

Advanced GCE
GCE English Language and Literature

F673 QP

Unit F673: Dramatic Voices

Specimen Paper

Morning/Afternoon

Time: 2 hours

Additional Materials: Answer Booklet (...pages)



INSTRUCTIONS TO CANDIDATES

- Answer **one** question from Section A and **one** question from Section B.

INFORMATION FOR CANDIDATES

- The number of marks for each question is given in brackets [] at the end of each question or part of question.
- The total number of marks for this paper is **60**.

ADVICE TO CANDIDATES

- Read each question carefully and make sure you know what you have to do before starting your answer.

This document consists of **10** printed pages.

Section A

Answer **one** question.

EITHER

Christopher Marlowe: *Dr Faustus*

Arthur Miller: *The Crucible*

- 1 Using the following two passages as a starting point, and applying what seem to you relevant approaches from your combined linguistic and literary study, examine ways in which ideas of salvation and damnation are presented in the two plays.

Passage A

(Beginning of Act 2, scene 2)

Enter Faustus in his study, and Mephistophilis.

Faustus When I behold the heavens then I repent
And curse thee wicked Mephistophilis,
Because thou hast deprived me of those joys.

Mephistophilis 'Twas thine own seeking Faustus, thank thyself.
But think'st thou heaven is such a glorious thing?
I tell thee, Faustus, it is not half so fair
As thou, or any man that breathes on earth.

Faustus How prov'st thou that?

Mephistophilis 'Twas made for man; then he's more excellent.

Faustus If heaven was made for man, 'twas made for me.
I will renounce this magic and repent.

[Enter the two Angels]

Good Angel Faustus, repent! yet God will pity thee.

Evil Angel Thou art a spirit; God cannot pity thee.

Faustus Who buzzeth in mine ears I am a spirit?
Be I a devil, yet God may pity me.
Yea, God will pity me if I repent.

Evil Angel Ay, but Faustus never shall repent.

[Exeunt Angels]

Faustus My heart is hardened; I cannot repent.
 Scarce can I name salvation, faith, or heaven.
 Swords, poison, halts, and evenomed steel,
 Are laid before me to dispatch my self,
 And long ere this, I should have done the deed,
 Had not sweet pleasure conquered deep despair.

From *Dr Faustus*, Christopher Marlowe

Passage B

(End of Act 3)

Danforth [*to PROCTOR*]: What are you? [*PROCTOR is beyond speech in his anger.*]
 You are combined with anti-Christ, are you not? I have seen your power; you
 will not deny it! What say you, Mister?

Hale Excellency –

Danforth I will have nothing from you, Mr Hale! [*To PROCTOR*] Will you confess yourself
 befouled with Hell, or do you keep that black allegiance yet? What say you?

Proctor [*his mind wild, breathless*]: I say - I say - God is dead!

Parris Hear it, hear it!

Proctor [*laughs insanely, then*]: A fire, a fire is burning! I hear the boot of Lucifer, I see
 his filthy face! And it is my face, and yours, Danforth! For them that quail to
 bring men out of ignorance, as I have quailed, and as you quail now when you
 know in all your black hearts that this be fraud - God damns our kind especially,
 and we will burn, we will burn together!

Danforth Marshall! Take him and Corey with him to the jail!

Hale [*starting across to the door*]: I denounce these proceedings!

Proctor You are pulling Heaven down and raising up a whore!

Hale I denounce these proceedings, I quit this court! [*He slams the door to the
 outside behind him.*]

Danforth [*calling to him in a fury*]: Mr Hale! Mr Hale!

From *The Crucible*, © Arthur Miller, Heinemann (1992) ISBN 0-435-23281-9

OR

Shakespeare: Hamlet

Tom Stoppard: Rosencrantz and Guildenstern Are Dead

- 2 Using the following two passages as a starting point, and applying what seem to you relevant approaches from your combined linguistic and literary study, examine ways in which acting and role-play are explored and presented in the two plays.

Passage A

(Beginning of Act 3, scene 2)

Hamlet Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently, for in the very torrent, tempest, and (as I may say) whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb shows and noise. I would have such a fellow whipped for o'erdoing Termagant. It out-herods Herod. Pray you avoid it.

Player I warrant your honor.

Hamlet Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action, with this special observance, that you o'erstep not the modesty of nature. For anything so o'erdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

From *Hamlet*, William Shakespeare

Passage B

(Beginning of Act 2)

Guil Ah! I'd forgotten - you performed a dramatic spectacle on the way. Yes, I'm sorry we had to miss it.

Player (*bursts out*) We can't look each other in the face! (*Pause, more in control*). You don't understand the humiliation of it - to be tricked out of the single assumption which makes our existence viable – that somebody is *watching*...The plot was two corpses gone before we caught sight of ourselves, stripped naked in the middle of nowhere and pouring ourselves down a bottomless well.

Ros Is *that* thirty-eight?

Player (*lost*) There we were – demented children mincing about in clothes that no one ever wore, speaking as no man ever spoke, swearing love in wigs and rhymed couplets, killing each other with wooden swords, hollow protestations of faith hurled after empty promises of vengeance – and every gesture, every pose, vanishing into the thin unpopulated air. We ransomed our dignity to the clouds, and the uncomprehending birds listened. (*He rounds on them.*) Don't you see?! We're *actors* – we're the opposite of people!

They recoil nonplussed, his voice calms.

Think, in your head, now, think of the most...*private* ...*secret*...*intimate* thing you have ever done secure in the knowledge of its privacy...

He gives them – and the audience – a good pause.
Ros takes on a shifty look.

Are you thinking of it? (*He strikes with his voice and his head.*) Well, I saw you do it!

Ros leaps up, dissembling madly.

Ros You never! It's a lie! (*He catches himself with a giggle in a vacuum and sits down again.*)

This excerpt from *Rosencrantz and Guildenstern are Dead* by Sir Tom Stoppard (Copyright © Tom Stoppard 1967) is reproduced by permission of PFD (www.pfd.co.uk) on behalf of Sir Tom Stoppard.

[Turn over

OR

John Webster: The Duchess of Malfi

Caryl Churchill: Top Girls

- 3 Using the following two passages as a starting point, and applying what seem to you relevant approaches from your combined linguistic and literary study, examine ways in which the situation of women in relation to male dominance is presented in the two plays.

Passage A

(from Act 1, scene 1 of *The Duchess of Malfi*)

[Enter Duchess, Cardinal, and Cariola]

- Card.** We are to part from you; and your own discretion
Must now be your director.
- Ferd.** You are a widow:
You know already what man is; and therefore
Let not youth, high promotion, eloquence –
- Card.** No,
Nor anything without the addition, honour,
Sway your high blood.
- Ferd.** Marry! they are most luxurious,
Will wed twice.
- Card.** O, fie!
- Ferd.** Their livers are more spotted
Than Laban's sheep.
- Duch.** Diamonds are of most value,
They say, that have past through most jewellers' hands.
- Ferd.** Whores, by that rule, are precious.
- Duch.** Will you hear me?
I'll never marry.
- Card.** So most widows say;
But commonly that motion lasts no longer
Than the turning of an hour-glass: the funeral sermon
And it, end both together.

Ferd. Now hear me:
You live in a rank pasture here, i'th' court;
There is a kind of honey-dew that's deadly;
'Twill poison your fame; look to't: be not cunning;
For they whose faces do belie their hearts,
Are witches ere they arrive at twenty years,
Ay, and give the devil suck.

Duch. This is terrible good counsel.

Ferd. Hypocrisy is woven of a fine small thread,
Subtler than Vulcan's engine: yet, believ't,
Your darkest actions, nay, your privat'st thoughts,
Will come to light.

From *The Duchess of Malfi*, John Webster

SPECIMEN

Passage B

(from Act 1 of *Top Girls*)

*Caryl Churchill's text uses the following conventions to indicate overlapping dialogue and topic loops: * = topic loop / = overlapping dialogue*

Marlene: Yes, Griselda's life is like a fairy story, except it starts with marrying the prince.

Griselda: He's only a marquis, Marlene.

Marlene: Well everyone for miles around is his liege and he's absolute lord of life and death and you were the poor but beautiful peasant girl and he whisked you off. / Near enough a prince.

Nijo: How old were you?

Griselda: Fifteen.

Nijo: I was brought up in court circles and it was still a shock. Had you ever seen him before?

Griselda: I'd seen him riding by, we all had. And he'd seen me in the fields with the sheep.*

Isabella: I would have been well suited to minding sheep.

Nijo: And Mr Nugent riding by.

Isabella: Of course not, Nijo, I mean a healthy life in the open air.

Joan: *He just rode up while you were minding the sheep and asked you to marry him?

Griselda: No, no, it was on the wedding day. I was waiting outside the door to see the procession. Everyone wanted him to get married so there'd be an heir to look after us when he died, / and at last he announced a day for the wedding, but

Marlene: I don't think Walter wanted to get married. Is it Walter? Yes.

Griselda: nobody knew who the bride was, we thought it must be a foreign princess, we were longing to see her. Then the carriage stopped outside our cottage and we couldn't see the bride anywhere. And he came and spoke to my father.

Nijo: And your father told you to serve the Prince.

Griselda: My father could hardly speak. The Marquis said it wasn't an order, I could say no, but if I said yes I must always obey him in everything.

Marlene: That's when you should have suspected.

From *Top Girls*, © Caryl Churchill, Methuen (1993) ISBN 0-413-64470-7

Section A Total [30]

Section B

Answer **one** question.

Christopher Marlowe: Dr Faustus

Arthur Miller: The Crucible

- 4 Making close reference to the language, action and context of **one** of your chosen plays, examine ways in which an individual's struggle to assert and maintain a sense of self is presented.

Shakespeare: Hamlet

Tom Stoppard: Rosencrantz and Guildenstern are Dead

- 5 After his return from England Hamlet believes that he has been saved by
 " ... a divinity that shapes our ends,
 Rough-hew them how we will." (V. ii. 10 -11)

Making close reference to relevant aspects of the language, action and context of **one** of your chosen plays, examine ways in which ideas of human destiny shaped by forces beyond the individual's control are presented.

John Webster: The Duchess of Malfi

Caryl Churchill: Top Girls

- 6 Churchill ends Act 2 of *Top Girls* with the following exchange about Angie:

Win: She's a nice kid, isn't she?

Marlene: She's a bit thick. She's a bit funny.

Win: She thinks you're wonderful.

Marlene: She's not going to make it.

From *Top Girls*, © Caryl Churchill, Methuen (1993) ISBN 0-413-64470-7

Making close reference to the language and action of **one** of your chosen plays, examine the dramatic presentation of a world in which the "nice" people are unlikely to "make it".

Section B Total [30]

Paper Total [60]

Copyright Acknowledgements:

- Q.1 Passage A From *Dr Faustus*, Christopher Marlowe
Q.1 Passage B From *The Crucible*, © Arthur Miller, Heinemann (1992) ISBN 0-435-23281-9
Q.2 Passage A From *Hamlet*, William Shakespeare
Q.2 Passage B This excerpt from *Rosencrantz and Guildenstern are Dead* by Sir Tom Stoppard (Copyright © Tom Stoppard 1967) is reproduced by permission of PFD (www.pfd.co.uk) on behalf of Sir Tom Stoppard.
Q.3 Passage A From *The Duchess of Malfi*, John Webster
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Advanced GCE

**GCE ENGLISH LANGUAGE AND
LITERATURE**

F673 MS

Unit F673: Dramatic Voices

Specimen Mark Scheme

The maximum mark for this paper is 60.

SPECIMEN

Section A		
Question Number	Answer	Max Mark
1	<p>Christopher Marlowe: <i>Dr Faustus</i> Arthur Miller: <i>The Crucible</i></p> <p>Using the following two passages as a starting point, and applying what seem to you relevant approaches from your combined linguistic and literary study, examine ways in which ideas of salvation and damnation are presented in the two plays.</p> <p>It is a basic requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).</p> <p>Developed (Bands 5 - 6) answers will</p> <ul style="list-style-type: none"> • make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and texts • respond with secure knowledge and flexibility to the wider implications of the question • be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique, integrating technical terminology into a lucid argument <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • integrate concepts from linguistic/literary study more fully into their approach • show a greater appreciation of the implications of the question • be expressed more fluently, using technical terminology with greater assurance <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • show some evidence of ability to apply a linguistic/literary approach to task and texts • attempt to address the demands of the question • use a limited amount of technical terminology and express basic ideas clearly <p>Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in <i>Dr Faustus</i> and <i>The Crucible</i> (AO2).</p>	

Section A		
Question Number	Answer	Max Mark
1 cont'd	<p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • go on to explore complexities of dramatisation and relevant linguistic detail • show a detailed and sophisticated understanding of ways in which salvation and damnation are perceived and presented, and of the plays' stylistic variety • analyse features of lexis and/or imagery characteristic of the different plays and their distinctive voices, e.g. the very close connection between the physical and the figurative in the world of Salem, Massachusetts – “befouled with Hell ... I hear the boot of Lucifer, I see his filthy face! And it is my face, and yours ... “ • explore distinctive and changing features of the language used by Faustus and Mephistophilis, e.g. aspects of their exchanges – especially the adjacency pairings – which resemble domestic sparring as much as scholarly debate • explore distinctive and changing features of the language used by John Proctor and other characters, e.g. contrasts in their exchanges between Proctor's vigorous scepticism and the credulousness of others <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • comment on the alternation of comic with serious scenes in <i>Dr Faustus</i> • comment on the significant (in that they alter tone and atmosphere) exits and entrances in <i>The Crucible</i> • identify explicit (antithetical) representations of good/evil, salvation/damnation and Heaven/Hell, e.g. the voices of the Good and Bad Angels • comment on how the lexis and imagery of good/evil, salvation/damnation and Heaven/Hell are part of the 'normal' register of characters in <i>The Crucible</i> <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • concentrate on straightforward aspects of the dramatists' methods • comment on Faustus's (monologist) voice and John Proctor's more varied utterances • notice the uses and effects of a range of other voices, e.g. the Chorus and Scholars • notice obvious examples of lexis and imagery pertaining to salvation/damnation, e.g. multiple repetition of “repent” 	

Section A		
Question Number	Answer	Max Mark
1 cont'd	<p>The final requirement is that candidates use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).</p> <p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and informed understanding of relevant contexts and offer a thoughtful exploration of relationships between the texts • avoid allowing a response to the task as set to be buried under the weight of 'contextual' information • explore more complex features of lexis and/or syntax deriving from biblical and religious sources, e.g. echoes of the language of the 1552 (in <i>Dr Faustus</i>) and 1662 (in <i>The Crucible</i>) versions of the Book of Common Prayer • explore some of the complexities of prevailing attitudes and beliefs which might have informed the original and subsequent production and/or reception of the texts <p>Competent (Bands 3 - 4) answers are likely to build on the above, showing in addition more developed and discriminating contextual understanding of the significance of</p> <ul style="list-style-type: none"> • genre - with an appreciation of, for example, the Morality play tradition • place (Wittenberg and Cambridge, Mass.) and consequent aspects of theology/epistemology/cosmology • historical context of production and reception (censorship laws; biblical translation and exegesis; aspects of the political climate) • concepts associated with salvation/damnation, e.g. the idea that "despair" (counselled by the bad Angel and admitted by Faustus) is sometimes seen as one of the ultimate sins against the Holy Ghost <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • make simple comparisons between the passages and plays • comment on the emphasis in <i>Dr Faustus</i> on the individual, contrasted with the idea of the individual as part of a society in <i>The Crucible</i> • comment on the relatively static nature of the drama in <i>Dr Faustus</i>, contrasted with the more dynamic exchanges of <i>The Crucible</i> 	

Section A		
Question Number	Answer	Max Mark
1 cont'd	<ul style="list-style-type: none">comment on the continual oscillations between confidence (or at least hope) of salvation and mounting fear of damnation in <i>Dr Faustus</i>, contrasted with the more varied and shifting trajectory in <i>The Crucible</i>comment on prevailing attitudes and beliefs which might have informed the production and/or reception of the texts – though these comments may be over-simplified, relying on stereotypes and/or falling back on narrative and character study	[30]

Section A		
Question Number	Answer	Max Mark
2	<p>Shakespeare: <i>Hamlet</i> Tom Stoppard: <i>Rosencrantz and Guildenstern Are Dead</i></p> <p>Using the following two passages as a starting point, and applying what seem to you relevant approaches from your combined linguistic and literary study, examine ways in which acting and role-play are explored and presented in the two plays.</p> <p>It is a basic requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).</p> <p>Developed (Bands 5 - 6) answers will</p> <ul style="list-style-type: none"> • make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and texts • respond with secure knowledge and flexibility to the wider implications of the question • be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique, integrating technical terminology into a lucid argument <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • integrate concepts from linguistic/literary study more fully into their approach • show a greater appreciation of the implications of the question • be expressed more fluently, using technical terminology with greater assurance <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • show some evidence of ability to apply a linguistic/literary approach to task and texts • attempt to address the demands of the question • use a limited amount of technical terminology and express basic ideas clearly <p>Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in <i>Hamlet</i> and <i>Rosencrantz and Guildenstern are Dead</i> (AO2).</p>	

Section A		
Question Number	Answer	Max Mark
2 cont'd	<p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • go on to explore complexities of dramatisation and relevant linguistic detail • show a detailed and sophisticated understanding of ways in which acting and role-play are perceived and presented, and of the plays' stylistic variety • explore the distinctive and changing features of the language used by Hamlet, analysing tone and the use of humour • explore the distinctive and changing features of the language used by The Player, analysing the variety of tone, e.g. philosophising, insecure, ironic • analyse features of lexis and/or syntax deriving from biblical and theatrical sources, e.g. echoes of the mystery plays (in <i>Hamlet</i>) and of Beckett and Pirandello (in <i>Rosencrantz and Guildenstern are Dead</i>) <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • comment on the wider thematic implications of acting and role-play • comment on some of the paralinguistic features/dramatic effects in both passages and elsewhere in the plays • the significant (in that they alter tone and atmosphere) exits and entrances in <i>The Crucible</i> • identify explicit (antithetical) representations of good/evil, salvation/damnation and Heaven/Hell, e.g. the voices of the Good and Bad Angels • comment on features of lexis and/or imagery characteristic of the different plays and their distinctive voices, e.g. Hamlet's detailed and developed field-specific lexis and paralanguage; The Player's use of colloquial and formal registers <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • concentrate on straightforward aspects of the dramatists' methods • comment on Hamlet's (monologist) voice and The Player's more varied/'interrupted' utterances • notice examples of lexis and imagery pertaining to acting/role-play; e.g. 'actors' 'trade', 'players', 'groundlings'. • notice explicit references to the relationship between actor and audience action/observation • begin to comment on the uses and effects of a range of voices, e.g. those of Polonius, Rosencrantz and Guildenstern 	

Section A		
Question Number	Answer	Max Mark
2 cont'd	<p>The final requirement is that candidates use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).</p> <p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and informed understanding of relevant contexts and offer a thoughtful exploration of relationships between the texts • avoid allowing a response to the task as set to be buried under the weight of 'contextual' information • explore more complex features of lexis and/or syntax, for example the relatively confident, stable nature of Hamlet's prose delivery here compared with his more volatile/enigmatic use of language elsewhere • explore the emphasis in the <i>Hamlet</i> passage on the technical virtuosity of performance, contrasted with the idea of the actor depending on the audience for his very existence in <i>Rosencrantz and Guildenstern are Dead</i> • go on to discuss the irony that whilst the Player is in search of the audience which will confirm his identity, he is quick to grasp the moment when this occurs; Hamlet, conversely, might be perceived to be more dilatory and equivocating elsewhere • explore more complex concepts associated with acting and role-play: ontological insecurity; psychological complexity; deception and treachery • explore some of the complexities of prevailing attitudes and beliefs which might have informed the original and subsequent production and/or reception of the texts <p>Competent (Bands 3 - 4) answers are likely to build on the above, showing in addition more developed and discriminating contextual understanding of the significance of</p> <ul style="list-style-type: none"> • genre - with an appreciation of, for example, the Revenge Tragedy/Absurdist traditions • historical context of production and reception (censorship laws; aspects of the political climate in Elizabethan/1960s England) • concepts associated with acting and role-play, especially identity and appearance/reality • the emphasis in the <i>Hamlet</i> passage on the technical virtuosity of performance • biographical context • particular productions or adaptations 	

Section A		
Question Number	Answer	Max Mark
2 cont'd	<p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • make simple comparisons between the passages and plays • comment on the language of appearance and reality in both plays • comment on Hamlet's expression of his low opinion of some actors/audiences • comment on prevailing attitudes and beliefs which might have informed the production and/or reception of the texts – though these comments may be over-simplified, relying on stereotypes and/or falling back on narrative and character study 	[30]

Section A		
Question Number	Answer	Max Mark
3	<p>John Webster: <i>The Duchess of Malfi</i> Caryl Churchill: <i>Top Girls</i></p> <p>Using the following two passages as a starting point, and applying what seem to you relevant approaches from your combined linguistic and literary study, examine ways in which the situation of women in relation to male dominance is presented in the two plays.</p> <p>It is a basic requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).</p> <p>Developed (Bands 5 - 6) answers will</p> <ul style="list-style-type: none"> • make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and texts • respond with secure knowledge and flexibility to the wider implications of the question • be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique, integrating technical terminology into a lucid argument <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • integrate concepts from linguistic/literary study more fully into their approach • show a greater appreciation of the implications of the question • be expressed more fluently, using technical terminology with greater assurance <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • show some evidence of ability to apply a linguistic/literary approach to task and texts • attempt to address the demands of the question • use a limited amount of technical terminology and express basic ideas clearly <p>Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in <i>The Duchess of Malfi</i> and <i>Top Girls</i> (AO2).</p>	

Section A		
Question Number	Answer	Max Mark
3 cont'd	<p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • go on to explore complexities of dramatisation and relevant linguistic detail • show a detailed and sophisticated understanding of ways in which male domination is perceived and presented, and of the plays' stylistic variety • explore distinctive and changing features of the language used by the Duchess and Cariola, with some reference also to Julia • analyse (in the passage) features of the Duchess's speech: her much shorter mean utterance length but her refusal to accept a subservient (stereotypically female?) role • analyse features of lexis and/or syntax characteristic of distinctive voices, especially the way that Churchill uses different women's voices to comment on each others' attitudes in dialogue (rather than simply following the convention that female speech is co-operative) e.g. "JOAN: *He just rode up while you were minding the sheep and asked you to marry him?" • analyse features of lexis and/or imagery characteristic of the different plays e.g. Ferdinand's tendency to use imagery of corruption in relation to the threat of female action and sexuality <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • comment on the alternation of all-female with mixed-gender scenes in <i>The Duchess of Malfi</i> • comment on the variety of utterance employed to enforce male domination of women, for example by means of implicit and explicit threat: "Your darkest actions, nay, your privat'st thoughts, / Will come to light." • comment on obvious demonstrations/declarations/acceptances of male power, e.g. "Well everyone for miles around is his liege and he's absolute lord of life and death" • comment on the contrast between apparent acceptance of male domination and covert resistance in the passages and elsewhere in the plays <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • concentrate on straightforward aspects of the dramatists' methods • comment on the Duchess's (lone) voice and Churchill's women's more varied utterances 	

Section A		
Question Number	Answer	Max Mark
3 cont'd	<ul style="list-style-type: none"> notice ways in which a woman responds verbally to male domination notice obvious examples of the language of domination, e.g. “your father told you ... The Marquis said it wasn’t an order ... I must always obey ... ” <p>The final requirement is that candidates use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).</p> <p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> show a detailed and informed understanding of relevant contexts and offer a thoughtful exploration of relationships between the texts avoid allowing a response to the task as set to be buried under the weight of ‘contextual’ information explore more complex features of lexis and/or register and/or syntax deriving from a prevailing ideology of male domination/female subjugation, e.g. Griselda’s blanket assertion (and assumption) of benevolent paternalism and the reciprocal response of interest and gratitude from his subjects: “<i>Everyone</i> wanted him to get married so there’d be an <i>heir to look after us</i> when he died ... we were longing to see her” and the shifting modality of her next utterance: “The Marquis said it wasn’t an order, I <i>could</i> say no, <i>but if</i> I said yes I <i>must</i> always obey him in everything.” explore some of the complexities of prevailing attitudes and beliefs which might have informed the original and subsequent production and/or reception of the texts <p>Competent (Bands 3 - 4) answers are likely to build on the above, showing in addition more developed and discriminating contextual understanding of the significance of</p> <ul style="list-style-type: none"> genre - with an appreciation of, for example, the Elizabethan/Jacobean revenge tragedy tradition place and time (Italy as the home of intrigue and perversion; Thatcher’s Britain) historical context of production and reception (equal pay and sex discrimination laws of the 1970s; other aspects of the political climate in the 1970s-1980s) concepts associated with male domination/female subjugation, and an awareness of the language which accompanies such an ideology 	

Section A		
Question Number	Answer	Max Mark
3 cont'd	<p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • make simple comparisons between the passages and plays • comment on the emphasis in <i>The Duchess of Malfi</i> on individual endurance, contrasted with the (acceptance of a) range of behaviours in <i>Top Girls</i>, e.g. Win and Nell reviewing their weekend • comment on the way in which women in <i>The Duchess of Malfi</i> are constrained by the rules and conventions of a male-dominated world, contrasted with the greater freedom of <i>Top Girls</i> • comment on prevailing attitudes and beliefs which might have informed the production and/or reception of the texts – though these comments may be over-simplified, relying on stereotypes and/or falling back on narrative and character study 	
Section A Total		[30]

Section B		
Question Number	Answer	Max Mark
4	<p>Christopher Marlowe: <i>Dr Faustus</i> Arthur Miller: <i>The Crucible</i></p> <p>Making close reference to the language, action and context of one of your chosen plays, examine ways in which an individual's struggle to assert and maintain a sense of self is presented.</p> <p>It is a basic requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).</p> <p>Developed (Bands 5 - 6) answers will</p> <ul style="list-style-type: none"> • make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and texts • respond with secure knowledge and flexibility to the wider implications of the question • be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique, integrating technical terminology into a lucid argument <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • integrate concepts from linguistic/literary study more fully into their approach • show a greater appreciation of the implications of the question • be expressed more fluently, using technical terminology with greater assurance <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • show some evidence of ability to apply a linguistic/literary approach to task and texts • attempt to address the demands of the question • use a limited amount of technical terminology and express basic ideas clearly <p>Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in EITHER <i>Dr Faustus</i> OR <i>The Crucible</i> (AO2).</p>	

Section B		
Question Number	Answer	Max Mark
4 cont'd	<p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and sophisticated understanding of ways in which the struggle for autonomy is perceived and presented • explore the stylistic variety of their chosen text • explore and analyse the language of legal argument and appeals to logic or common sense by Faustus or John Proctor • explore and analyse the language of heroic rebellion, tragic alienation and loss <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • comment on methods used by Marlowe to distinguish or isolate Faustus, e.g. the power of his imagery and the structure of his dramatic verse • comment on methods used by Miller to distinguish or isolate John Proctor, e.g. the vigour of his language (“I’ll show you a great doin’ on you arse one of these days.”) and his powerful imagery (“I have given you my soul; leave me my name”) • comment on specific details of language use which emphasise the sense of self, for example the way Faustus refers to himself in the third person throughout the play, whereas John Proctor only does this at the end (“Tell them I confessed myself; say Proctor broke his knees and wept like a woman ...”) <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • concentrate on straightforward aspects of writers’ methods in presenting the struggle for self-determination • comment on Faustus’s debates with himself and with other characters • comment on how John Proctor’s utterances are often in conflict with prevailing attitudes and ideas <p>The final requirement is that candidates use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).</p>	

Section B		
Question Number	Answer	Max Mark
4 cont'd	<p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and informed understanding of relevant contexts, and offer a thoughtful exploration of the selected text • avoid allowing a response to the task as set to be buried under the weight of contextual information or speculation • show a sophisticated appreciation of dramatic traditions of production and performance • show more developed and discriminating awareness of changing attitudes over time, for example the post-Freudian emphasis on self-realisation contrasted with earlier (especially medieval) conceptions of Man's place in the cosmos • show more developed awareness of the tensions between the religious and the secular, appreciating that these tensions may be operating in different ways on the dramatist and on the characters <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • show more developed awareness of contextual factors that make the assertion of self problematic • show more developed contextual understanding of genre, appreciating that either play has a place in dramatic traditions of production and performance • show some awareness of changing attitudes over time • show some awareness of the tensions between the religious and the secular <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • show some awareness of contextual factors significant to ideas of self-determination • show some understanding of the significance of genre • show some awareness of the influence of religion 	[30]

Section B		
Question Number	Answer	Max Mark
5	<p>Shakespeare: <i>Hamlet</i> Tom Stoppard: <i>Rosencrantz and Guildenstern are Dead</i></p> <p>After his return from England Hamlet believes that he has been saved by</p> <p style="padding-left: 40px;">“ ... a divinity that shapes our ends, Rough-hew them how we will.” (V. ii. 10 -11)</p> <p>Making close reference to relevant aspects of the language, action and context of one of your chosen plays, examine ways in which ideas of human destiny shaped by forces beyond the individual’s control are presented.</p> <p>It is a basic requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).</p> <p>Developed (Bands 5 - 6) answers will</p> <ul style="list-style-type: none"> • make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and texts • respond with secure knowledge and flexibility to the wider implications of the question • be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique, integrating technical terminology into a lucid argument <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • integrate concepts from linguistic/literary study more fully into their approach • show a greater appreciation of the implications of the question • be expressed more fluently, using technical terminology with greater assurance <p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • show some evidence of ability to apply a linguistic/literary approach to task and texts • attempt to address the demands of the question • use a limited amount of technical terminology and express basic ideas clearly 	

Section B		
Question Number	Answer	Max Mark
5 cont'd	<p>Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in EITHER <i>Hamlet</i> OR <i>Rosencrantz and Guildenstern are Dead</i> (AO2).</p> <p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and sophisticated understanding of ways in which ideas of human destiny shaped by forces beyond the individual's control are presented • explore the stylistic variety of their chosen text • explore and analyse methods used by Shakespeare to crystallise Hamlet's experiences, for example the language and imagery of relevant parts of Hamlet's soliloquies • explore and analyse methods used by Stoppard to express the experiences of Rosencrantz, Guildenstern and The Player, for example the extensive borrowings from Shakespeare's <i>Hamlet</i>, use of colloquialism, stichomythic exchanges • explore references to the futility of attempts to exert individual control, for example Horatio's summing-up of the events of the play: "So shall you hear / Of carnal, bloody, and unnatural acts, / Of accidental judgements, casual slaughters, / Of deaths put on by cunning and forc'd cause, / And, in thls upshot, purposes mistook / Fall'n on th'inventors' heads." <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • comment on methods used by Shakespeare to present Hamlet's uncertainties and equivocations in the face of what seems to be his destiny • comment on methods used by Stoppard to present ideas of Fate and Chance, for example the coin-tossing sequence • comment on the presentation of the supernatural, for example the Ghost of Hamlet's father • notice how often Rosencrantz's, Guildenstern's and The Players' utterances express existential/psychological dilemmas <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> • concentrate on straightforward aspects of writers' methods in presenting ideas of human destiny shaped by forces beyond the individual's control. 	

Section B		
Question Number	Answer	Max Mark
5 cont'd	<ul style="list-style-type: none"> • refer to elements of the supernatural • show some awareness of dramatic/tragic irony, for example by commenting on situations in which Hamlet intends to do one thing and ends up doing another • identify explicit references to Fate <p>The final requirement is that candidates use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).</p> <p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and informed understanding of relevant contexts, and offer a thoughtful exploration of the selected text • avoid allowing a response to the task as set to be buried under the weight of contextual information or speculation • show a sophisticated appreciation of traditions of dramatic production and performance, whether they are followed or subverted • show more developed and discriminating awareness of changing attitudes over time, for example the contrast between more modern ideas and the attitudes seen in Hamlet's struggles with what he sees as his destiny – "O cursed spite, / That ever I was born to put it right." – or Horatio's final sentence "But let this same be presently perform'd, / Even while men's minds are wild; lest more mischance / On plots and errors happen." <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • show more developed awareness of contextual factors that make the assertion of self problematic • show more developed contextual understanding of genre, appreciating that either play has a place in dramatic traditions of production and performance • show more developed appreciation of dramatic conventions, including those of Revenge Tragedy • show some awareness of changing attitudes over time • show some awareness of the tensions between ideas of free will and destiny 	

Section B		
Question Number	Answer	Max Mark
5 cont'd	<p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none">• show some awareness of contextual factors relevant to the presentation of ideas of human destiny shaped by forces beyond the individual's control• show some understanding of the significance of genre• show some awareness of the conventions of tragic drama	[30]

Section B		
Question Number	Answer	Max Mark
6	<p>John Webster: <i>The Duchess of Malfi</i> Caryl Churchill: <i>Top Girls</i></p> <p>Churchill ends Act 2 of <i>Top Girls</i> with the following exchange about Angie:</p> <p>Win: She's a nice kid, isn't she?</p> <p>Marlene: She's a bit thick. She's a bit funny.</p> <p>Win: She thinks you're wonderful.</p> <p>Marlene: She's not going to make it.</p> <p>Making close reference to the language and action of one of your chosen plays, examine the dramatic presentation of a world in which the "nice" people are unlikely to "make it".</p> <p>It is basic a requirement that candidates select and apply relevant concepts and approaches from linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1).</p> <p>Developed (Bands 5 - 6) answers will</p> <ul style="list-style-type: none"> • make assured choices of the concepts and approaches from linguistic and literary study most appropriate for the task and texts • respond with secure knowledge and flexibility to the wider implications of the question • be worded in such a way as to convey a subtler understanding of textual meaning and authorial technique, integrating technical terminology into a lucid argument <p>Competent (Bands 3 - 4) answers will</p> <ul style="list-style-type: none"> • integrate concepts from linguistic/literary study more fully into their approach • show a greater appreciation of the implications of the question • be expressed more fluently, using technical terminology with greater assurance 	

Section B		
Question Number	Answer	Max Mark
6 cont'd	<p>Limited (Bands 1 - 2) answers will</p> <ul style="list-style-type: none"> • show some evidence of ability to apply a linguistic/literary approach to task and texts • attempt to address the demands of the question • use a limited amount of technical terminology and express basic ideas clearly <p>Candidates should demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in EITHER <i>The Duchess of Malfi</i> OR <i>Top Girls</i> (AO2).</p> <p>Developed (Bands 5 – 6) answers are likely to</p> <ul style="list-style-type: none"> • show a detailed and sophisticated understanding of ways in which a world hostile to altruism is perceived and presented • explore the stylistic variety of their chosen text • explore and analyse methods used by Webster to distinguish the virtuous and to highlight the cruelty of their fate, e.g. the 'Echo' scene • explore and analyse methods used by Churchill to highlight dismissal of self-sacrificial behaviour, e.g. when Joyce reminds Marlene how she mis-carried her own baby as a result of looking after Angie and Marlene's response is "You never told me ... Well I forgot." <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> • comment on and begin to explore the Duchess's maintenance of kindness and dignity in language and actions, whatever the circumstances methods • comment on and begin to explore dismissive attitudes to the variety of altruistic behaviour in Act 1 of <i>Top Girls</i> • comment on how Bosola and, to a lesser extent, Marlene only achieve advancement at the expense of the "nice" people • comment on and begin to explore how imagery of corruption is used to characterise the world of influence/power in <i>The Duchess of Malfi</i> • comment on specific details of language use in <i>Top Girls</i> which characterise those who fail to "make it", e.g. the response to Howard's heart attack ("Poor little bugger" – "Lucky he didn't get the job if that's what his health's like") 	

Section B		
Question Number	Answer	Max Mark
6 cont'd	<p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> concentrate on straightforward aspects of writers' methods in presenting a world in which the "nice" people are unlikely to "make it" identify some of the "nice" people and begin to explain their actions and motivations identify some of the ways in which the world of either/both play(s) is hostile to the "nice" <p>The final requirement is that candidates use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).</p> <p>Developed (Bands 5 - 6) answers are likely to</p> <ul style="list-style-type: none"> show a detailed and informed understanding of relevant contexts, and offer a thoughtful exploration of the selected text avoid allowing a response to the task as set to be buried under the weight of contextual information or speculation be able to avoid over-simplification of political factors conventionally regarded by critics as significant to the production and reception of texts, e.g. the easy identification of 'Thatcher's Britain' and the 'Greed is Good' climate of the 1980s show more developed and discriminating contextual understanding of genre, appreciating that each play has a place in traditions of dramatic production and performance show more developed and discriminating awareness of changing attitudes over (and within) time, for example Marlene's response ("I'm sorry he's been taking it out on you. He really is a shit, Howard.") to Mrs Kidd's expectation ("You're going to have to be very careful how you handle him.") that her husband will be sympathetically treated because he's a man show more developed appreciation of the significance of the religious/secular context, for example the problematic nature of dramatising the power and corruption/hypocrisy of the Church in Webster's time. <p>Competent (Bands 3 - 4) answers are likely to</p> <ul style="list-style-type: none"> show more developed awareness of contextual factors that make altruism problematic show more developed contextual understanding of genre, appreciating that either play has a place in traditions of dramatic production and performance 	

Section B		
Question Number	Answer	Max Mark
6 cont'd	<ul style="list-style-type: none"> show some awareness of changing attitudes over time, for example to concepts of (Christian) resignation and acceptance <p>Limited (Bands 1 - 2) answers are likely to</p> <ul style="list-style-type: none"> show some awareness of contextual factors significant to ideas of selfishness/selflessness show some understanding of the significance of genre show some awareness of changing attitudes over time, for example to the assumption that women should automatically support men 	
Section B Total		[30]
Paper Total		[60]

Assessment Objectives Grid (includes QWC)

Question	AO1	AO2	AO3	AO4	Total
1	5	10	15	0	30
2	5	10	15	0	30
3	5	10	15	0	30
4	10	10	10	0	30
5	10	10	10	0	30
6	10	10	10	0	30
Totals	15	20	25	0	60

These are the Assessment Objectives for the English Language and Literature specification as a whole.

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

Band descriptors: both sections

<p>Band 6</p> <p>26-30 marks</p>	AO 1	<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
	AO 2	<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
	AO 3	<ul style="list-style-type: none"> • detailed and consistently effective use of integrated approaches to explore relationships between texts • well developed 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
<p>Band 5</p> <p>21-25 marks</p>	AO 1	<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
	AO 2	<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
	AO 3	<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
<p>Band 4</p> <p>16-20 marks</p>	AO 1	<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
	AO 2	<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
	AO 3	<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	AO 1	<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
	AO 2	<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
	AO 3	<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	AO 1	<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
	AO 2	<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
	AO 3	<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	AO 1	<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
	AO 2	<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
	AO 3	<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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