



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**A LEVEL
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 1
A710U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

GCE A LEVEL ENGLISH LANGUAGE AND LITERATURE

SUMMER 2025 MARK SCHEME

COMPONENT 1: POETRY AND PROSE

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document "*Instructions for Examiners*" sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**. Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidates' responses**
 - **Assessment Grid, offering band descriptors for each Assessment Objective, and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which mark band **best fits** the performance of the candidate **for each Assessment Objective** in response to the question set. Give a mark for each relevant Assessment Objective.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be marked out of 60 marks. Section B is to be divided into two parts. Part (i) is to be marked out of 20 marks, and Part (ii) out of 40 marks, making a maximum possible total of 60 marks.
- A total of 120 marks is the maximum possible for this unit.
- It is important to remember that final grading is the result of a series of aggregations, making it more difficult for a candidate to gain a particular grade unless due credit is given for positive achievement where it is shown in each element of the examination.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

What is sought in the examining process is evidence of your professional judgement, so it is essential that the mark you give is supported by comments within the answer, and particularly, by a **final comment on the candidate's response to the question as a whole**. Ticks over a significant word or words are very helpful in highlighting what you regard as of merit. In certain cases (e.g. variable marks, or mistimed question) it is useful if an overall comment can be made on the front page of the answer booklet. Many scripts will be reviewed at a later stage (samples extracted for standardising, borderline candidates, requests for reports or re-marks). In such cases an examiner's comments are an essential guide to reasons for the mark awarded. It is essential that all comments relate to the marking guidelines and can be justified to the centres and candidates. **Some indication that each page has been read must be given.**

Mark positively, always seeking to give credit for what is there rather than to penalise omissions. There are no fixed penalties for particular errors. Errors of spelling and grammar, for example, are covered by considerations of relevant assessment objectives.

Examiners can only mark what is on the paper, so do not over-reward fragmentary last answers. Such candidates may already have won "extra" marks for spending more time on a previous answer, so it would be quite unfair to give them a "sympathy" mark for what they might have done had there been world enough and time.

Prior to the Conference

Examiners are asked to go carefully through the examination paper prior to the conference and to consider all of the questions on the paper, so that any queries may be put to the Principal Examiner. **Then about 10 scripts should be provisionally assessed**, so that an idea of standards and of candidates' response to the paper is formed. If possible, these scripts should represent a range of ability and of question choice. Any marking on scripts at this stage must be in pencil, not in red.

At the Conference

Duplicated specimen scripts will be marked at the conference and will form the basis for discussion, but it is important that a broader survey of scripts has been undertaken prior to the meeting by each examiner. This will underpin and inform the discussion and marking on the day.

After the Conference

After the standard has been set at the conference, re-mark your original scripts. Send a sample of 10 scripts to the Principal Examiner, ensuring they cover a wide spread of marks. Include a stamped, addressed envelope. Always record full details of any script sent to the Principal Examiner, including the mark. **Mark in red**, but when the Principal Examiner makes his/her response to your sample, be prepared to make whatever adjustment is necessary to the scripts marked so far.

Once you have been given the go-ahead to send scripts to the office it is vital that a steady flow of batches of 80 - 100 scripts is maintained. The final date for dispatch of scripts is **16 June**.

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid. The mark scheme, however, should not be regarded as a checklist. Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss parts of the texts other than those mentioned in the mark scheme.

Component 1: Poetry and Prose

English Language and Literature essays involve personal responses and arguments/discussions may be conducted in a wide variety of relevant and effective ways. Choices of material for discussion will vary from candidate to candidate and examiners must rely upon their professional judgement and subject expertise in deciding whether or not candidates' choices and approaches are effective and valid when they fall outside the boundaries of the examples noted below. Examiners are reminded that it is crucially important to be alert to the unexpected or highly individual but nevertheless valid approach.

Section A: Poetry

In the rubric for this section, candidates are required to analyse two poems from the *WJEC Eduqas AS/A Level English Language and Literature Poetry Pre-1914 Anthology* in depth, applying concepts and methods from integrated linguistic and literary study as they do so. They are also required to compare these poems to one unseen text, either from Question 1 or Question 2. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

Section A: mark allocation

AO1	AO2	AO3	AO4
20 marks	20 marks	10 marks	10 marks

We may expect candidates to select some of the following approaches to each question. It is possible that candidates may select entirely different approaches. We should be open-minded and reward valid, well-supported ideas which may demonstrate independent thinking. Look for and reward all valid alternatives.

Q1	With detailed reference to two poems from the <i>Anthology</i> and Text A, the poem ‘I Have Been Thinking of You So Loudly’ by Helen Dunmore (1952-2017), compare and contrast how strong emotions are presented. [60]
AO1	Candidates should use coherent written expression and organise material to address the comparative element of the task. Poetry: candidates must select two poems which involve strong emotions. When discussing their chosen poems, they should select appropriate textual evidence and apply relevant linguistic and literary approaches and terminology in their analysis. Text A: Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text A include, but are not limited to: • metaphor of thinking ‘loudly’ (linked to the verb ‘sing’ and noun ‘decibels’) • intensifier ‘so’ • listing “pavement, hoardings and walls” • modal verb “will” in “will come” and “will vanish” • adverbs “perhaps” and then later “never” • direct address with second person pronouns “you” • imperatives “hurry”, “run”, “don’t stand” • adjective “irresolute” • repetition of “thinking...loudly” in first and last line, with shift from “so” to “too” • noun phrase “last night’s disasters” • metaphor “name shattered” • caesura “Your name shattered. Soon sweepers” • enjambment throughout first stanza • shift in tense from past in the first stanza to present in the final stanza.
AO2	Poetry: Candidates need to show understanding of how strong emotions are presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>. Text A: Candidates should explore how Dunmore’s use of language conveys meanings in the extract. They might choose to analyse and explore: • the intensity of the speaker’s thoughts conveyed immediately • the focus of the emotion on one person, the addressee • the contrast between the speaker’s emotion and the addressee’s apparent lack of awareness • the forcefulness of each stanza, despite their different messages • the self-criticism inherent in the last two lines • the suddenness with which the strong emotion is dismissed, itself a strong, decisive feeling • the implication that action would be better than thinking or focusing on emotion.
AO3	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.

AO4	Candidates may choose any two poems which deal with strong emotions in some way. Possible choices include: 'The Passionate Shepherd to his Love', 'She Walks in Beauty', 'On First Looking Into Chapman's Homer', 'Sonnet 43: How Do I Love Thee?', 'The Voice', 'He Wishes for the Cloths of Heaven'. Connections Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority will make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre.
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Q2	With detailed reference to two poems from the <i>Anthology</i> and Text B, an extract from 'Cloud Cuckoo Land' by Anthony Doerr, compare and contrast how religion and beliefs are presented. [60]
AO1	Candidates should use coherent written expression and organise material to address the comparative element of the task. Poetry: candidates must select two poems which involve the ways in which religion and beliefs are presented. When discussing their chosen poems, they should select appropriate textual evidence and apply relevant linguistic and literary approaches and terminology in their analysis. Text B: Candidates should apply relevant linguistic and literary approaches and terminology in their analysis of the unseen text. Features which might be explored in Text B include, but are not limited to: • superlative "most venerated" • adverb "purportedly" • modal verb "can" in "If anything can save the city" • noun phrases "an object of immense power, the icon of icons" • adjective "numerous" • metaphor "stamps Anna's vision with swimming designs of gold" • adverbial "in crimson velvet" • foreshadowing of "wobbling under his load" • personification "wherever the Hodegetria leads him" • syndetic list "novices and nuns and citizens and slaves and soldiers" • syndetic pair "eerie and beautiful" • verbs "thrash", "bang", "assault", "scatters", "rips" • short sentences "Still he pushes higher. He nearly crests the hill." • adverbs "still" and "nearly" in these short sentences • compound adjectives "thirteen-hundred-year-old" and "rain-soaked" • pathetic fallacy "on a bright, redolent May morning" and "Forks of lightning lash the domes".
AO2	Poetry: Candidates need to show understanding of how religion and beliefs are presented in their chosen poems. There should be a clear focus on how language, structure and form <u>create meaning</u>. Text B: Candidates should explore how Doerr's use of language conveys meanings in the extract. They might choose to analyse and explore: • the belief that the religious icon is something that can actually save the city from siege • the symbolic significance of the procession in providing hope to the citizens • the history of the icon suggests its value, and its validity • the power of the icon suggested by its physical appearance as well as the fact that it chooses its journey • significance of religion to this society suggested by the value of the object and the care taken over its protection • the pathetic fallacy initially suggesting power and hope, and then the faltering or failing of religion and belief • sense of the falling of the icon foreshadowing the falling of the city.

AO3	Poetry: Candidates are expected to discuss a range of contextual ideas depending on their choice of poems. Reward contextual observations wherever they are used relevantly. There should be a clear focus on the link between context and meaning in the poems selected.
AO4	Candidates may choose any two poems which deal with religion and beliefs in some way. Possible choices include: 'The Collar', 'Sonnet XIX: On His Blindness', 'A Birthday', 'God's Grandeur', 'The Latest Decalogue'. Connections Candidates should show awareness of similarities and differences between the unseen text and the two poems they have chosen. We anticipate that the majority will make connections in terms of content and attitudes. They may also compare and contrast the texts in terms of style or context. Well-informed responses might connect the texts by considering more demanding contextual factors such as literary movements or historical events, making perceptive links in terms of audience, purpose or genre.

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (20 marks)	AO2 Analyse ways in which meanings are shaped in texts (20 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (10 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (10 marks)
5	17-20 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	17-20 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of texts - confident understanding of and appreciation of writers' techniques - consistently relevant	9-10 marks - confident evaluation of impact of contextual factors in shaping the production and reception of texts - confident awareness of genre	9-10 marks - astute and illuminating connections between extract and poems including comments on style, attitudes etc. - purposeful and productive comparisons
4	13-16 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - accurate and coherent written expression - effectively organised and shaped response	13-16 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features - clearly relevant	7-8 marks - sound awareness of the influence of contextual factors on the production and reception of texts - secure awareness of genre	7-8 marks - secure exploration of connections between extract and poems - well-selected points of comparison and/or contrast
3	9-12 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally accurate and coherent written expression - clearly organised	9-12 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features - mainly relevant	5-6 marks - sensible awareness of the influence of contextual factors on the production and reception of texts - sensible awareness of genre	5-6 marks - sensible exploration of connections between extract and poems - reasonable selection of points for comparison and/or contrast
2	5-8 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	5-8 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification - some relevance	3-4 marks - basic awareness of the influence of contextual factors on the production and reception of texts - basic awareness of genre	3-4 marks - basic exploration of connections between extract and poems - points of comparison and/or contrast may be tenuous at times, or a tendency to be superficial
1	1-4 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-4 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts - limited relevance	1-2 marks - limited awareness of the influence of contextual factors on the production and reception of texts - limited awareness of genre	1-2 marks - limited exploration of connections between extract and poems - limited evidence of understanding of basic points of comparison and/or contrast; texts may be discussed individually and unevenly
	0 marks: response not worthy of credit or not attempted			

Section B: Prose

Mark Allocation

	AO1	AO2	AO3
Part (i)	10 marks	10 marks	-
Part (ii)	10 marks	10 marks	20 marks

In the rubric for this section, in part (i) tasks candidates are required to analyse an extract from their set text in depth, applying concepts and methods from integrated linguistic and literary study as they do so. In part (ii) responses, candidates are informed that they will also need to take account of the significance and influence of contexts in which the text has been produced and received. The following guidelines indicate where rewards can be earned and offer suggestions about the approaches candidates might take. When judging how much reward a candidate has earned under the different assessment objectives, examiners must consult the relevant assessment grid and look for a best fit which will then indicate a numerical mark.

We expect candidates to select some of the following approaches but they might select entirely different approaches. Candidates may choose to discuss stylistic features or parts of the novel which do not appear in the mark scheme. We should be open-minded and reward valid, well-supported ideas which may demonstrate independent thinking. **Look for and reward all valid alternatives.**

*Each question is in **two** parts. In both **part (i)** and **part (ii)**, candidates are required to:*

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*

*and in **part (ii)** candidates are **also** required to:*

- *demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.*

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

Q3 (i)	Re-read page 19-20 from “I was a discord in Gateshead Hall...” to “...her own family group.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • extended metaphor “discord” and “nothing in harmony” • syntactic parallelism “If they did not love me... as little did I love them” • nouns “thing” and “interloper” • asyndetic list “a heterogeneous thing...a useless thing... a noxious thing” • adjectives “sanguine, brilliant, careless, exacting, handsome, romping” • noun phrase “the scapegoat of the nursery” • pathetic fallacy “beclouded afternoon”, “rain still beating continuously”, “wind howling” • imagery “cold as a stone” and “fell damp on the embers of my decaying ire” • interrogatives “...starving myself to death?”, “...was I fit to die?” • adverbial “with gathering dread” • superlative “most irksome” • noun phrases “strange child” and “uncongenial alien”.
AO2	Candidates should select evidence to discuss how Bronte presents Jane’s thoughts and feelings. They should use linguistic and literary approaches to show how Brontë’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • Jane’s sense that she doesn’t belong at Gateshead • degrading language about herself conveys a lack of self-worth and recognition, or acceptance, of Mrs Reed’s view of her • the setting of the Red Room adds to her sense of oppression and depression • the focus on family throughout the extract, with Jane reflecting on her lack of family ties with Mrs Reed • Jane’s misery mirrored by the weather described – pathetic fallacy.

(ii)	Discuss Brontë's presentation of duty and obligation elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Brontë presents duty and obligation elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how Brontë presents duty and obligation. They might choose to comment on: - the obligation and duty associated with marriage – Rochester ignores any duty owed to his first wife, and Jane rejects St John's marriage proposal made based on duty rather than love - St John's sense of duty to religion, and a life as a missionary, above his romantic feelings - familial duty and her promise to her husband mean Mrs Reed feels obliged to keep Jane in her household, but doesn't provide love - Jane's sense of moral obligation and duty is at odds with her desire for more in life - Jane's sense of duty to fulfil her role as governess and subdue any romantic feelings she has - Jane's sense of duty to herself to lead a life where she is valued. Look for and reward all valid alternatives.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: - importance of social class and a person's place in society in Victorian times - Brontë's own experiences within social class, at school and as a governess - the importance of religion within Victorian society - Jane's spiritual development affected by both friends and enemies – Bildungsroman - family pressure to marry for money - education linked to idea of imagination – world of possibilities.

Q4 (i)	Re-read page 157-158 from “I don’t think, sir,...” to “... balance your few good points.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • mode of address “sir” • minor sentence “Promptly spoken” • modal verbs “won’t”, “would”, “must” • interrogative “Will you?” • adjective “peculiar” • noun phrase “paid subordinates” and repetition of this • tag question “are you?” • adverb “heartily” • verbs “agree” and “consent” used within interrogatives • contrast between “informality” and “insolence” • syndetic list “affectation, or coldness, or stupid, coarse-minded misapprehension” • equal length of turn in conversation (until Rochester’s last speech) • idiom “cast in a different mould” • contrast between “intolerable defects” “few good points”.
AO2	Candidates should select evidence to discuss how Brontë presents the characters and situation. They should use linguistic and literary approaches to show how Bronte’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • Jane’s assertiveness in speaking freely to her social superior • Jane’s recognition of the strangeness of the conversation, given social conventions • Rochester’s acceptance of Jane arguing with him, even while rejecting some of her ideas • Rochester’s enjoyment of the conversation and desire to prolong it • the discussion as an early example of the relationship between them • Jane’s constant awareness of social inequality and the barriers this creates.

(ii)	Explore Brontë's presentation of the position of women in society elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how the position of women in society is presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how the position of women in society is presented elsewhere in the novel. They might choose to comment on: • Jane's situation as an orphan, dependent on others • the limited options available to Jane in terms of making her own way in life and gaining independence • women of lower classes, such as Bessie and Miss Temple are presented as more understanding and kind than those of higher classes, such as Mrs Reed and Blanche Ingram • Bertha Mason's complete lack of power within her marriage, needing her brother to speak up for her • Jane's unusual position as a woman in receipt of a legacy, with the means to share it as she wishes. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Brontë's own experiences as a governess • the lack of understanding of mental illness in the Victorian era • the bildungsroman genre and first-person narrative allowing for a female perspective • the reliance on male relatives to provide for women, or the need for women to marry so as to be provided for • Gothic elements, such as some descriptions of characters and settings • feminist reading – Brontë as a female writer creating an accurate portrayal of women in her society.

Charles Dickens: *Great Expectations* (Penguin Classics)

Q5 (i)	Remind yourself of the extract on pages 206-207 from “It appeared to be a collection...” to “...well cared for, but intensely deaf.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • premodifiers “rather dull” • tag question “don’t it” • superlatives “smallest” and “queerest” • repetition of adjective “real” • hyperbole “chasm” suggesting Pip’s humour • nouns “pride” and “relish” • syndetic pair “carry it out and keep it up” • direct speech only from Wemmick • syndetic list “my own engineer, and my own carpenter...and my own Jack of all Trades” • metaphor “brushes the Newgate cobwebs away” • listing “clean, cheerful, comfortable, and well cared for”.
AO2	Candidates should select evidence to discuss how the characters and the situation are presented. They should use linguistic and literary approaches to show how Dickens’ language conveys these impressions. Look for and reward all valid interpretations. These might include: • Wemmick’s pride in the home he has created for himself, conveyed through his speech • Pip’s inward response recognising its quirks, but his outward response complimenting Wemmick • Wemmick’s attention to detail in considering all aspects of his home • the affection and care of his parent, even in the introduction • the marked difference between this fantastical little cottage and Wemmick’s work in Newgate.

(ii)	Discuss Dickens' presentation of Pip's relationships with male characters elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Pip's relationships with male characters are presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how Pip's relationships with male characters are presented elsewhere in the novel. They might choose to comment on: • Pip's changing relationship with Joe, during his childhood, then his rejection of Joe and the reconciliation towards the end of the novel • Pip's friendship with Herbert Pocket and his dislike of Bentley Drummle • the professional relationship between Jaggers and Pip, and Pip's use of him for advice • the way Pip's kind actions as a child lead to his friendship with Magwitch later in the novel • Pumblechook's desire to be credited with having a hand in Pip's good fortune. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Bildungsroman novel – recognition of others who help shape the narrator's life • significance of class and status in nineteenth-century England • the lack of opportunity for social mobility in the early 1800s • Dickens' own experience of poverty as well as fame and fortune • memorable characters well suited to publication of the novel in instalments.

6 (i)	Remind yourself of the extract on pages 39-40 from “My convict never looked at me,...” to “...as if it were all over with him.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • repetition of “looking thoughtfully” • modal verb “may” in verb phrase “may prevent” • verb choices “took” and “stole” • adverbial “From the blacksmith’s” • syntactic parallelism “Halloa... staring at...” • negative politeness “I’m sorry to say” • noun phrase “poor miserable fellow-creatur.” • syndetic list “surprised to see him, or interested..., or spoke a word” • simile “like a wicked Noah’s ark” • personification “the prison-ship seemed in my young eyes to be ironed like the prisoners”.
AO2	Candidates should select evidence to discuss how Dickens presents the characters and the situation. They should use linguistic and literary approaches to show how Dickens’ language conveys these impressions. Look for and reward all valid interpretations. These might include: • mutual respect between Joe and the convict as fellow human beings – the desire to do right by each other on a basic level • threatening description of the prison ships, from Pip’s perspective • bleakness of the convict’s situation • the convict’s desire to remove any suspicion and blame of Pip • the sergeant’s lack of interest in what Magwitch has to say.

(ii)	How does Dickens explore ideas about morality elsewhere in the novel? [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how ideas about morality are explored elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to discuss the presentation of ideas about morality elsewhere in the novel. They might choose to comment on: • characters' morality isn't directly linked to their social class – many lower class characters have high moral values • Joe's decisions in life are about doing right by others, such as taking care of Pip towards the end of the novel • the retelling of Magwitch's story and Miss Havisham's story so that the moral blame lies elsewhere • the importance of seeing Wemmick outside of his life as Jaggers' assistant, to distance him from the dubious morals of that office • Miss Havisham bringing up Estella to destroy men, the skewed morality of revenge. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Dickens' own experiences of poverty and social mobility • the significance of social class and responsibility • Dickens' own interest in societal inequality and reform, conveyed through charitable work and through his journalism • the Bildungsroman genre, focusing on the protagonist's development, and the variety of characters linked to Pip's development • snobbery of the leisured classes.

Q7 (i)	Re-read page 147 from “And Lola, like her mother, ...” to page 148 “...the importance of their marriage.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and their relationships in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • metaphor “upstaged” and “dramatic exit”, continued throughout passage with “fabricated” and “drama” • adjective “guiltless” • reflexive pronoun “themselves” in “destroyed themselves at her prompting” • verb “imposed” • adverbs “surely” and “unlikely” • metaphor “ringed by thick walls of silence which hissed in her ears” • syntactic parallelism “But there was nothing to say. Or rather, there was too much” • noun phrase “their dread of conflict” • listing “the house, the park, above all, the children” • adverbials “constantly”, “elaborately”, “over such a long stretch of time” • metaphor “his deceit was a form of tribute”.
AO2	Candidates should select evidence to discuss the presentation of the characters and their relationships. They should use linguistic and literary approaches to show how McEwan’s language presents these ideas. Look for and reward all valid interpretations. These might include: • Emily’s annoyance at Lola’s behaviour, seeing it as selfish rather than vulnerable • Emily’s concern for her own child and her own situation more than Lola and the twins • the use of focalisation showing one perspective on events • justification for inaction linked to Emily’s relationship with Hermione and with Jack • the complicity of Jack and Emily in the lies they tell each other.

(ii)	Explore McEwan's presentation of guilt and/or atonement elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents guilt and/or atonement elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how McEwan presents guilt and/or atonement elsewhere in the novel. They might choose to comment on: • Briony's guilt for her false accusation as the basis for the novel, her atonement • the guilt at keeping Cecilia and Robbie apart in 'real life' leading to Briony changing their story in the novel • Paul Marshall is guilty of the rape, but there is no sense that he feels the need to atone, and his guilt is never publicly known • the guilt inherent in acts of war – the necessity of selfishness and the lack of guilt this leads to • the way that Briony focuses on her own guilt, rather than that of those more culpable (adults, Paul, Lola) • the use of different narrative voices and perspectives to convey different views on who is guilty. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • the use of metanarrative, and the way it allows for playing with the truth • McEwan known for his exploration of subjectivity and interpretation • use of source material from the Imperial War Museum to reconstruct retreat to Dunkirk • Robbie and Cecilia used to observe and reflect on the human cost of war • class division in the 1930s and its role in the accusations made.

Q8 (i)	Re-read page 43 from “Darling! What’s up?...” to page 44 “...the neediness in her own voice.” By focusing on linguistic and literary techniques, analyse how McEwan presents the characters and their relationship in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • modes of address “darling”, “little sis” • adjectives “merry, multicoloured”, “Chagall-like” • asyndetic listing “the tearful parents waving,...a wedding” • contrast between verbs “paused”, “ripped”, “let” • compound noun “self-destruction” • imperative “come back” • modal verb “should” • connotations of noun “revelation” • phonology of “such stroking and soothing murmurs” • interrogative “But what is it then?” • noun “neediness”.
AO2	Candidates should select evidence to discuss how McEwan presents the characters and their relationship. They should use linguistic and literary approaches to show how McEwan’s language explores these ideas. Look for and reward all valid interpretations. These might include: • sense of relationship having changed from when Cecilia could comfort Briony and take on the maternal role • Briony’s control over the situation, in terms of her actions and choice of words • Cecilia’s desire to support Briony in order to assuage her own sense of frustration with the day’s events • the theatricality of the scene, conveyed through Cecilia’s interrogatives and Briony’s tearing of the poster.

(ii)	Discuss how McEwan presents different kinds of love elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents different kinds of love elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how different kinds of love are presented. They might choose to comment on: - the different narrative perspectives in the first section of the novel, and how these introduce Robbie and Cecilia's romantic relationship - Robbie's struggle in writing his admission of love to Cecilia, and sense of social inferiority to the Tallises - Briony's rewriting of the ending of Robbie and Cecilia's story, her atonement - the love for Briony from her family conveyed in the final section - the importance of Robbie and Cecilia's relationship to his survival while he is in prison - the love between the siblings, Cecilia and Leon and Briony, apparent in the first section of the novel, but not lasting - the lack of love from Emily for her sister or her husband - the apparent lack of love between Paul and Lola. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: - significance of social mobility in the 1930s – blurring of class divisions but prejudice remains - the use of metanarrative - McEwan known for his exploration of subjectivity and interpretation - Robbie and Cecilia used to observe and reflect on the human cost of war - patriarchal and hierarchical society in the 1930s.

Q9 (i)	Re-read page 18 from “It was, then, a most discouraging start...” to page 19 “...nowadays, at the Star Inn.” By focusing on linguistic and literary techniques, analyse how Ishiguro presents the characters and relationships in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • superlative “most discouraging” • modal verbs “must” and “cannot” in “must admit” and “cannot escape the feeling” • adverbial “in a like-minded spirit” • syndetic pair “discuss and corroborate” • repetition of noun phrase “fellow professional” • noun phrases “great affairs”, “matters of import” • adverbs “sometimes, naturally” • noun phrase “mutual respect” • use of proper nouns “Mr Harry Graham”, “Sir James Chambers”, “Mr John Donalds”, “Mr Sydney Dickenson” • syntactic parallelism of “[name], valet-butler to [name]” • short sentence “I could go on” • idiom “cut from the same cloth”.
AO2	Candidates should select evidence to discuss how Ishiguro presents the characters and their relationships. They should use linguistic and literary approaches to show how Ishiguro’s language explores these ideas. Look for and reward all valid interpretations. These might include: • the shared respect and understanding between butlers during the early part of Stevens’ career • the difficulties Stevens has in understanding what Farraday requires of him • the isolation felt by Stevens that he doesn’t have colleagues to discuss appropriate etiquette with • the idea that Stevens is one of the last of his kind, whereas the role of valet-butler used to be a common one.

(ii)	Explore how Ishiguro presents the influence of social class on relationships elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro presents the influence of social class on relationships elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how social class influences relationships. They might choose to comment on: - the lack of outward emotion in Stevens' relationship with his father - Stevens' desire to master 'bantering' as he perceives this is what Farraday expects - Stevens' unfailing devotion to Lord Darlington in the 1920s and 1930s, and how this changes - the influence of social etiquette and behaviour in Stevens' interactions with Miss Kenton and her frustration with this - Stevens' discomfort in being asked his opinion on current events, and Darlington's later apology to him - the way those he meets on his travels believe Stevens to be of higher status and class, and treat him accordingly. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: 1950s becoming a more democratic age when figures like Lord Darlington would have less influence through their status - English class system still in place, seen in the respectful behaviour of the Taylors at Moscombe - societal changes in post-war Britain – rise of socialism and voice of the working class - Stevens' emotional repression belongs to an older code of conduct - established class system in the 1920s and 1930s and the very specific roles and expectations of the servant class.

Q10 (i)	Re-read page 129 from “It was at a certain stage...” to page 131 “...with the ways of this country.” By focusing on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • verb “muttering” and adjective “quiet” • interrogatives “...quite recently?”, “...Lord Darlington’s time?”, “Isn’t that right?” • Stevens’ short lengths of turn • polite mode of address “madam” • repetition of adjective “mock” • modal verb “ought” in “I believe she ought to have been” • noun phrases “the real thing”, “A real old English butler”, “a real English lord” • adverbial “with great confidence” • Farraday’s use of tag questions “isn’t it?” and “aren’t you?” • Stevens’ use of negative politeness “It is possible I may” “I do apologize” • fronted conjunction and mild expletive in “But dammit, Stevens”.
AO2	Candidates should select evidence to discuss how Ishiguro presents the characters and situation. They should use linguistic and literary approaches to show how Ishiguro’s language explores these ideas. Look for and reward all valid interpretations. These might include: • Stevens’ attempt to stay in the background, be unobtrusive and not something of interest to Mrs Wakefield • Farraday’s desire to have ‘the real thing’ and the status he associates with this • Farraday’s lack of understanding of Stevens’ responses to Mrs Wakefield • Stevens’ reasons linking to English behaviour, at odds with Farraday’s need to show off • the way the setting and situation is so at odds to Mrs Wakefield, she believes it can’t be real.

(ii)	Discuss Ishiguro's use of flashbacks to reflect on events of the past elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro uses flashbacks to reflect on the past elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how flashbacks are used to reflect on the past. They might choose to comment on: - the use of a 1950s car journey to allow Stevens the knowledge and benefit of hindsight when discussing Lord Darlington's politics - the way flashbacks and recounting stories of the past convey the changing role of the butler (Stevens' father's reminiscences, as well as those of Stevens, compared to the present day) - the way the meeting with Miss Kenton at the end of Stevens' journey is also told as a flashback, suggesting it belongs to another time - the sense of Stevens' duty and naivety made apparent by his unquestioning support of Lord Darlington in the flashbacks recounted - the first person narration from a servant's perspective providing a sense of the secrecy of political manoeuvres in the 1920s and 1930s. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: 1980s readers viewing the events of the 1950s and the 1920s and 30s with knowledge of political changes 1950s becoming a more democratic age when figures like Lord Darlington would have less influence through their titles and status - Stevens' emotional repression as a norm, even a virtue, in the earlier 20th century - Lord Darlington's fascist views and the turbulent political situation of Europe in the 1930s - societal changes in post-war Britain – rise of socialism and voice of the working class.

Alice Walker: *The Color Purple* (W & N)

Q11 (i)	Re-read page 150 from “We lost Tashi’s father...” to page 151 “... she can be killed.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and situation in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • verb “concocted” • repetition of “white” • adjective “shroudlike” • parenthetical phrase “as a girl” • repetition of adverb “never” • plural pronoun “us” • modal verb “must” in “must continue” • listing “cleanliness, productivity and general attractiveness” • syntactic parallelism “It is in work... It was through work...” • syndetic list “giggle and gossip and nurse each other’s children” • verb “indulge” leading to adjective “childish”. N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.
AO2	Candidates should select evidence to discuss the presentation of the characters and situation. They should use linguistic and literary approaches to show how Walker’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • the difference in status and experience of men and women in Olinka • Tashi’s mother, Catherine, used as a specific example, with the freedom she has gained • the importance of the relationship between women, particularly those married to the same man • Nettie’s perspective as different to that of Samuel, the official representative of Christianity • Nettie’s recognition of how to become closer to other women.

(ii)	Discuss Walker's presentation of mothers and mother figures elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how mothers and mother figures are presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how mothers and mother figures are presented elsewhere in the novel. They might choose to comment on: • some mothers not able to care for their children – e.g. Celie's mother, Mr's first wife • the women who help look after each other's children – Mary Agnes looking after Sofia's children and Sofia returning the favour, Corrine and Nettie bringing up Celie's children, Celie looking after Mr's children, linked to womanism • the expectation that women bring up the children, and Shug's rejection of this • Eleanor Jane's expectation that everyone will love her child • Celie's experience of motherhood being the protection of Nettie from Pa, and then looking after children who throw rocks at her and scream at her • Miss Millie's expectation that Sofia will want to look after her children for her. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Walker's three stages of black women's history • Womanism, particularly in reference to women supporting other women • traditional societal roles in early 20th century USA • racism and the legacy of slavery in the Deep South in early 20th century • Walker's inspiration from her sister's story of two women feeling married to the same man.

Q12 (i)	Re-read page 138 from “For six months the heavens and the winds...” to page 139 “...made perfect sense to me.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract.
AO1	[20] Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. Linguistic and literary features that might be explored in the extract include but are not limited to: • adverbial “for six months” • metaphor “Rain came down in spears, stabbing away the mud” • simile “shaped like millet balls” • syndetic list “men and women and children” • metaphor “the village began to die” • adverb “impatiently” • repetition of “old” • repetition of “many” • adverb “forever” • noun phrase “large brown spiky thing” • fronted conjunction “But” • metaphor “in its own humble way, is it not God?” • adjective “perfect”. N.B. Candidates are likely to discuss features of Celie’s dialect. Examples selected should relate clearly to the question set.
AO2	Candidates should select evidence to discuss how the characters and the situation are presented. They should use linguistic and literary approaches to show how Walker’s language conveys these impressions. Look for and reward all valid interpretations. These might include: • the way the hardships suffered by the Olinka are conveyed • the importance of certain plants to their survival and way of life • Nettie’s understanding of the Olinka belief, despite it not being her belief • Joseph’s awareness of Christianity and how different beliefs can co-exist • the acceptance of Nettie and her group represented by the presentation of the roof.

(ii)	Explore the significance of spirituality and/or beliefs elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how spirituality and/or beliefs are presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how spirituality and/or beliefs are presented elsewhere in the novel. They might choose to comment on: • Celie's belief in God providing her with some emotional support at the start of the novel • Celie's loss of belief in traditional Christianity, prompted by finding out about her father's lynching and her mother's subsequent decline • Shug's spirituality and beliefs, shared with Celie • Nettie's strong religious beliefs leading to her life as a missionary • the change in beliefs of Nettie and Samuel – their acknowledgement of the roofleaf ceremony and their support of the Olinka • Celie's self-belief supported by Shug and Sofia. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Walker's own religious beliefs – Baptist and then pantheism • Walker's description of it as a religious novel in the introduction to the 25th anniversary edition • Womanism • Bildungsroman – coming of age novel, with Celie gaining self-belief • the work of missionaries, spreading Christianity throughout the world • slaves brought to America being forced to Christianity • Walker's background and work, especially as a civil rights activist.

Assessment Grid for Component 1 Section B: Prose (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)
5	9-10 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, - confident and fluent expression	9-10 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of texts - confident understanding of and appreciation of writers' techniques
4	7-8 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - coherent written expression - well organised and shaped response	7-8 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features
3	5-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally coherent written expression - clearly organised	5-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features
2	3-4 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	3-4 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification
1	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-2 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts
0	0 marks: response not worthy of credit or not attempted	

Assessment Grid for Component 1 Section B: Prose (ii)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression (10 marks)	AO2 Analyse ways in which meanings are shaped in texts (10 marks)	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received (20 marks)
5	9-10 marks - thorough knowledge, understanding and insights gained from integrated study - sophisticated and purposeful application of concepts and methods; apt textual support - accurate and precise use of terminology - effectively organised response, utilising an academic style and register - confident and fluent expression	9-10 marks - perceptive analysis of how language choices, form and structure affect meaning - mature and assured reading of texts - confident understanding of and appreciation of writers' techniques - consistently relevant	17-20 marks confident evaluation of impact of contextual factors in shaping the production and reception of texts
4	7-8 marks - clear evidence of integrated study - purposeful use of terminology - clearly understands and applies relevant concepts and methods - accurate and coherent written expression - effectively organised and shaped response	7-8 marks - sustained analysis of how language choices, form and structure affect meaning - thoughtful reading of texts - secure reading of implicit meaning - sound understanding of literary/linguistic features - clearly relevant	13-16 marks sound awareness of the influence of contextual factors on the production and reception of texts
3	5-6 marks - some evidence of integrated study - reasonable use of terminology - some understanding of literary/linguistic concepts and methods, not always relevant - generally accurate and coherent written expression - clearly organised	5-6 marks - some analysis of how language choices, form and structure affect meaning, though may not always be sustained - sensible reading of texts - sensible reading of implicit meaning - sensible understanding of literary/ linguistic features - mainly relevant	9-12 marks sensible awareness of the influence of contextual factors on the production and reception of texts
2	3-4 marks - basic evidence of integrated study - basic use of key terminology, though may include some inaccuracy - basic understanding of concepts and methods - lapses in quality of written expression - straightforward organisation	3-4 marks - basic analysis of how language choices, form and structure affect meaning - awareness of key linguistic/ literary features - straightforward understanding of texts with some generalisation and simplification - some relevance	5-8 marks basic awareness of the influence of contextual factors on the production and reception of texts
1	1-2 marks - limited evidence of integrated study - limited application of concepts and methods - irregular use of terminology - frequent lapses in clarity - response may lack organisation	1-2 marks - limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning - superficial analysis of texts - limited relevance	1-4 marks limited awareness of the influence of contextual factors on the production and reception of texts
0	0 marks: response not worthy of credit or not attempted		