsible is an implicit concession that the upper classes are not, and reverses the tenet that the upper classes should set an example to the rest of society. Candidates should be able to provide other examples of characters subverting conventional views on morality, particularly concerning marriage. In extract (ii), it is comic that the only character in the play prone to making conventional moral judgments about others, Miss Prism, stands accused of having a child out of wedlock, thereby breaching one of the ultimate Victorian taboos. There is also comedy through parody here: the theatrical reaction of Jack is an exaggerated ‘moral’ response to the situation. The lack of sincerity is underlined by the sudden switch of tone as he turns to Lady Bracknell.

AO2i Lower band responses may tend to offer a limited range of points about the extracts, describing their context and content. Higher band responses should analyse in some detail a variety of features of language and situation in the extracts and elsewhere in the play. Comments on the extracts might discuss some of the following:

- Algernon’s views on Lane are based on very little evidence and his dismissive tone and sweeping generalisation reveal more about his own values than those of the ‘lower orders’
- conversational, upper class sociolect (‘Really...what on earth...absolutely’)
- stage directions parody melodrama– Jack is ‘pathetic’, Miss Prism ‘recoiling’, ‘indignant’
- Jack’s biblical language of forgiveness, echoing Miss Prism’s language earlier
- exaggerated politeness of Jack’s question to Lady Bracknell.

(Total 50 marks)

4. **WILDE:** *The Importance of Being Earnest*

Or:

- (b) Considering Wilde's use of language, characterisation and plot, discuss some of the ways in which the play could be said to be 'realistic' or 'unrealistic'.

AO3i The question requires candidates to adopt literary and linguistic approaches to the whole play, focusing upon language, characterisation and plot. Lower band answers may be limited in scope, perhaps being reliant on plot rather than language or characterisation issues. Higher band answers should comment in some detail on language, plot and characterisation. With regard to plot, look for awareness of the neat structure, ridiculous coincidences and lack of reliance on 'realistic' causation. Candidates may discuss ways in which the characters lack psychological depth. Consideration of the realism of the language may focus upon the absence of non-fluency features, the prevalence of elaborate wit, particularly epigrammatical wit, with sophisticated syntactical patterning and latinate lexis, and other highly rhetorical and literary features. Look for appreciation of the genre and purpose of the play and reward responses which recognise that the play does not in many ways seek to be 'realistic'. Reward responses which demonstrate awareness of the ways in which the play does embody or reflect attitudes, behaviour and rituals of the late Victorian period.

AO2i Lower band responses may explore a limited number of features of the play, tend towards the general rather than the specific and describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which cover all three prompts, but look for comment on the precise effects of language variation too.

(Total 50 marks)

5. IBSEN: *A Doll's House*

Either:

- (a) Read the extract on page 7 of the insert.

Using the language of this extract as a starting point, explore Ibsen's verbal and dramatic methods for presenting the causes of the failure in the relationship between Nora and Torvald Helmer in the play.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extract provided and to the whole play. Lower band answers may be limited in scope, typically describing the content of the extract and otherwise being heavily reliant upon reference to the plot of the play. Higher band answers should comment in detail on how the extract demonstrates the problems within the marriage, select material from elsewhere which is relevant to the question and shape a response. Higher band responses are also more likely to base their response within an understanding of the social/historical context, commenting upon the play's reflection of a patriarchal society. In the extract, Helmer's fantasy suggests a marriage based upon pretence, controlled by him and with his sexual gratification as its purpose. Reward responses which recognise that Nora's next response is curt rejection ('Leave me, Torvald! Get away from me! I don't want all this.') and perhaps her first explicit contradiction of his will in the play. With regard to the extract and other material, reward responses which focus upon the methods Ibsen employs to present the reasons for the failure of the marriage: the language of each partner, staging and other dramatic techniques.

AO2i Lower band responses may offer a limited range of points about the extract, relying upon description of the broad context and content. Higher band responses should analyse in some detail a variety of features of the extract and elsewhere in the play. Comments on the extract might discuss some of the following:

- Helmer's rhetorical questions – suggest a lack of meaningful dialogue between them
- his possessive pronouns, modifiers and diminutives
- the emphasis upon deceit/pretence
- his focus upon Nora's physical appearance
- the violence of 'seized... dragged'
- Nora's repetition of 'yes' to suggest frustration, irritation.

(Total 50 marks)

5. IBSEN: *A Doll's House*

Or:

- (b) Explore some of the ways in which Ibsen uses variation in the language of the play to create a range of contrasting characters and views.

AO3i Candidates are required to adopt linguistic ('variation in the language') and literary ('create contrasts between characters and their views') approaches to the play. Lower band answers may be limited in scope, typically describing some of the language of a limited number of characters without much shaping of points around the concept of 'contrast'. Higher band answers should comment on language in some detail and link features to effects which create contrasts, conveying a convincing sense of Ibsen's thematic purpose in establishing contrasts (which should emerge from the question's prompt on 'views'). The question is relatively open and, although candidates are most likely to discuss the contrast in speech between Nora and Helmer, they may find contrasts elsewhere: Nora in particular contrasts by turns with Christine Linde's laconic, detached expression, Rank's abstract, clichéd idioms and extended metaphor and Krogstad's bitter and legalistic rhetoric. Look for speech styles being linked to contrasting views – on marriage and other relationships, the treatment of women, money, or 'life' in general.

AO2i The question contains an explicit direction to consider variation in language in the play. Lower band responses may discuss a limited range of language varieties and tend to describe the general effects of speech rather than analyse in detail. Higher band responses should analyse a variety of linguistic features and literary effects. Reward under this AO, too, consideration of a range of speech styles within the play.

(Total 50 marks)

6. BEHN: *The Rover*

Either:

- (a) Read the extracts on page 8 of the insert.

Using the language of the extracts as a starting point, explore the presentation of friendship between male characters in the play.

AO3i The question requires candidates to adopt literary and linguistic approaches to the presentation of friendship between male characters in the play. The Englishmen are likely to attract the most comment and are the subject of the two extracts provided. Lower band answers may be limited in scope, typically describing the content of the extracts and some of the plot of the play. Higher band answers should comment on the language and situation of the extracts in some detail. The extracts focus upon a key dilemma thrown up by the play - whilst the mutual respect and camaraderie are infectious, these men also have the capacity to rape and pillage and their dual standards about women are highlighted when the threat of violence is directed at Florinda – Belvile’s potential partner. The extracts contrast in tone, although Willmore tries to maintain the jocular banter and even suggests that any apologies are due to him. Reward responses which link these passages to relevant themes of the play, for example attitudes about women or male honour (between friends, in relationships).

AO2i Lower band responses may discuss a limited range of features of the extracts or make very limited reference to the extracts or any other relevant features or material. Higher band responses should analyse a variety of literary and linguistic features of the play’s presentation of male friendship, discussing effects in some detail. Relevant points on the extract might include:

extract (i)

- informality of discourse
- exclamation, oaths
- terms of address – diminutives, nicknames, adjectives
- deictic references to show familiarity (‘the prince’)
- playful, witty tone

extract (ii)

- competitive male banter
- oaths, curses
- contrasting terms of address
- syntactic parallelism.

(Total 50 marks)

6. BEHN: *The Rover*

Or:

(b) Explore Behn's verbal and dramatic methods for presenting ideas about honour in the play.

AO3i Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing how elements of the plot involve questions of honour. Higher band answers should comment on how the concept of honour is raised in different forms and draw connections between characters, themes, verbal and dramatic features to shape a response to the question. Don Pedro seeks to uphold the honour of the family by securing an appropriate marriage for his sister; honour for men amongst men is won through promiscuity, revelry, prowess at the duel and in not being cheated a la Blunt (the extracts provided for question 6(a) may be useful here), whereas honour for women is shown to be traditionally located in the virtues of chastity in the nunnery or faithful marriage within higher society. Candidates may suggest that Behn seeks to redraw these boundaries by questioning them and presenting the audience with alternative values – wit, intelligence, supportive relationships – and characters who defy stereotypes (Hellena, Angellica).

AO2i Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general (perhaps lacking exemplification) rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of features of the play – for example a range of characters - but look for detail in analysis too.

(Total 50 marks)

7. PINERO: *Trelawny of the “Wells”*

Either:

- (a) Read the extract on page 9 of the insert.

How does Pinero create comedy out of the refusal of characters to change their views in this extract and elsewhere in the play? You should refer to verbal and dramatic features and comment upon the purpose of the comedy.

AO3i The question requires candidates to adopt literary and linguistic approaches to the extract and other relevant aspects of the play. Lower band answers may be limited in scope, typically describing the content of the extract and providing some character profiling. Higher band answers should comment in some detail upon the verbal and dramatic techniques employed here and in relevant places elsewhere. In the extract, the polite reasonableness of Tom is contrasted with the childish histrionics of Sir William and comment is most likely to focus upon Sir William and Lady Trafalgar elsewhere in the play (although comment upon the anachronistic Telfers, for example, would be appropriate). The Gowers’ stubborn adherence to traditional values is the source of humour, particularly in Act II, where their dusty world is contrasted with the grace and energy of the actors, and in the scene where Sir William is confronted by Avonia about his attitudes. Reward responses which address the issue of the significance of this comedy, linking it to Pinero’s theatrical and thematic concerns.

AO2i Lower band responses may discuss a limited range of features of the extracts or make very limited reference to the extract or any other relevant features or material. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in some detail. Relevant points on the extract might include:

- Sir William’s reference to ‘decency’, reflecting obsession with decorum
- term of address ‘these people’ – utter refusal to recognise worth
- melodramatic stage directions
- sarcastic tone and questioning of the value and status of the actor
- minor sentences and repetition of single words, contrasted with politeness and formality of Tom’s contributions
- bathos – William appears to concede some ground, allowing a visit to Aunt Trafalgar, before returning to his childish position.

(Total 50 marks)

7. PINERO: *Trelawny of the “Wells”*

Or:

- (b) In the light of Pinero’s verbal and dramatic methods for the presentation of characters in the play, consider whether the audience is encouraged to feel sympathy for female Victorian actors.

AO3i Candidates are required to adopt linguistic and literary approaches to the play. Lower band answers may be limited in scope, typically describing the character of Rose and some features of the plot of the play. Higher band answers should comment in some detail upon the presentation of the relevant female characters, demonstrating a grasp of verbal and dramatic features of the play. Candidates are likely to focus upon the ways in which we are encouraged to sympathise with their lot – the contrast with the Gowers, Avonia’s dignified contradiction of Sir William in Act III, for example – they may detect some ambivalence in the depiction of the lot of the female actor. Rose is presented as the graceful heroine, but Avonia, Imogen and Mrs Telfer are perhaps less sympathetically portrayed. The audience is made aware of their hard work and poverty, but we are also encouraged to see them as hired hands of an outmoded theatre, lacking Rose’s class.

AO2i Lower band responses may explore a limited number of verbal and dramatic features of the play and tend towards the general rather than the specific - to describe rather than analyse. Higher band responses should analyse a variety of literary and linguistic features of the play, discussing effects in detail. Reward responses which are able to make relevant points about a range of features of the play – for example, considering a range of female characters - but look for detail in analysis too.

(Total 50 marks)

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

END

Assessment Objectives for Unit 1

	Sections A and B	Section A	Section A	Sections A and B
Bands/ Marks	AO3i respond to and analyse texts, using literary and linguistic concepts and approaches	AO5 identify and consider the ways attitudes and values are created and conveyed in speech and writing	AO1 communicate clearly the knowledge, understanding and insights gained from a combined study of literary and linguistic study, using appropriate terminology and accurate written expression	AO2i in responding to literary and non-literary texts, distinguish, describe and interpret variation in meaning and form
Band 1 1-10	<ul style="list-style-type: none"> show evidence of reading mainly for surface meanings demonstrate only a bare knowledge of literary and/or linguistic frameworks and perspectives be characterised by descriptive treatment of texts, spoken and/or written 	<ul style="list-style-type: none"> show minimal awareness of tone and value in spoken and written language make little attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate a limited knowledge of literary and linguistic study make limited but sometimes inappropriate use of core technical vocabulary have generally clear expression but noticeable lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify a limited number of literary and linguistic features describe some examples of difference in meaning and form
Band 2 11-20	<ul style="list-style-type: none"> show some awareness that different levels of meaning inhere in texts make limited use of both literary and/or linguistic frameworks write about texts from a predominantly descriptive viewpoint 	<ul style="list-style-type: none"> show some awareness of tone and value in spoken and written language make a limited attempt to identify techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> indicate some knowledge of literary and linguistic study make some appropriate use of core technical vocabulary have generally clear expression but occasional lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> identify some literary and linguistic features describe a variety of differences in meaning and form
Band 3 21-30	<ul style="list-style-type: none"> respond to texts as multidimensional in meaning deploy both literary and linguistic frameworks in their responses to all texts discuss most texts from a critical viewpoint 	<ul style="list-style-type: none"> identify some clear and relevant examples of tone and value in spoken and written language make some attempt to identify and discuss techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> show competent knowledge and understanding of literary and linguistic study make appropriate use of core technical vocabulary have generally clear expression and few lapses in spelling, punctuation and grammar 	<ul style="list-style-type: none"> distinguish between some literary and linguistic features explain some of the effects produced by variations in meaning and form
Band 4 31-40	<ul style="list-style-type: none"> differentiate clearly between spoken and written texts in the production of meaning distinguish between literary and linguistic frameworks when responding to texts adopt a consistently critical and detailed stance towards texts 	<ul style="list-style-type: none"> describe in some detail a variety of tones and values in spoken and/or written language show some knowledge of different techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate proficient knowledge and understanding of combined literary and linguistic study make appropriate and effective use of terminology have generally clear and technically accurate expression 	<ul style="list-style-type: none"> analyse a variety of literary and linguistic features discuss in detail some of the effects produced by variations in meaning and form
Band 5 41-50	<ul style="list-style-type: none"> show discrimination and sensitivity in the range of their critical responses to different types of text apply literary and linguistic frameworks in detail when responding to and analysing texts exhibit incisiveness and insight as well as critical ability 	<ul style="list-style-type: none"> demonstrate a confident and accurate understanding of tone and value in spoken and/or written language discuss in detail a wide range of techniques for representing spoken and/or written points of view 	<ul style="list-style-type: none"> demonstrate sustained knowledge, understanding and insight into literary and linguistic study make discriminating and pertinent use of terminology have well-controlled, clear and technically accurate expression 	<ul style="list-style-type: none"> examine an extensive range of literary and linguistic features explain the impact of variations in meaning and form on the interpretation of literary and non-literary texts

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