



GCE A LEVEL MARKING SCHEME

SUMMER 2024

**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 2024 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 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).
- 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.
- 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 **24 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 approaches as they do so. They are also required to compare these poems to one unseen texts, 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, ‘Those Winter Sundays’ by Robert Hayden, compare and contrast how devotion is 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 devotion. 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: • adverb ‘too’ and adverbial ‘in the weekday’ • repetition of the hard ‘k’ sound in ‘clothes’, ‘blueblack cold’, ‘cracked’, ‘ached’, ‘weekday’, ‘banked’, ‘thanked’ • caesura in the final line of the first stanza • enjambment in both first stanza and final stanza reflecting extent of actions (and devotion) • final interrogative, with syndetic pair ‘austere and lonely’ • repetition ‘what did I know, what did I know’ • shift from third person ‘his’, ‘him’ in first stanza to first person ‘I’ in second stanza • present continuous verbs ‘splintering, breaking’, ‘fearing’, ‘speaking’ • adverbs ‘slowly’, ‘indifferently’ to describe the speaker’s actions • plural noun ‘Sundays’ in title and first line • personification ‘chronic angers of that house’ • imagery ‘cold splintering, breaking’ • metaphor ‘driven out the cold’ • anonymity of ‘no one’.
AO2	Poetry: Candidates need to show understanding of how devotion is 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 Hayden’s use of language conveys meanings in the extract. They might choose to analyse and explore: • the structure of the poem that initially separates the father’s devotion from the speaker’s indifference • the way the speaker’s thoughts and focus are on the house rather than the people within it • the emotional detachment of the final line of the first stanza ‘no one’ • and then the frustration in the final lines of the speaker only recognising the devotion with hindsight • the focus on Sundays but the reference to the rest of the week too • the generalisation of the description – referring to many Sundays and ongoing devotion • the determination suggested by the force of action that the father achieves (‘made banked fires blaze’ and ‘had driven out the cold’).

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 devotion in some way. Possible choices include: 'The Passionate Shepherd to his Love', 'A Valediction Forbidding Mourning', 'The Collar', 'Sonnet XIX: On His Blindness', 'Never the Time and the Place', 'Remembrance', 'To My Dear and Loving Husband' and 'Sonnet 43: How Do I Love Thee?'. 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.

Q2	With detailed reference to two poems from the <i>Anthology</i> and Text B, an extract from the travel writing <i>Walking Home: Travels with a Troubadour on the Pennine Way</i> by Simon Armitage, compare and contrast how the natural world is 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 the natural world is 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: • use of the passive ‘through which a planted wood is entered’ • metaphor ‘where one world hands over to the next’ • noun phrase ‘man-made artificiality’ • adjectives ‘unsung but transforming’ • metaphors linking nature to household comforts ‘stumps of old trees are footstools upholstered in velvety green moss’, ‘a thick mattress of spongy, brown needles’ • superlatives ‘thickest and fullest’ • simile ‘their tips bend and flex like fishing rods’ • religious connotations of ‘a cloistered stillness’ • industrial lexis ‘clumsy juggernauts’ and ‘heavy industry’ • syndetic pairs ‘saturated and glum’, ‘tranquillity and calm’, ‘shaking and zithering’ – help to highlight contrast and progression • adverbials ‘then’, ‘half an hour ago’, ‘now’ • listing ‘exhilarating, ecstatic, a frenzied initiation or hysterical reacquaintance’.
AO2	Poetry: Candidates need to show understanding of how the natural world is 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 Armitage’s use of language conveys meanings in the extract. They might choose to analyse and explore: • the structure of the extract, progressing through different types of landscape • the attention to detail conveying sense of total immersion in nature • the otherworldly description of the pine forest • the intensity of the weather and of the emotions felt by the writer • the reverential way nature is spoken about – in terms of significance as well as tranquillity as well as spirituality • the use of imagery throughout suggesting nature’s deliberate choices and control over itself (and those walking through it) • the use of first person and ‘I imagine’ suggesting that nature is inspirational.

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 the natural world in some way. Possible choices include: 'Extract from 'The Prelude' book V', 'Kubla Khan', 'To Autumn', 'Spellbound', 'The Darkling Thrush', 'Leisure'. 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 approaches 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 116 from “I thanked her for her considerate choice...” to page 117 “...but at an indefinite future period.” 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: • intensified adjective “very chill” • compound adjective “vault-like” • suffix ‘-less’ in “cheerless” • adverb ‘leisurely’ in “gazed leisurely around” • choice of adjectives in “eerie impression” “dark and spacious staircase” “long, cold gallery” • adverbial phrase “in a safe haven” • metaphors “My couch had no thorns in it that night; my solitary room no fears” • premodification “such a bright little place” • juxtaposition of “papered walls” “carpeted floor” with “bare planks” “stained plaster” • comparative adjective ‘fairer’ in “a fairer era of life” • antithesis “have its flowers and pleasures as well as its thorns and toils”.
AO2	Candidates should select evidence to discuss how Brontë 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 of a discomfort similar to awe felt at part of the house • Jane’s calm and relaxation in her own space • the way Brontë compares the grandeur of the house with the comfort of the room and then the discomfort of Lowood • Jane’s gratefulness at how she has been welcomed.

(ii)	Explore Brontë's presentation of houses and homes elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Brontë presents houses and homes elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how Brontë presents houses and homes. They might choose to comment on: • Thornfield Hall and Rochester's reluctance to make it his permanent home, due to Bertha's presence • Bertha's imprisonment in her own home • Jane's initial view of Thornfield Hall and her later familiarity and happiness there • Jane's early years at Gateshead and her keenness to leave it behind • the sense of grandeur in Jane's childhood description of Gateshead • Jane's discussion of Lowood being her whole world for eight years • Jane's initial view of Moor House and the homely scene within it • her arrival at Ferndean and her married life there. Look for and reward all valid alternatives.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Brontë's own experiences at school, particularly Cowan Bridge • class and status of landed gentry – owning many properties • treatment of the mentally ill • Gothic novels of the 19th century more often set in England and focused on the home • Bildungsroman – metaphorical journey to find a sense of identity and somewhere to belong.

Q4 (i)	Re-read page 255 from “Mr John died yesterday was a week...” to page 256 “...back with me early to-morrow morning.” By focusing closely on linguistic and literary techniques, analyse how Brontë 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: • phrasal verb ‘gave up’ in “he gave himself up to strange ways” • choice of adjectives “shocking” “frightful” • exclamative “Doing well!” • superlatives in “the worst men and the worst women” • connotations of ‘fooled’ in “fooled him beyond anything” • syndetic pair “the loss of money and fear of poverty” • Mrs Reed as the object of the sentence “were quite breaking her down” • intensifier “too suddenly” • modes of address “Missis”, “Miss Reed and Miss Georgiana” • intensifiers “so restless” “so many times”.
AO2	Candidates should select evidence to discuss how Brontë presents the characters and situation. 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: • Robert’s obvious disapproval of John’s behaviour • the deferential tone still adopted when speaking about Mrs Reed and the two daughters • Robert’s long length of turn and Jane’s limited narration suggesting her shock • the heightened emotion conveyed in terms of events and responses • the importance of money and its significance in leading to John’s death.

(ii)	How does Brontë present relationships between masters and servants elsewhere in the novel? [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how relationships between masters and servants are presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how relationships between masters and servants are presented elsewhere in the novel. They might choose to comment on: • Rochester's love for Jane and the way he ignores social convention • Blanche's discussion about governesses • the way Jane is treated as more like a servant than one of the family at Gateshead • Grace Poole's role at Thornfield, caring for Bertha and being blamed outwardly for Bertha's actions • Rochester's servants continuing to care for him after the fire, at Ferndean • Jane's position as governess leading to developed description of and focus on servants as well as masters. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • the significance of social class and clear social hierarchy of the early 19th century • social unrest in the late 1700s and early 1800s • Romanticism • Charlotte Brontë's personal experience of being a governess • the role of the governess – Gothic idea of liminality as not part of the upper classes, but more educated than other servants • patriarchal society – but Brontë's creation of a strong female character within this society.

Charles Dickens: *Great Expectations* (Penguin Classics)

Q5 (i)	Re-read page 67 from “‘I am sure, uncle,’...” to page 68 “...the lies I told on this occasion.)” 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: • irony of “you know so well how to deal with him” given what follows • premodification in “black velvet coach”, “veal cutlets”, “silver basket” • adverbial “on a gold plate” • fronted conjunctions “And Miss Estella...”, “And we all...”, “And I got up...” • adjacency pairs with Pumblechook’s questions and Pip’s answers • minor sentences “Four dogs” and “Immense” • italics “Where was this coach” • repetition in “She’s flighty, you know – very flighty – quite flighty enough” • passive voice “forced to the admission” • parenthesis “(I beg to observe that...)”.
AO2	Candidates should select evidence to discuss how Pip, Joe and their relationship are presented. They should use linguistic and literary approaches to show how the characters and the situation are presented. Look for and reward all valid interpretations. These might include: • Pip’s desire to satisfy his sister and Pumblechook with a false account • Pumblechook’s lack of knowledge of Miss Havisham and his loss of face in admitting this • humour in the exaggeration in Pip’s description • use of questioning requiring Pip to construct more and more detail • realisation in the narrative voice that he’s gone beyond belief.

(ii)	Discuss the importance of characters telling stories about themselves and others elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to discuss the importance of characters telling stories about themselves and others elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to discuss the use of characters telling stories about themselves and others elsewhere in the novel. They might choose to comment on: • the opening of the novel establishing Pip as the storyteller • Herbert's account of Miss Havisham's past • Magwitch's account of his past • the way stories told to Pip allow him to piece together Estella's parentage • the rumours about Jaggers' servant's past • Jaggers' dealings with his clients – framing everything as a possibility, more like a story. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • Bildungsroman – use of first-person narrator • publication of novel in instalments lends itself to different threads of narrative being tied together at the end • memorable characters created through use of their voices • Dickens' familiarity with the marshes in Kent and the prison ships moored there • Dickens' own dramatic performances – storytelling as theatre.

6 (i)	Re-read page 404 from “My hands had been dressed twice...” to page 405 “...he went back to it spontaneously.” 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: • syndetic listing “twice or thrice in the night, and again in the morning” • premodification in “a good deal burned” • connotation of ‘devoted’ in “devoted the day to attending on me” • superlative “the kindest of nurses” • adverbial “with a patient tenderness” • listing and variety of sensory description in “of the glare of the flames, their hurry and noise, and the fierce burning smell” • parallelism “Neither of us spoke of the boat, but we both thought of it.” • paradox and use of parenthesis “our agreeing – without agreement – to make...” • antithesis “so many hours, not of so many weeks” • syndetic pair “with perfect confidence and cheerfulness”.
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: • Herbert’s care for Pip, evidence of their continued friendship • Pip’s mental as well as physical suffering • the traumatic thoughts of the fire but also looking forward towards the need to rescue Magwitch • the concern of both characters towards their plan being affected • the sense of urgency in needing to recover and needing to act.

(ii)	Explore Dickens' presentation of illness and suffering elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how illness and suffering are presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to discuss the presentation of illness and suffering elsewhere in the novel. They might choose to comment on: • Mrs Joe's injuries and her subsequent suffering and difficulties • Miss Havisham's lifelong suffering as a result of her being abandoned at the altar • Pip's illness towards the end of the novel and Joe's care for him • Magwitch's final illness, but also his suffering in not knowing what happened to his daughter • Pip's suffering as a child – physically at the hands of his sister and emotionally due to his social class and feelings of inferiority. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • importance of social class in 19th century England • 'tragi-comic construction' of convict funding a gentleman • treatment of women in early 19th Century • prison ships and suffering of convicts • Dickens' own experience of poverty, with his father in the Marshalsea prison • memorable characters well suited to publication of the novel in instalments.

Ian McEwan: *Atonement* (Vintage)

Q7 (i)	Re-read page 370 from “There was a crime. But...” to page 371 “...and her medical prince survive to love.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’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: • syntactic parallelism “There was a crime. But there were also the lovers.” • adverbial phrases “on my mind all night long” • superlative ‘last’ in “It is only in this last version” • adjective “pitiless” • verb phrase “tried to persuade” in “I tried to persuade my reader” • factual tone of adverbials in “died of septicaemia at Bray Dunes on 1 June 1940” • anaphora “That I never... That my walk... That the letters...” • rhetorical question “How could that constitute an ending?” • syndetic list “sense or hope or satisfaction” • metaphor “an incoming tide of forgetting” • italics in “But what <i>really</i> happened?” • syndetic pair “my spontaneous, fortuitous sister and her medical prince”.
AO2	Candidates should select evidence to discuss the presentation of Briony’s thoughts and feelings. 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: • sense of her priorities – that love is more important than anything else • her consideration of the role of a novelist • awareness of trauma of war and deaths of Robbie and Cecilia • portrayal of Cecilia’s and Robbie’s relationship as a fairy tale that deserves a happy ending • sense that Briony feels the need to defend her choices to the reader – linked to her need to atone.

(ii)	Discuss McEwan's presentation of loss elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how McEwan presents loss elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how McEwan presents loss elsewhere in the novel. They might choose to comment on: • the loss of life during the retreat to Dunkirk • the loss of dignity that comes with the retreat • Briony's loss of innocence the night she reads Robbie's letter and accuses him of rape • Briony's experience of loss of life in the hospital – further loss of innocence (or losing naivety gained from sheltered upbringing) • Robbie's imprisonment and all this causes him to lose • the lost relationship between Robbie and Cecilia, that Briony tries to recreate within her novel. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • McEwan's research at the Imperial War Museum • involvement of upper-middle-class young women as nightingale nurses • McEwan's father's experiences of Dunkirk • the use of metanarrative • literary context of the child involved in affairs beyond its understanding • Cecilia and Robbie used to explore the human cost of war.

Q8 (i)	Re-read page 50 from “The smallest shift in her gaze...” to page 51 “...as it were, catch one’s breath.” By focusing closely 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: • adverbial “As children” • adjectives “awesome”, “venerable”, “severe” • extended metaphor “a lost tribe who arrived... having wandered peevishly for two decades in an alien, frivolous century” • adverbial “always just a breath away” • syntactic parallelism “The one who caught... the one who bestowed...” • superlative “most innocent” • noun phrase “quaking torture” • formal register of “the boardroom confrontation” • connotations of ‘shield’ in “to shield his face”.
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: • the childish innocence and fun of Cecilia and Leon’s past relationship • the sibling connection that is retained despite their age and differences • the sense of camaraderie in their ‘game’ • clear sense of Paul Marshall being detached from this • focalisation conveying a sense of reminiscence and nostalgia • Cecilia’s joy at ‘winning’ on this occasion.

(ii)	Explore the significance of friendships elsewhere in the novel.	[40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show the significance of friendships elsewhere in the novel.	
AO2	Candidates should use linguistic and literary approaches to show the significance of friendships. They might choose to comment on: • social class affecting friendships • Leon Tallis's friendship with Paul Marshall and the consequences of this • Cecilia not wanting to associate with Robbie when at Cambridge • friendships existing due to wartime circumstances • Briony's friendship with Fiona • Robbie's camaraderie with Nettle and Mace in their retreat to Dunkirk • the fact that Briony doesn't make many friends or doesn't want to make friends • Lola and the twins having a need for friendship when they arrive at the Tallis home. Look for and reward all valid interpretations.	
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • McEwan's father's experience of Dunkirk • involvement of upper-middle-class young women in nursing – nightingale nurses • McEwan's research at the Imperial War Museum • significance of social mobility in the 1930s, but prejudices still remain • tradition of the country house novel • post-modernism.	

Kazuo Ishiguro: *The Remains of the Day* (Faber)

Q9 (i)	Re-read page 54 from “As I remember it was one morning...” to page 56 “...A great deal more.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro 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: • subordinate clause “before I had bidden her to do so” • adverbial “with a smile” and later “with a small smile” • repetition of modification “a little” • tag question “a little damp, are they not, Mr Stevens?” • subordinate clause “If you wish” • formal modes of address “Miss Kenton” and “Mr Stevens”, compared to informality of “William” • noun phrase “a room of entertainment” • positive politeness “I appreciate your kindness” and “I appreciate your thoughts” and negative politeness “May I ask you” • hedging “just a small matter” • formality of polysyllabic lexis “accustomed to addressing under-servants” • minor sentence “A great deal more”.
AO2	Candidates should select evidence to discuss how Ishiguro presents the characters and their relationship in this extract. 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: • Miss Kenton’s attempt to form a friendship with Stevens, by brightening up his room • Stevens’ determined adherence to ‘greatness’ even when he’s not visibly on duty • Stevens’ deference to his father is greater than his sense of needing to follow the established hierarchy amongst servants • Miss Kenton’s audacity (in Stevens’ view) in arguing with him and questioning his judgement • the tension that is created between them during the conversation.

(ii)	Explore how Ishiguro makes use of rooms as significant settings elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro makes use of rooms as significant settings elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how Ishiguro makes use of rooms as significant settings. They might choose to comment on: • Stevens' own pantry and his desire for privacy in his off-duty moments • Miss Kenton's parlour and her discussions with Stevens there • the impersonality of the tea lounge in the hotel where he meets Miss Kenton, contrasting the importance of the conversation to him • the banqueting hall and drawing room used for the conference at Darlington Hall • the front room in the Taylors' house, its dual purpose of dining room and living room contrasting the variety of rooms at Darlington Hall • his father's small bedroom at Darlington Hall Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • established class system • established hierarchy amongst servant classes • declining influence of the old 'ruling class' post WW2 • emotional repression seen as a norm for men in early twentieth century • historical sense of English ancestral home • rise of right-wing political views in 1920s and 1930s Europe.

Q10 (i)	Re-read page 188 from “Miss Kenton looked away from me...” to page 190 “...events began to unfold around me.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents Stevens’ 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: • indefinite article ‘an’ in “an expression crossed her face” • interrogatives “But what is the sense in speculating...?” “But then again what is the purpose...?” • modal verb ‘could’ and adverb ‘presumably’ in “could presumably drive oneself to distraction” • adverbs ‘surely’ and ‘only’ in “one can surely only recognise” • adjectives “crucial, precious” • adverbial “at the time” • asyndetic list “a never-ending number of days, months, years” • pre- and post- modification “whole dreams forever irredeemable” • anaphora of “no doubt” • verb phrases “am inclined to believe” and “may well have read” • noun phrase “nostalgic longing” • superlative “most discomfoting”.
AO2	Candidates should select evidence to discuss how Ishiguro presents Stevens’ thoughts and feelings. 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: • evidence of Stevens’ changing perception of past events • his increasing awareness that he could have acted differently – a sense of regret • a clear sense of Stevens struggling to cope in situations (such as the one experienced that evening) • Stevens’ vulnerability conveyed through the narration – he’s less sure of himself • language reflecting his need to be right about things, to justify himself.

(ii)	Discuss Ishiguro's use of narrative perspective elsewhere in the novel. [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Ishiguro uses narrative perspective elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how narrative perspective is used. They might choose to comment on: - the humour created by Stevens' taking himself seriously throughout - the first-person perspective giving us a servant-status view of the inter-war years - the overly formal and deferential tone of the narrative voice, with Stevens often trying to justify his actions before recounting them - non-chronological order of events reflects Stevens' memories and priorities at different points in the story - Stevens' naivety to the political situation he witnesses and the way he presents this with hindsight - Stevens' discomfort in some of the conversations he has with those on his travels, and the way this is conveyed. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: - absence of 'emotional intelligence' clear to readers (late 20th century onwards) - emotional repression seen as a norm, even a virtue in the earlier twentieth century for male family relationships - established class system still in place in 1950s - decline in the role of the domestic servant and the English ancestral home in post-war society - Ishiguro's use of the unreliable first-person narrator in a number of his novels - the rise of fascism in 1920s and 1930s Europe (including, to an extent, in England).

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

Q11 (i)	Re-read page 239 from “No ma’am, say Sofia...” to page 240 “...this is spose to clear up everything.” By focusing closely on linguistic and literary techniques, analyse how Walker 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: • finality of minor sentence “Now.” • adverbial “just that quick” • asyndetic listing “take up the clothes, straighten them out, stand by the ironing board” • simile “it look like a weapon” • repetition of “never wanted” • interrogatives “Did I ast...? Do I care...? Will it make...?” • italics to emphasise the pronoun “<i>You</i> don’t like him” • repetition of the exclamatory sentences “All the time! All the time!” • adverb “forever” • adjective “unnatural”. 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 characters and their relationships in this extract. 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: • Eleanor Jane’s naivety about the relationship she has with Sofia • Celie’s more understanding explanation of Eleanor Jane’s perspective • Eleanor Jane’s naivety about racism in society • Sofia’s blunt honesty and how Celie’s description of Sofia’s actions and body language reflects this bluntness too • Sofia viewing the baby as representative of his father and grandfather’s racist attitudes and behaviour.

(ii)	How does Walker present relationships between children and adults elsewhere in the novel? [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how relationships between children and adults are presented elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how relationships between children and adults are presented elsewhere in the novel. They might choose to comment on: • Celie's abuse at the hands of her stepfather • the sorrow that Celie expresses for her mother • Harpo's relationship with his parents – being with his mother when she's murdered, and disagreements with his father, especially about Sofia • Harpo's caring relationship with his children • the way Eleanor Jane stands up for Sofia even when her brother, Billy, doesn't • the way the children of Sofia and Mary Agnes are cared for by both women and Odessa • the attitudes of the Olinka parents in terms of not wanting to educate girls. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • patriarchal society in southern USA in the first part of the 20th century • womanism (linked to Alice Walker's beliefs) • Jim Crow Laws and segregation in the southern states • the Bildungsroman genre • double oppression • the role of missionaries in providing education.

Q12 (i)	Re-read page 121 from “<i>They love Africa...</i>” to page 122 “...the uplift of black people everywhere.” 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: • italics “<i>They love Africa</i>” • idiom “at the drop of a hat” • imperative “Please give these” • intensifier “so beautifully” and then superlative “most beautiful” • listing “the dinners we were invited to, the breakfasts, lunches, and suppers” • fronted conjunctions “And all the people... And gas or electric...” • exclamatory “And gas or electric lights!” • discourse marker “Well” • pronouns in “they didn’t say anything” “she thinks” “what she calls” • modal verb and adverb “cannot possibly” • hedging “My spirits sort of drooped” • repetition of “somebody”.
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: • Nettie’s excitement on arrival in Harlem and desire to convey details to Celie • the warm welcome they receive by the people of Harlem • the conversational tone used in this letter to her sister • the racist attitudes she encounters at the Missionary Society • the way Nettie expresses her dislike for the attitudes held by the Missionary Society • Nettie’s optimism at the end of the letter.

(ii)	How does Walker make use of narrative perspective to present different aspects of society elsewhere in the novel? [40]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select material to show how Walker makes use of narrative perspective to present different aspects of society elsewhere in the novel.
AO2	Candidates should use linguistic and literary approaches to show how narrative perspective is used to present different aspects of society elsewhere in the text. They might choose to comment on: • the use of Nettie's voice to tell the story of the Olinka and relate issues of colonialism • the choice of (young) black women as narrators • the direct and reported speech from other characters throughout – not just Celie and Nettie who have a voice in the novel • the intrusion of Pa's voice at the beginning of the novel • the different narrative styles of Celie and Nettie, and the development of Celie's voice through the novel • Celie's recount of Sofia's beating and treatment in prison • Nettie's recount of Samuel's retelling of her father being lynched. Look for and reward all valid interpretations.
AO3	Look for and reward all valid and relevant contextual observations. Key contextual factors might include: • the patriarchal society of the early 1900s • Walker's own experiences of growing up in Georgia – Mr based on her grandfather • literary genres - epistolary novel and slave narrative • the legacy of slavery in southern USA – lynching, Jim Crow laws and racism • colonialism in Africa • Walker's idea of a historical novel as one that's about everyday people and events (rather than great men and battles).

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 linguistic / literary 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 linguistic / literary 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		