

English Language and Literature

Advanced Subsidiary GCE

Unit **F671**: Speaking Voices

Mark Scheme for January 2013

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All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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Annotations

Annotation	Meaning
	Soundly understood
	Only partly understood
	Unclear or undeveloped point
	Explanation omitted
	Not understood/Factually incorrect
	Significant amount of material that does not answer the question
	Wider knowledge and understanding
	Clearly/succinctly expressed
	Repetition
	Relevant point
	Developed point
	Logical point but based on mis-reading
	Questionable/illogical line of argument
	Vague/imprecise

Subject-specific Marking Instructions

Candidates answer one question from Section A and one question from Section B.

Assessment Objectives AO1, AO2 and AO3 are addressed in both sections. (AO4 coursework only) AO2 is dominant [20 marks] in Section A, AO3 [20 marks] in Section B. AO1 is equally weighted [5 marks] in all questions.

Awarding Marks

- (i) Each question is worth 30 marks.
- (ii) For each answer, award a single overall mark out of 30, following this procedure:
- refer to the **Question-Specific Notes on the Task** for descriptions of levels of discussion and likely content
 - using 'best fit', make a holistic judgement to locate the answer in the appropriate mark band: regardless of any perceived deficiencies for particular AOs, how well does the candidate address the question?
 - to place the answer precisely within the band and to determine the appropriate mark out of 30, consider the relevant AOs
 - bearing in mind the weighting of the AOs, place the answer within the band and award the appropriate mark out of 30.

Mark positively. Use the lowest mark in the band only if the answer is borderline/doubtful. Use the full range of marks, particularly at the top and bottom ends of the mark range.

- (iii) When the complete script has been marked:
- if necessary, follow the instructions concerning rubric infringements
 - add together the marks for the two answers, to arrive at the total mark for the script.

Rubric Infringement

Candidates may infringe the rubric in one of the following ways:

- only answering one question;
- answering two questions from Section A or two from Section B;
- answering more than two questions.

If a candidate has written three or more answers, mark all answers and award the highest mark achieved in each Section of the paper.

THE QUESTION-SPECIFIC NOTES ON THE TASK on pages 3 to 14 provide an indication of what candidates are likely to cover in terms of AO1, AO2 and AO3. The Notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

BAND DESCRIPTORS FOR BOTH SECTIONS FOLLOW ON PAGES 16–17.

Question		Answer	Marks	Guidance
				Content
				Levels of response
1		<p>Candidates will readily see the ‘noisy neighbours’/‘consideration for others’ connection between the passages, and may want to comment on how Jess’s mother behaves towards neighbours elsewhere in the novel. They may comment on the relatively ‘normal’ attitudes expressed by Carl and Nina, and contrast these with the uncompromising stance of <i>the Faithful</i> with <i>their joyful noises</i>.</p> <p>The contemporary and ‘everyday’ context of Passage A makes an obvious contrast with the very particular fortnight-in-Blackpool context of tent missions and outings from <i>the British Rope Factory in bloody Wakefield</i>.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: symmetric/co-operative conversation; turn-taking; adjacency pairs and latching; topic loops; overlaps and interruptions; length and type of utterance; non-fluency features; direct speech and reporting verbs; narrative stance and point-of-view; variations in register; comedy and incongruity.</p>	30	<p>AO2 (20) Basic answers are likely to make assertions about differences between the conversations, such as the co-operative nature of exchange between Carl and Nina in Passage A and the confrontational nature of Passage B. They may identify simple features of interaction to support their comments, for example the frequency of back-channelling and agreement in Passage A or the early interruption (<i>‘The Lord strike you down,’ spat Mrs Rothwell</i>) in Passage B. More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the non-fluency features in the speakers’ utterances in Passage A, noting that Carl invites agreement from Nina through pauses, fillers and qualifications: <i>i can’t i can’t think that all that much goes through (.) you know (.) to be honest</i> how both Nina (<i>have we</i>) and May (<i>has she?</i>) use tag questions to invite agreement and express solidarity the mostly colloquial lexis (<i>bash on with me window</i>) used by Carl, with only occasional use of field-specific terms (<i>medium grade paper ... high frequency</i>) the variety of reporting verbs used by Winterson to convey mood and tone: <i>cried ... declared ... urged ... spat ... continued ... suggested</i> the ways in which comedy is constructed in Passage B and elsewhere in the novel by lexical and syntactical choices (<i>we praised far into the night</i>) and incongruous juxtapositions (<i>It wasn’t the Lord, it was five angry men from the boarding house nearby</i>)
				<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<ul style="list-style-type: none"> the use of detail in Passage B to convey paralinguistic features: <i>They had lanterns and a few bits of paper that they waved at me ... One of the others came forward poking his paper at her.</i> <p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. More developed answers are likely to appreciate more complex contextual factors, evaluating for example the effects of the variations in register in Passage B as the <i>five angry men</i> appeal to reason and the list of boarding house regulations, while May's 'authority' is Holy Writ tempered by northern dialect (<i>On the last day the dead will walk, and you'll be with goats.</i>)</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
2		<p>The obvious basic link between the passages is the idea of unfair dismissal, though the contexts are clearly different.</p> <p>In Passage A, it's a business/economic decision, and the appeals are to the law and common sense. In Passage B, Stevens makes explicit that <i>professional duty</i> is to take precedence over <i>our own foibles and sentiments</i>.</p> <p>Candidates will need to focus on the textual evidence in front of them rather than making assumptions about meaning and interaction purely from the circumstances. However, they may make reasonable inferences from the situations—such as the understanding that the trade union and government speakers in Passage A are there to <i>represent</i> as well as to <i>express</i> a point-of-view – and from their knowledge of Stevens and Miss Kenton from the rest of the novel.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting and topic-management; turn-taking and adjacency pairs; status/power/role/dominance;</p>	30	<p>AO2 (20) Basic answers are likely to comment on the formality of the exchanges in Passage B between Mr Stevens and Miss Kenton, and to make assertions about how this is replicated elsewhere in the novel. They may identify the combative nature of interaction in Passage A, perhaps noticing how both Sharan Borrow and Kevin Andrews use repetition to maintain their turn and hold the floor. More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the apparently-perfectly-fulfilled adjacency pairs typical of interaction between Mr Stevens and Miss Kenton, undermined (especially poignantly here?) by the former's refusal to respond honestly/spontaneously—as Miss Kenton says later 'Why, Mr. Stevens, why, why, why do you always have to <i>pretend</i>?' the formal and conventional ways in which Stevens attempts to close the conversation: <i>I would be grateful then, Miss Kenton, if ... I leave it entirely to yourself whether... Another busy day tomorrow ... Now really, I must bid you good night</i> specific linguistic and discoursal details of the overlaps in Passage A, for example the way in which Kevin Andrews use his repetition/topic loop of <i>under the laws</i> to contrast with and contradict Sharan Borrow's adverbial adjunct <i>at whim</i>. 	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
			fluency and non-fluency features; politeness strategies; interruptions and overlaps; length and types of utterance; conversational implicature; register and levels of formality; narrative point-of-view and irony.		<p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning.</p> <p>More developed answers are likely to evaluate more complex contextual factors, for example the control Stevens attempts to exert by setting the agenda and giving a series of very clear closing signals. This control is undermined not only by Stevens's own misgivings (<i>I was not unperturbed</i>) but also by Miss Kenton's reiterated disagreement (<i>I cannot quite believe my ears ... I am outraged ... I simply cannot believe it.</i>) The implicature from the utterance type (<i>I am warning you ... I am telling you ...</i>) is that she is giving Mr Stevens an ultimatum.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
3		<p>The obviously 'staged' nature of Passage A does not preclude features of 'normal' spoken language, though candidates should notice the low incidence of overlap and/or interruption. Passage B is typical of many episodes and exchanges in the novel: candidates should have no difficulty in finding other occasions when Paddy's parents fail to present a united front and behave in contrasting ways.</p> <p>AO1 (5) Appropriate approaches may involve the use of some or all of the following terminology and concepts: agenda-setting and topic management; politeness strategies and Face needs; role/status/dominance; adjacency pairs and turn-taking; fluency and non-fluency features; lexical choices; length and types of utterance; narrative viewpoint; proleptic irony.</p>	30	<p>AO2 (20) Basic answers are likely to make assertions about the dynamics of the exchanges in the two passages, such as the co-operative/demonstrative nature of interaction between the presenter Katrina and the other interlocutors in Passage A. They may identify simple features of interaction to support their comments, such as the accusatory use of <i>You</i> by both parents in Passage B: <i>You'll only make it worse ... You have him spoiled.</i></p> <p>More developed answers are likely to analyse more complex features of language, and to evaluate how these construct mood and/or character, for example:</p> <ul style="list-style-type: none"> the 'grown-up' politeness strategy of the Chef in Passage A, addressing Steven as <i>young sir</i> and receiving a polite <i>may i have</i> in return the (very typical) syntactical structure used by Paddy-as-narrator when he begins with a simple but absolute declarative (<i>Mister O'Connell made brilliant dinners ... Sinbad ate nothing ...</i>) which he then undermines/qualifies with a weakening utterance (<i>he didn't make them, he brought them home ... All he ever ate was bread and jam ...</i>) the lack of concern for each other's Face needs shown by Paddy's parents, and the signs in the narrative that Paddy notices their lack of unity (<i>we weren't supposed to hear it</i>) lexical choices in both passages – for example, Paddy's imaginative choices of <i>mountain</i> and <i>volcano</i> for the potato mash, and Jeff Mills's use of <i>entice</i> as a neat one-word summary of his eat-healthy strategy 	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>AO3 (5) Basic answers are likely to identify simple differences between spoken and written texts, and to appreciate how purpose, genre and audience affect language and meaning. They are likely to notice that Katrina is talking to the television audience at the start of Passage A, and they may remember that Paddy’s mother’s formulation God love them is her ‘default’ expression of (maternal?) sympathy and tolerance. More developed answers are likely to evaluate more complex contextual factors, for example the clear implication that Paddy’s mother’s tolerance does not extend to allowing her children to eat junk food – of which <i>a can of Ambrosia Creamed Rice</i> is a prime instance. They may also pick up how the ‘fronting’ in Steven’s third and longest utterance allows him to draw a clear distinction between <i>my friends</i> and himself: <i>they only like things they’ve tried before</i>. Although in Passage B and elsewhere in the novel Paddy himself makes generalised assertions about Da’s character, answers which concentrate on character to the exclusion of anything else are unlikely to gain high marks. Similarly, answers which take the <i>bildungsroman</i> route and make assertions about Paddy’s (notional) ‘development’ through the course of the novel are simply not answering the question.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
4		<p>Candidates might consider that the novel functions through <i>rumour and gossip</i>. They may want to see these as two different kinds of social networking, or as more-or-less interchangeable terms for much of the conversation in the novel.</p> <p>They may also pick up and want to explore the lexis of fairy-tale and fantasy in the lengthy cue-quotation, but they should not do this at the expense of the question. Passage A contains a Prince who is described as <i>charming</i>; but the 'heroine' of gossip here is <i>a jolly, plain, intelligent, quiet, unpretentious and unprepossessing little woman</i>.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; narrative and comic structure; dialogue; characterisation; tone—satire, irony and wit; the tragi-comic and the mock-epic; realism <i>versus</i> fantasy.</p>		<p>AO2 (5) Basic answers are likely to comment on the signs of rumour and gossip working in the cue-quotation <i>filling a want long felt by those whose simple, vicarious pleasure it was to discuss the subject in bed over the telephone</i> and elsewhere in the novel. They may identify features of form, structure or language which construct particular meanings, for example the parenthetical clause in Passage A <i>as I wrote to Paul of Yugoslavia today ...</i> Developed answers are likely to analyse more complex aspects of the authorial method in <i>A Handful of Dust</i>, such as the ways chapters and/or sections begin and/or end with snatches of gossip-y conversation: <i>When the news became known Marjorie said to Allan, "Well, anyway, this will mean the end of Mr. Beaver." But Polly Cockpurse said to Veronica, "That's the end of Tony so far as Brenda is concerned."</i> They may analyse the combination in Passage A of apparent compliment (<i>jolly, plain, intelligent, quiet, unpretentious</i>) and penetration (<i>unprepossessing little woman ... [who] has already the air of a personage who walks into a room as though she almost expected to be curtsied to</i>) which characterises the skilful gossip-writer.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to make simple assertions about the social/historical/literary circumstances in which the texts might have been produced and understood, for example showing awareness that then, as now, the 'private' lives of public figures, especially the Royal Family, were considered fair game for rumour and gossip.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

Question			Answer	Marks	Guidance
					<p style="text-align: center;">Content</p> <p style="text-align: right;">Levels of response</p>
					<p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the combination of comment on serious subjects (<i>the Prince of Wales's alleged Nazi leanings</i>) with reference to what a 'celebrity' was wearing (<i>a short, black coat and soft collar, checked socks and a tie</i>). They will be able to make and develop advanced inferences about the context from textual detail, such as the fact that Mrs Beaver deliberately comes home in the middle of every morning to talk to her son because <i>she had grown to value their morning interchange of gossip</i>.</p> <p>Answers which try to engage with the nuances of Waugh's prose style and narrative method in the cue-quotation and elsewhere are likely to gain very high marks. Genuine application of a combined literary-linguistic approach should yield results. For example, candidates may remember the final line of the paragraph from which the cue-quotation comes <i>The choice of Beaver raised the whole escapade into a realm of poetry for Polly and Daisy and Angela and all the gang of gossips</i> and could analyse the effect of the combination of syndetic listing (for the apparently unending list of women who gossip) with anti-romantic lexical choices (<i>escapade ... gang</i>).</p>

Question		Answer	Marks	Guidance	
				Content	Levels of response
5		<p>Candidates should find no difficulty in locating material relevant to the presentation of <i>characters struggling to take control of their lives</i>. At times they seem not to be struggling very hard – Stephen allows his thoughts to drift while he’s at the Sub-Committee sessions, and although <i>he thought mostly about his wife and daughter, and what he was going to do with himself ...</i>, the latter isn’t an act of <i>taking control</i>.</p> <p>Charles Darke’s resignation and regression may well be seen in this light, as may Julie’s sequence of retreats; and candidates may discuss Stephen’s inertia and/or drinking and/or thinking about Kate as aspects of not being able to take hold of his life.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: narrative stance and point-of-view; chronology and narrative structure; direct speech and reported speech and the free-indirect style of discourse; imagery, metaphor and symbolism; text-type and genre; lexis and register.</p>		<p>AO2 (5) Basic answers are likely to refer to aspects of the narrative involving characters struggling to take control of their lives, and to show an awareness that the struggle can be presented in figurative as well as literal ways in the novel. They may identify simple or broad features of form, structure and language used to present control (or its absence), commenting for example in general terms on McEwan’s chronology.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>The Child in Time</i>, making informed reference to (the language of) episodes which show different aspects of a <i>struggle for control</i> for example, Stephen’s two conversations with the PM’s Assistant Secretary.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality. Basic answers are likely to involve assertions about the social/historical/literary circumstances in which the texts might have been produced and understood, for example trends from the 1980s in pop psychology/self-help. Candidates may make literal connections between some of the ideas in Passage A and aspects of the novel, applying for example Socrates’s advice that <i>It is better for you to take responsibility for your life as it is, instead of blaming others, or circumstances, for your predicament</i> directly to some of Stephen’s behaviour.</p> <p>More developed answers are likely to explore conventions of discourse related to genre such as, in Passage A, the convention that the naïve narrator will</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

Question			Answer	Marks	Guidance	
					Content	Levels of response
					<p>appear not to understand the point until it is presented as a 'parable' – <i>here's a story about a guy like you, Dan</i> – and even then will need the 'moral' to be made explicit: <i>So you see, we all make our own sandwiches in this life</i>. The fashion for 'self-help' may be seen not just as a 'fad' of the 1980s (or earlier) but as a societal trend which continues through "life-coaching" and in the prevalence of sport as a metaphor for life. Discussion of social/historical/literary factors which may have been studied will need to be firmly rooted in textual detail: answers which make assertions and assumptions without sufficient textual support about a gendered 'split' in coping mechanisms between Stephen and Julie (or Charles and Thelma, or Stephen's parents) will not gain much credit.</p> <p>Similarly, a reliance on biographical assertions about the author is likely to be unhelpful. However, answers which try to engage with the nuances of McEwan's prose style and narrative method in the cue-quotation and elsewhere are likely to gain very high marks. Genuine application of a combined literary-linguistic approach should yield results. For example, astute readers may pick up the noun phrase <i>brisk slander</i> used by McEwan to describe the tennis-coach's diatribe in the paragraph before the passage in the cue-quotation, and appreciate that the tone here is not lacking in humour and irony.</p>	

Question		Answer	Marks	Guidance	
				Content	Levels of response
6		<p>Candidates are likely to be prepared for a question related to <i>social status</i>, though astute readers will appreciate that “<i>rank and consequence</i>” denote and connote something more precise and more abstract than any modern conception of status. Answers which begin by ‘un-packing’ notions of rank and consequence – by referring to specific details of the novel and/or Passage A – are likely to be more successful than those which attempt to re-cycle some similar essay done as exam preparation.</p> <p>AO1 (5) Appropriate methods may involve the use of some or all of the following terminology and concepts: abstract nouns which represent societal values; narrative stance and point-of-view; narrative structure; narrative and dialogue; authorial comments and ‘voice’; direct and reported speech; free-indirect style of discourse; irony/wit/humour.</p>		<p>AO2 (5) Basic answers are likely to make assertions about the importance of social status in the novel, and to support these comments with simple examples involving various characters, noting for example Sir Walter’s condescending attitude to naval men and his <i>prejudices on the side of ancestry</i>. They may take Austen’s authorial observations at face value, missing the layers of irony.</p> <p>Developed answers are likely to analyse more complex aspects of the authorial method in <i>Persuasion</i>, recognising some of Austen’s many ironies and appreciating that Lady Russell receives relatively mild censure in the cue-quotation: she was, <i>generally speaking, rational and consistent</i>, and her <i>value for rank and consequence</i> was not disabling – <i>it blinded her (only) a little</i>. Similarly, more astute readers will notice that the <i>noble Duke</i> in Passage A is not above feeling it important that he should <i>deserve the approbation of so respectable a company as he now addressed</i>.</p> <p>AO3 (20) Contextual factors for exploration may include text type and genre, purpose and audience, and levels of register/formality.</p> <p>Basic answers are likely to make assertions about the social/historical/literary circumstances in which the texts might have been produced and understood, for example the primacy accorded to men by the equation in Passage A of <i>nearly all the wealth, talent, and respectability of the county with these gentlemen</i> – though <i>an accession of support from some of the Ladies of the county</i> has recently boosted the prospects of the Society still further.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

Question			Answer	Marks	Guidance
					<p style="text-align: center;">Content</p> <p style="text-align: right;">Levels of response</p>
					<p>More developed answers are likely to go beyond simple assertions about supposed social class and how 'posh people' were viewed in Austen's time.</p> <p>They may refer to Mary's hyper-sensitivity to 'precedence', and to the Musgroves' relative carelessness in that regard. They may explore ways in which the naval characters are somehow outside the 'rules', and go on to explore the more thoughtful views of Mr Eliot or Mrs Smith in contrast to the limited understanding Sir Walter and Elizabeth.</p> <p>Very good answers will make fine distinctions, exploring for example the ramifications of Sir Walter's acceptance of the Admiral as a tenant: <i>So far went his understanding; and his vanity supplied a little additional soothing, in the Admiral's situation in life, which was just high enough, and not too high. "I have let my house to Admiral Croft," would sound extremely well; very much better than to any mere Mr; a Mr (save, perhaps, some half dozen in the nation,) always needs a note of explanation. An admiral speaks his own consequence, and, at the same time, can never make a baronet look small. In all their dealings and intercourse, Sir Walter Elliot must ever have the precedence.</i></p>

APPENDIX 1

Assessment Objectives Grid for F671 (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1	5	20	5	0	30
2	5	20	5	0	30
3	5	20	5	0	30
4	5	5	20	0	30
5	5	5	20	0	30
6	5	5	20	0	30
Totals	10	25	25	0	60

The following are the **Assessment Objectives** for the **English Language and Literature** specification as a whole.

AO1	Knowledge, Application and Communication Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression.
AO2	Understanding and Meaning Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts.
AO3	Contexts, Analysis and Evaluation Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception.
AO4	Expertise and Creativity Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.

Band descriptors: both sections

Band 6 26–30 marks	AO1	<ul style="list-style-type: none"> • excellent, coherent and consistent application of relevant concepts and approaches from integrated linguistic and literary study • critical terminology, appropriate to the subject matter, accurately and consistently used • consistently accurate written expression, meaning is consistently clear
	AO2	<ul style="list-style-type: none"> • excellent, well developed and consistently detailed critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • detailed and consistently effective use of integrated approaches to explore relationships between texts • excellent and consistently effective analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 5 21–25 marks	AO1	<ul style="list-style-type: none"> • well structured application of relevant concepts and approaches from integrated linguistic and literary study • critical terminology, appropriate to the subject matter, used accurately • good level of accuracy in written expression, only minor errors which do not inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • developed, clear critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • developed use of integrated approaches to explore relationships between texts • developed, clear analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 4 16–20 marks	AO1	<ul style="list-style-type: none"> • straightforward application of relevant concepts and approaches from integrated linguistic and literary study • critical terminology, appropriate to the subject matter, used competently • generally accurate written expression, with some errors which occasionally inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • competent level of critical understanding demonstrated by analysing ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • competent use of integrated approaches to explore relationships between texts • some developed analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

Band 3 11–15 marks	AO1	<ul style="list-style-type: none"> • some structured application of relevant concepts and approaches from integrated linguistic and literary study • some competent use of critical terminology appropriate to the subject matter • some clear written expression but there are inconsistencies that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • some attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • some attempt to use integrated approaches to explore relationships between texts • some attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 2 6–10 marks	AO1	<ul style="list-style-type: none"> • limited attempt to apply relevant concepts and approaches from integrated linguistic and literary study • limited use of critical terminology appropriate to the subject matter • mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • limited attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • limited attempt to use integrated approaches to explore relationships between texts • limited attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question
Band 1 0–5 marks	AO1	<ul style="list-style-type: none"> • little or no attempt to apply relevant concepts and approaches from integrated linguistic and literary study • little or no use of critical terminology appropriate to the subject matter • mostly inconsistent written expression, errors that inhibit communication of meaning
	AO2	<ul style="list-style-type: none"> • little or no attempt to develop critical analysis of ways in which structure, form and language shape meanings in a range of spoken and written texts
	AO3	<ul style="list-style-type: none"> • little or no attempt to use integrated approaches to explore relationships between texts • little or no attempt to develop analysis and evaluation of the influence of the contextual factors on the production and reception of texts, as appropriate to the question

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