



GCE AS MARKING SCHEME

SUMMER 2023

**AS
ENGLISH LANGUAGE AND LITERATURE
COMPONENT 2
B710U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE AS ENGLISH LANGUAGE AND LITERATURE

COMPONENT 2: DRAMA AND NON-LITERARY TEXTS

SUMMER 2023 MARK SCHEME

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 in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the assessment criteria as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments 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 standards set 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.
- Please do not use personal abbreviations or comments, 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

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, nor is it set out as a 'model answer'**. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

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 features of the texts other than those mentioned in the mark scheme.

Section A: Post-1900 drama

Mark Allocation

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

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

Candidates may choose to discuss stylistic features and parts of the plays which do not appear in the mark scheme. Reward all valid points.

Each question is in two parts. In both parts of the question, 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.**

Alan Bennett: *The History Boys* (Faber)

Q1 (i)	Remind yourself of page 36 from “Irwin: Why does he lock the door?” to page 38 “Irwin: You know more about him than I do”. Using integrated linguistic and literary approaches discuss how Bennett 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. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Bennett presents the characters and situation.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none">• elements of secrecy• frustrating responses from the boys• the differing intentions of these responses• Irwin’s questioning• their flattery of Irwin and dismissal of Hector• elements of comedy• inuendo from Dakin.

(ii)	Discuss how Bennett presents the relationship between Irwin and the boys in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the relationship between Irwin and the boys in the play as a whole. Candidates are free to discuss different interpretations of these relationships as long as they consider how Bennett establishes these within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Irwin's role in the present and the past • the difference in his relationships at these times • initial awkwardness in their lessons • his dismissal of their work and their reactions to this • their questioning of his role • Irwin's growing affection towards them • his relationship with Dakin in particular.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • setting in 1980s UK • attitudes towards education and ambition • academic rivalry • sexuality in 1980s UK.

Q2 (i)	Remind yourself of page 94 from “Hector: I’ve got this idea of buying a van...” to page 95 “Hector: Is it?”. Using integrated linguistic and literary approaches discuss how Bennett presents Hector in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Bennett presents Hector here.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • reflective and retrospective attitude • sense of failure and chances missed • resigned to his future and warnings to Irwin • hardened attitude due to his experiences • but still a sense of sadness • naivety in his confession to Mrs Lintott.

(ii)	Discuss how Bennett presents failure in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of failure in the play as a whole. Candidates are free to discuss different interpretations as long as they consider how Bennett establishes them within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Irwin's failures to learn from mistakes and his lies • Hector's professional and personal failures • Headmaster disappointed by league table results • Boys' frustration when Hector overlooks them – Posner • Hector's failure to understand education system and examinations.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the setting of the play in the 1980s • sexuality in 1980s UK • education and league tables- Conservative govt 1980s.

Diane Samuels: *Kindertransport* (Nick Hern)

Q3 (i)	<p>Remind yourself of page 9 from “<i>EVELYN is still polishing glasses</i>” to page 10 “<i>FAITH retreats back into the attic.</i>” Using integrated linguistic and literary approaches discuss how Samuels presents Evelyn and Faith in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Samuels presents Evelyn and Faith.</p> <p>Look for and reward all valid interpretations. Candidates may choose to consider:</p> <ul style="list-style-type: none"> • tense exchange between mother and daughter • Evelyn as stoical and forthright • Faith as more emotional • Faith’s desire to stay • Evelyn’s insistence that she move out and become an adult • sharp interrogatives from Evelyn intended to indicate her disapproval of Faith’s decision • Evelyn’s sense of frustration with Faith • metaphor of the chipped glass.

(ii)	Discuss how Samuels presents conflict in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of conflict in the play as a whole. Candidates are free to discuss different interpretations of conflict as long as they consider how Samuels establishes this theme within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Helga's conflict in sending Eva away • Eva's conflict in trying to be brave and do the right thing • her conflict as she adapts to life in England and starts to forget her previous life • Lil's conflict in trying not to reveal the truth to Faith • conflict when the past returns for Evelyn in the form of Helga • Faith's conflict in her attempts to learn the truth • conflict between religion and culture • constant physical conflict with the backdrop of the war.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • 1930s Nazi Germany • issues surrounding Kindertransport • separation anxiety • Jewish culture post-Holocaust • British life 1930s and 1940s • parental roles.

Q4 (i)	Remind yourself of page 53 from “LIL (<i>off</i>). I’ll go and phone them now if you like.” to page 55 “EVELYN: Where else is there to go?”. Using integrated linguistic and literary approaches explore how Samuels presents Lil and Evelyn in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Samuels presents Lil and Evelyn.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lil’s determination and clear maternal care • Evelyn’s sense of resignation • Lil tries to maintain sense of normality, but Evelyn’s smoking shows a sense of resignation • Evelyn’s reproachful attitude • Lil’s blunt attempts to encourage and reassure Evelyn • a sense of frustration from both by the end.

(ii)	With reference to at least two other episodes from the play explore how Samuels presents attitudes towards the truth in <i>Kindertransport</i>. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of the truth in the play as a whole. Candidates are free to discuss different interpretations of the truth as long as they consider how Samuels establishes these within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • truth hidden from Eva at the start establishes the importance of secrecy in the play • belief that the truth needs to be hidden by some characters for the benefit of others • Ratcatcher and others, as exponents of the truth • Faith's insistence on discovering her truth • Evelyn's determination to hide her truth • Helga's inability to accept the truth when she returns.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • Kindertransport background • Anti-Semitism of 1930s and WWII • English social class background • German Jewish history/culture • class in different time periods.

Edward Albee: *Who's Afraid of Virginia Woolf?* (Vintage Classics)

Q5 (i)	Remind yourself of page 22 from “HONEY [to GEORGE]: She’ll be right down” to page 24 “NICK [<i>softly</i> , to HONEY]: We’ll go in a little while.” Using integrated linguistic and literary approaches discuss how Albee 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. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Albee presents characters and situation.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • combative language between Martha and George • George’s clear irritation towards wife • Honey’s innocence and frailty • Honey’s revelation about George’s son • George’s reaction to this news and his talking to himself • Nick’s tentative interrogatives • Nick and Honey’s almost normal conversation in contrast to George’s internal fury.

(ii)	Discuss Albee's presentation of attitudes towards the truth in at least two other episodes from the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of the truth in the play as a whole. Candidates are free to discuss different interpretations of the truth as long as they consider how Albee establishes these within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the truth is hidden by all four protagonists • secrets in both marriages • Nick's true intentions in marrying Honey • Honey's secrets regarding her pregnancies • Martha's disappointment with George and how this manifests itself in their arguments • George's fabrications regarding his career and relationship with Martha • the truth regarding their child.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • Gender roles in 1950s America • attitudes towards marriage and parenthood in society at the time • Political context of times – Cold War • the American Dream • Inter-generational tensions in society.

Q6 (i)	Remind yourself of page 74 from “GEORGE: You be quiet!” to page 76 “GEORGE: Do you not!” Using integrated linguistic and literary approaches discuss how Albee presents George in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Albee presents George.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • very tense opening – imperative mood • use of ellipsis • anger at Martha’s revelation • but delight at springing his own surprise • growing sense of aggression • George provoking Nick by references to him and Honey • George’s awareness that he is deliberately antagonising them • his immature outbursts • cruelty in his ‘story’.

(ii)	With reference to at least two other episodes discuss how Albee presents male rivalry in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of how male rivalry is presented in the play. Candidates are free to discuss different episodes as long as they consider how Albee establishes these within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • main rivalry between George and Nick • various examples of their battle, but mainly Nick being drawn into the confrontations by George • academic conflict • conflict regarding age • conflict over their wives • George's conflict with Martha's father and his inability to live up to her ambitions for him.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • American society of early 1960s – role of men • the 'ideal' family and its lack of evidence in the play • gender roles and tensions in America • a contextual view of marriage • contextual fears regarding the Cold War.

Brian Friel: *Translations* (Faber)

Q7 (i)	Remind yourself of page 23 from “Hugh Indeed—I encountered Captain Lancey...” to page 25 “Hugh Where were we?” Using integrated linguistic and literary approaches discuss how Friel 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. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Friel presents characters and situation.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none">• tension regarding role of English• Hugh is patient with Lancey’s remarks and constantly educating the others• role of language in establishing and maintaining identity• Marie’s surprise assertion of her desire to learn English• Jimmy’s comic interruptions• Marie’s determination and fervent belief, in contrast to the belief of those around her• Hugh’s dismissal of her comments.

(ii)	With reference to at least two other episodes from the play discuss how Friel presents attitudes towards patriotism in <i>Translations</i>. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of patriotism in the play as a whole. Candidates are free to discuss different examples as long as they consider how Friel establishes them within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • examples of patriotism from some English characters • but mainly evidenced in the Irish characters • belief in Ireland as a land with honourable customs and traditions • a respect for the ancient and traditional • reverence for language, with an aversion to English by many • lack of patriotism from some Irish characters • belief that resorting to violence to protect country and tradition is acceptable.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the education system in Ireland i.e. hedge-schools • linguistic context – Gaelic language • historical context of the play — mapping of Ireland • the difficulties of communication between soldiers and locals • rural economy of Ireland • colonisation.

Q8 (i)	Remind yourself of page 66 from “Yolland I wish to God you could understand me.” to page 67 “Sarah Manus ... Manus!” Using integrated linguistic and literary approaches discuss how Friel presents Yolland and Marie in this extract. [20]
AO1	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Friel presents the characters.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • romantic passage between Yolland and Marie • aware of what each other is saying without directly understanding • mirroring in their conversation • both desperate to understand the other • their declarations of love • repetition of the adverb ‘Always’ from both characters • both trembling at the audacity of their honesty • the bravery in their kiss at the end.

(ii)	With reference to at least two other episodes in the play discuss how Friel presents love in <i>Translations</i>. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of love in the play as a whole. Candidates are free to discuss different interpretations of love as long as they consider how Friel establishes this within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • love seen in many different guises • romantic love, especially between Yolland and Marie elsewhere • love of education and learning • a devotion to language • love of one's country and history/traditions.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • education in rural Ireland – hedge schools and National Schools • Ireland in the 1830s, with reference to 1980s and the 'Troubles' • earlier plantation of Ireland by England • colonialism • linguistic background of rural Ireland.

Tennessee Williams: *Cat on a Hot Tin Roof* (Penguin Modern Classics)

Q9 (i)	<p>Remind yourself of page from 20 “MARGARET: She’s gone” to page 22 “BRICK: You could leave me, Maggie.” Using integrated linguistic and literary approaches discuss how Williams presents Maggie and Brick in this extract. [20]</p>
AO1	<p>Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.</p>
AO2	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Williams presents Maggie and Brick.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Maggie intentionally attempts to make Brick jealous to try to reignite his interest in her • she is confident and flirtatious throughout • however, her voice is described as ‘trembling’ reflecting a nervousness in her actions • she is presented as almost begging him to find her attractive • sense of utter desperation from Maggie • risky nature of her revelation regarding Sonny Boy Maxwell • her refusal to give up what she has • Brick is nonchalant and uninterested throughout • almost encourages her infidelity • his refusal to play her game.

(ii)	With reference to at least two episodes discuss how Williams presents jealousy in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of jealousy in the play as a whole. Candidates are free to discuss different interpretations of jealousy as long as they consider how Williams establishes them within the play. Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • jealousy in many different guises • Maggie's jealousy of Brick and his relationship with Skipper • her jealousy of Mae and Gooper having a successful marriage • Brick's jealousy of others leading happy lives • Mae and Gooper's jealousy of the favouritism shown towards Brick and Maggie • Big Mama's jealousy of others knowing about Big Daddy's condition.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • America, especially the 'Deep South' in the 1950s • nuclear family concept • gender concerns in 1950s America • America as country of business and materialism • masculinity in Deep South.

Q10 (i)	Remind yourself of page 76 from “BIG MAMA: Why’re you all <i>surroundin’</i> me...” to page 78 “BIG MAMA: --Cancer?! Cancer?!” Using integrated linguistic and literary approaches explore how Williams creates dramatic tension in this extract. [20]
A01	Candidates should use accurate coherent expression and apply relevant linguistic and literary approaches, using appropriate terminology. They may discuss any correct aspect of word, phrase, clause or sentence level terminology. Candidates may also comment on drama terminology such as stage directions, and the spoken language features of drama.
A02	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Candidates should consider how Williams creates dramatic tension.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • panicked interrogatives from Big Mama and her anger at Mae • Brick’s inconsistent behaviour • Mae and Gooper teaming up against Brick • stage directions to indicate Big Mama’s actions and her fear • the desperate build up to the revelation • Big Mama’s violent rejection of Mae • her minor exclamations at the end.

(ii)	With reference to at least two other episodes discuss Williams' presentation of attitudes towards the truth in the play. [40]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of the truth in the play as a whole. Candidates are free to discuss different aspects of the truth as long as they consider how Williams establishes this theme within the play.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • truths Maggie and Brick hide from each other • the secrets of their marriage • Brick's truth regarding his relationship with Skipper • Big Daddy's hidden truths from Big Mama • the truth regarding Big Daddy's illness.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the concept of the nuclear family in America in the 1950s • position of women in the Deep South • patriarchal power • attitudes towards homosexuality • plantation lifestyle.

Assessment Grid for Component 2 Section A: Drama (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 <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • 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 <ul style="list-style-type: none"> • perceptive analysis of how language choices, form and structure affect meaning • mature reading of texts • confident understanding of and appreciation of writers' techniques.
4	7-8 marks <ul style="list-style-type: none"> • clear evidence of integrated study • secure use of terminology • clearly understands and applies relevant concepts and methods • coherent written expression • well organised and shaped response. 	7-8 marks <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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	

Assessment Grid for Component 2 Section A: Drama (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	<p>9-10 marks</p> <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study 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. 	<p>9-10 marks</p> <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature reading of texts confident understanding of and appreciation of writers' techniques. 	<p>17-20 marks</p> <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident grasp of overview.
4	<p>7-8 marks</p> <ul style="list-style-type: none"> clear evidence of integrated study secure use of terminology clearly understands and applies relevant concepts and methods coherent written expression well organised and shaped response. 	<p>7-8 marks</p> <ul style="list-style-type: none"> 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. 	<p>13-16 marks</p> <ul style="list-style-type: none"> clear awareness of the influence of contextual factors on the production and reception of texts secure grasp of overview.
3	<p>5-6 marks</p> <ul style="list-style-type: none"> 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. 	<p>5-6 marks</p> <ul style="list-style-type: none"> 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. 	<p>9-12 marks</p> <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible grasp of overview.
2	<p>3-4 marks</p> <ul style="list-style-type: none"> 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 	<p>3-4 marks</p> <ul style="list-style-type: none"> 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 	<p>5-8 marks</p> <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	<p>1-2 marks</p> <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity 	<p>1-2 marks</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	<p>1-4 marks</p> <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of texts limited overview
0	0 marks: response not worthy of credit		

Section B: Non-literary texts study

Mark Allocation

	AO1	AO2	AO3
Marks	20	20	20

We may expect candidates to select some of the following possible approaches to each question. It is possible that candidates may select entirely different approaches. We should keep an open mind and reward valid, well-supported ideas which demonstrate independent thinking.

The indicative content, reference to relevant terms and contextual factors are suggested approaches rather than an exhaustive list. Do not expect to see all of the points below.

Candidates may choose to discuss stylistic features and parts of the non-literary texts which do not appear in the mark scheme. Reward all valid points.

There is a choice of two questions for each text. Candidates must answer one question on the text they have studied.

In each question, candidates are required to:

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse how meanings are shaped**
- **demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.**

Andrea Ashworth: *Once in a House on Fire* (Picador)

Q11	Using integrated linguistic and literary approaches, discuss Ashworth's presentation of loyalty in <i>Once in a House on Fire</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the different attitudes towards loyalty in the text as a whole. Candidates are free to discuss different examples of loyalty but should consider how Ashworth presents the theme.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Andrea's relationship with her mother • her relationship with her sisters • friendships she has • Lorraine's loyalty to both Peter and Terry and the strain this places on her relationships with her daughters • the loyalty some of the Aunts display for Lorraine • Andrea's loyalty to herself.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the nature of the text as Autobiography — real event/real people • England in the 1970s • domestic abuse • role of women in 1970s • welfare state • single parents.

Q12	<p>Using integrated linguistic and literary approaches, discuss Ashworth's presentation of loss in <i>Once in a House on Fire</i>. [60]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the presentation of loss in the text as a whole. Candidates are free to discuss different interpretations of loss but should consider how Ashworth presents them.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Lorraine's loss of identity and independence • loss of a 'normal' childhood for the sisters • Andrea's loss of her natural father • many lost opportunities for Andrea and her sisters due to poverty • loss of friendships • loss of family.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the nature of the text as Autobiography — real events/real people • life in England in the 1970s • gender roles • growth of feminism in later 20th century • education system in England.

Jenny Diski: *Skating to Antarctica* (Virago)

Q13	Using integrated linguistic and literary approaches, explore how Diski presents women in <i>Skating to Antarctica</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of women in the text as a whole. Candidates are free to discuss different examples but should consider how Diski presents them.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Diski's complicated presentation of herself • her traumatic relationship with her mother • her daughter in modern times • her foster mother • women she meets on the ship—Mona • women from Paramount Court she meets as an adult.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the significance of the autobiographical nature of the text • gender roles • poverty • religion • attitudes towards mental health • London in 1950s and later.

Q14	Using integrated linguistic and literary approaches, explore Diski's presentation of parenting in <i>Skating to Antarctica</i>. [60]
A01	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
A02	<p>Candidates need to show understanding of the presentation of parenting in the text as a whole. Candidates are free to discuss different examples of parenting but should consider how Diski presents the theme.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Diski's traumatic relationship with her own parents • mental and physical abuse • some happier times • life at Paramount Court • relationship with her mother in later life • Diski as a parent.
A03	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the significance of the autobiographical nature of the text • attitudes towards mental illness • physical abuse • poverty • gender roles.

Dave Eggers: *A Heartbreaking Work of Staggering Genius* (Picador)

Q15	<p>Using integrated linguistic and literary approaches, discuss Eggers' presentation of family relationships in <i>A Heartbreaking Work of Staggering Genius</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the presentation of family relationships in the text as a whole. Candidates are free to discuss different examples, but should consider how Eggers presents them.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Eggers' own family and the secrets we learn as the memoir progresses • his loving relationship with his mother and more fractious one with his father • his devotion to Toph and role as substitute father • complicated relationships with other siblings • friends sometimes seen as family.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir and the real situations described in it • cultural/societal concerns in America at the time • popular American culture in the 1980s • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described.

Q16	<p>Using integrated linguistic and literary approaches, discuss Eggers' presentation of friendship in <i>A Heartbreaking Work of Staggering Genius</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the different attitudes towards friendship in the text as a whole. Candidates are free to discuss different examples but should consider how Eggers presents them.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • the people Eggers works with at 'Might' including Moodie and Shalini • his resentment at some of the questions regarding Toph and the predictability of their discussions • his sense of responsibility regarding John and the emotional guilt which he endures due to this • the role his friends play in developing both his relationship with Toph and his employment • his relationship with friends back in Lake Forest when he returns • Toph's ability to make friends with ease combined with Eggers' fear of him being friendless.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir and the real situations described in it • issues surrounding postmodernist fiction; Eggers' use of intertextuality and his self-conscious narrative on the events described • youth culture in 1980s/90s America. • American politics • sociology of family structures.

Truman Capote: *In Cold Blood* (Penguin Classics)

Q17	Using integrated linguistic and literary approaches, discuss the presentation of suffering in <i>In Cold Blood</i>.	[60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.	
AO2	<p>Candidates need to show understanding of the presentation of suffering in the text as a whole. Candidates are free to discuss different examples but should consider how these are presented by Capote.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • physical and mental suffering of the Clutter family on the night of the murder • Bonnie's post-partum depression • physical pain Perry endures • the emotional and mental suffering of his upbringing • mental suffering of his mother, sister and brother • pain of Dick's parents, especially his mother • trauma and suffering of a community and the friends of the Clutters. 	
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • America in the 1950/60s • concept of American Dream • family roles and relationships • gender roles • concepts of masculinity and aggression. 	

Q18	<p>Using integrated linguistic and literary approaches, discuss Capote’s presentation of fathers and father figures in <i>In Cold Blood</i>. [60]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate’s ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the different ways fathers and father figures are presented in the text as a whole. Candidates are free to discuss different examples but should consider how Capote presents the theme.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • Herb Clutter as the ‘ideal’ father • Al Dewey and his family • Willie-Jay as a father figure for Perry • Tex and his relationship with Perry • Dick as a father.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • concept of American Dream • rural American society in the 1950s/60s • sociology of urban/rural communities • poverty • Capote’s own links to small town America • penal system in America.

George Orwell: *Homage to Catalonia* (Penguin Classics)

Q19	<p>Using integrated linguistic and literary approaches, discuss Orwell's presentation of violence in <i>Homage to Catalonia</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Candidates should select appropriate supporting evidence from the text and apply relevant linguistic and literary terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.</p>
AO2	<p>Candidates need to show understanding of the presentation of violence in the text as a whole. Candidates are free to discuss different examples but should consider how Orwell presents this theme.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • nature of the text regarding war • poor equipment and lack of training he receives • first time a bullet nearly hits him near Zaragoza • the holding attack on Huesca • the conflict on his return to Barcelona • being shot through the throat.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • the political and human aspects involved in the Spanish Civil War • 1930s and the rise of Fascism • class and political struggles • Communism and Socialism.

Q20	Using integrated literary and linguistic approaches, discuss the presentation of rivalry in <i>Homage to Catalonia</i>. [60]
AO1	Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis. Accuracy and coherence will be seen in the way knowledge is used as well as in the candidate's ability to organise material and choose an appropriate academic style and register.
AO2	<p>Candidates need to show understanding of the presentation of rivalry in the text as a whole. Candidates are free to discuss different examples of rivalry, but should consider how Orwell presents the theme.</p> <p>Look for and reward all valid interpretations. Candidates may choose to explore:</p> <ul style="list-style-type: none"> • rivalry between the Communists and the POUM • the militia and the Fascists • rivalries between the various factions on the left • rivalry amongst soldiers • rivalry of religious beliefs • the rivalries in the Barcelona May Days fighting.
AO3	<p>All valid contextual comments should be rewarded.</p> <p>Some of the key contextual points which could be rewarded if used relevantly in response to this question might be:</p> <ul style="list-style-type: none"> • Communism/Fascism • role of narrator in autobiographical writing • Spain in the 1930s • political movements in Europe 1930s • Barcelona in the Spanish Civil War • class struggles and Marxism.

Assessment Grid for Component 2 Section B: Non-literary texts

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 [20 marks]
5	<p>17-20 marks</p> <ul style="list-style-type: none"> thorough knowledge, understanding and insights gained from integrated study 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 	<p>17-20 marks</p> <ul style="list-style-type: none"> perceptive analysis of how language choices, form and structure affect meaning mature reading of texts confident understanding of and appreciation of writers' techniques 	<p>17-20 marks</p> <ul style="list-style-type: none"> confident evaluation of impact of contextual factors in shaping the production and reception of texts confident grasp of overview
4	<p>13-16 marks</p> <ul style="list-style-type: none"> clear evidence of integrated study secure use of terminology clearly understands and applies relevant concepts and methods coherent written expression well organised and shaped response 	<p>13-16 marks</p> <ul style="list-style-type: none"> 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 	<p>13-16 marks</p> <ul style="list-style-type: none"> clear awareness of the influence of contextual factors on the production and reception of texts secure grasp of overview
3	<p>9-12 marks</p> <ul style="list-style-type: none"> 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 	<p>9-12 marks</p> <ul style="list-style-type: none"> 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 	<p>9-12 marks</p> <ul style="list-style-type: none"> sensible awareness of the influence of contextual factors on the production and reception of texts sensible grasp of overview
2	<p>5-8 marks</p> <ul style="list-style-type: none"> 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 	<p>5-8 marks</p> <ul style="list-style-type: none"> 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 	<p>5-8 marks</p> <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	<p>1-4 marks</p> <ul style="list-style-type: none"> limited evidence of integrated study limited application of concepts and methods irregular use of terminology frequent lapses in clarity response may lack organisation 	<p>1-4 marks</p> <ul style="list-style-type: none"> limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning superficial analysis of texts 	<p>1-4 marks</p> <ul style="list-style-type: none"> limited awareness of the influence of contextual factors on the production and reception of texts limited overview
0	0 marks: response not worthy of credit		