



GCE AS MARKING SCHEME

SUMMER 2023

**AS
ENGLISH LANGUAGE AND LITERATURE - UNIT 2
2710U20-1**

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.

GCE ENGLISH LANGUAGE AND LITERATURE

SUMMER 2023 MARK SCHEME

UNIT 2: DRAMA AND NON-LITERARY TEXTS

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 **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 and then add each AO mark together to give a total for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale. **No** allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

In this component, candidates are required to answer two questions, one from Section A and one from Section B. Section A is to be divided into two parts. Part (i) is to be marked out of **25 marks**, and Part (ii) out of **35 marks**, making a maximum possible total of **60 marks**. Section B is to be marked out 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**.

Marking

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.

Reference to Principal Examiner

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 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 English Subject Officer at the end of the marking period.

Abbreviations

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.

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 **26 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.

Section A: Post-1900 drama

Mark allocation

	AO1	AO2	AO3
Part (i)	5 marks	20 marks	
Part (ii)	10 marks	10 marks	15 marks

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. 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.

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

Candidates must have a clean copy (no annotation) of the **set text** which they have studied. Only the prescribed edition must be used.

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)** they are **also** required to:

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

Tennessee Williams: *A Streetcar Named Desire* (Penguin Modern Classics)

Q1 (i)	<p>Re-read Scene 1, page 7 from “BLANCHE [<i>looking down at her glass, which shakes in her hand</i>]:” to page 8 “BLANCHE: ...The summer Dad died and you left us....” Using integrated linguistic and literary approaches, discuss the presentation of Blanche and Stella in this extract.</p> <p style="text-align: right;">[25]</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 discuss the presentation of Blanche and Stella, selecting relevant supporting evidence to show how Williams’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Blanche’s nervous or anxious nature • her sense of superiority over Stella and judgemental tone • her vanity and Stella’s failure to respond to it • the contrast immediately established between them • the honesty and calmness of Stella in contrast to Blanche • the underlying tension between them.
(ii)	<p>Discuss how Williams presents the relationship between Blanche and Stella in 1940s America in at least two other episodes from <i>A Streetcar Named Desire</i>.</p> <p style="text-align: right;">[35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the relationship between Blanche and Stella is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the relationship between Blanche and Stella throughout the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • initial reunion between the sisters • ideas of control and dominance in their relationship • the way they both respond to Stanley • Stella’s attempts to understand and defend Blanche • Blanche’s behaviour and Stella’s forgiveness • Stella’s ‘betrayal’ at the end of the play.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• post WWII American society• questions of identity• issues concerning gender roles in 1940s America• domestic abuse and violence• tradition of Realism in theatre.
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Q2 (i)	Re-read Scene 6, page 62 from “BLANCHE: You are not the delicate type.” to page 64 “MITCH [<i>finally</i>]: Where’s Stanley and Stella tonight?”. Using integrated linguistic and literary approaches, discuss the presentation of the relationship between Blanche and Mitch in this extract. [25]
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	Candidates should discuss how the characters and situation are presented, selecting relevant supporting evidence to show how Williams presents the relationship between Blanche and Mitch. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • flirtatious nature of this encounter • Mitch is proud of his physical appearance, as is Blanche • Blanche is coy and suggestive in what she says • her flattery of his body • Mitch doesn’t really appreciate her suggestions • playful nature of Blanche’s comments • conversation highlights the differences between them.
(ii)	Discuss how Williams presents relationships between men and women in 1940s America in at least two other episodes from <i>A Streetcar Named Desire</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how relationships between men and women are presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present the relationships between men and women throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • the relationship between Blanche and Mitch elsewhere and how it develops • his contempt for her towards the end contrasted with his enthusiasm and defence elsewhere • power struggle between Blanche and Stanley • Mitch’s struggles to accept Blanche’s past mistakes, and Stanley’s delight in exposing them • relationship between Stanley and Stella.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• ideas of identity and roles within society• America post-WWII• gender struggles—stereotypes of men and women in 1940s America• employment opportunities• psychological concerns.
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Peter Shaffer: *Amadeus* (Penguin Modern Classics)

Q3 (i)	Re-read Act 1, page 53 from “SALIERI: Fiasco! ... Fiasco! ...” to page 55 “[...And now – quietly at first – he addresses his God.]” Using integrated linguistic and literary approaches, discuss how Shaffer presents Salieri in this extract. [25]
A01	Candidates should use accurate coherent expression and apply 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	Candidates should discuss Shaffer’s presentation of Salieri, selecting relevant supporting evidence to show how Shaffer’s use of language conveys his characteristics. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • his initial revulsion at his behaviour • confusion and panic at how he can rectify this situation • inability to resist the temptation of Mozart’s music • musings on Mozart’s genius • overwhelmed by the beauty of the music in the stage directions.
(ii)	Explore how Shaffer presents attitudes towards beauty in Viennese society in at least two other episodes from <i>Amadeus</i>. [35]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how beauty in Viennese society is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
A02	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present beauty in Viennese society throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • Salieri’s awe when confronted by Mozart’s music • the beauty of God and his power • the beauty of music in all its forms but especially to praise God • importance of the Emperor in deciding what is ‘beautiful’ • relationships between men and women • beauty of language, either sung or spoken • elements of pride mistaken for beauty • importance of beauty in contributing to jealousy.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• role of music in the courtly life of the Hapsburg Empire and Europe• competition between composers in an attempt for both status and recognition• gender stereotype• age of the Enlightenment• Baroque movement• issues of class and sense of entitlement.
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Q4 (i)	Re-read Act 2, page 102 from “SALIERI [to audience]: Dawn has come.” to page 103 “SALIERI: ...And I will forgive you. <i>Vi saluto.</i>” Using integrated linguistic and literary approaches, discuss the presentation of Salieri in this extract. [25]
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	Candidates should discuss the presentation of Salieri in this extract, selecting relevant supporting evidence to show how Shaffer’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • his determination to be remembered • importance of his ego • feigned jealousy of Mozart • contempt for others • conflict with God and his attempt at revenge.
(ii)	With reference to at least two other episodes from <i>Amadeus</i>, discuss Shaffer’s presentation of jealousy in Viennese society. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to discuss how jealousy is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present jealousy throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • Salieri’s jealousy over Mozart’s ability and his compositions • his jealousy over God choosing Mozart rather than him • Mozart’s jealousy of Salieri’s wealth and position in Court • Constanze’s jealousy of Mozart’s relationships with other women • Rosenberg’s jealousy of Mozart’s favour with the Emperor.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • the position of composers and music in the court of Emperor Joseph II and Europe during the Age of Enlightenment • ideas of ambition and revenge • issues concerning jealousy • the importance of class/reputation and earning a living • the role of women.

Marc Norman and Tom Stoppard: *Shakespeare in Love* (Faber)

Q5 (i)	<p>Re-read page 20, from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. NIGHT.” to page 22 “<i>VIOLA gazes longingly towards the Rose...And, there and then, she makes a plan.</i>” Using integrated linguistic and literary approaches, discuss how Norman and Stoppard present Viola and the Nurse in this extract. [25]</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 discuss Norman and Stoppard's presentation of Viola and the Nurse, selecting relevant supporting evidence to show how their use of language conveys this.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Viola’s romantic and idealistic nature • Nurse’s realistic and pragmatic responses to Viola • Viola’s frustration at her situation and position • friendly and supportive nature of their relationship • bathos in Nurse’s responses.
(ii)	<p>“A woman in a man’s world.” Discuss how Norman and Stoppard present Viola in at least two other episodes from <i>Shakespeare in Love</i>. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Norman and Stoppard present Viola elsewhere in the play, and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used by Norman and Stoppard to present Viola elsewhere in the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • her confidence in auditioning for the play • belief in love, but aware of her destiny as a woman to marry the man of her father’s choosing • courage and bravery in her attitude throughout the play • innocent, but mixed with a sense of maturity, and understanding of her position in society • relationship with Will throughout the play.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• the position of actors, playwrights and drama in the court of Elizabeth I• difficulties of earning a living• the role of women in Elizabethan England• financial issues• intertextual references.
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Q6 (i)	Re-read page 127, from “INT. DE LESSEPSES’ HOUSE. VIOLA’S BEDROOM. DAY” to page 129 “<i>He looks around but VIOLA has fled.</i>” Using integrated linguistic and literary approaches, discuss Norman’s and Stoppard’s presentation of the characters and situation in this extract. [25]
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	Candidates should discuss Norman and Stoppard's presentation of the characters and situation, selecting relevant supporting evidence to show how Stoppard’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • moment of marriage for Viola • business transaction for Wessex and De Lesseps • delight from Wessex • resignation from Viola • stage directions to indicate action • Nurse’s action to delay Wessex and Viola’s escape.
(ii)	Explore how Norman and Stoppard present attitudes towards money in Elizabethan England in at least two other episodes from <i>Shakespeare in Love</i>. [35]
A01	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards money are presented elsewhere and use linguistic and literary approaches to show what effects are achieved.
A02	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present attitudes towards money throughout the play. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • Fennyman and his behaviour, especially with Henslowe • examples of poverty and attempts to make money • Viola as an example of a commodity and resource for her family • Wessex’s attitude towards money and acquiring wealth through marriage • wealth demonstrated in Court of Elizabeth.
A03	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • women in a ‘man’s world’ • ideas relating to power and authority, and subjugation • arranged marriages for status, or for political or financial gain • the world of the playwright and theatre • financial implications • class and status in Elizabethan England.

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

Q7 (i)	Re-read Act 1, page 6 from “MARTHA: You laughed your head off when you heard it at the party.” to page 7 “MARTHA: ...so don't worry about me!” Using integrated linguistic and literary approaches, discuss the presentation of George and Martha in this extract. [25]
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	Candidates should discuss the presentation of George and Martha, selecting relevant supporting evidence to show how Albee's use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • 'game-playing' between them • almost childish nature of the discussion • Martha's insults towards George • Martha's imitation of a child and her demands of George • George's veiled contempt of her.
(ii)	With reference to at least two other episodes from <i>Who's Afraid of Virginia Woolf?</i>, discuss how Albee presents the relationship between George and Martha in 1950s American society. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material to show how the relationship between George and Martha is presented elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey ideas. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • role of 'game-playing' in their relationship • as a contrast to George and Honey • volatility and conflict in their relationship throughout • importance of the 'child' in their relationship • resentment of dreams unfulfilled • unity at the end.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• attitudes towards marriage• role of women in American society• academic life• the American Dream• issues relating to protection/providing a future• Albee's apparent discontent with this homogenised culture.
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Q8 (i)	Re-read Act 2, page 48 from “NICK: Yes...that’s right.” to page 49 “NICK: I didn’t say that...I said she gets sick quite easily.” Using integrated linguistic and literary approaches, discuss the presentation of George and Nick in this extract. [25]
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	Candidates should discuss the presentation of George and Nick, selecting relevant supporting evidence to show how Albee’s use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • aggression in the language and physical demonstrations of both characters • contempt from George • disgust and disdain from Nick • threat of violence from Nick due to exasperation • George’s anger due to his unfulfilled ambition.
(ii)	With reference to at least two other episodes from <i>Who’s Afraid of Virginia Woolf?</i>, discuss how Albee presents conflict in 1950s American society. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show where the presentation of conflict is discussed elsewhere and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey ideas about conflict in 1950s American society. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • George and Martha’s recurring conflicts throughout the play • conflict within marriage • power struggles due to gender, especially George and Nick • academic conflict • loss of ambition • conflict due to age.
AO3	Look for and reward all valid and relevant contextual comments. Candidates may comment on some of the following: <ul style="list-style-type: none"> • Albee’s desire to expose the fragile relationships in American culture and society of the time • his own adoption • the ‘ideal’ couple and its lack of evidence in the play • a contextual view of divorce and marriage • academic life and success • contextual fears regarding the Cold War and ‘truths’ told by politicians.

Diane Samuels: *Kindertransport* (Nick Hern Books)

Q9 (i)	<p>Re-read Act 1 Scene 1 page 7 from “EVA (<i>sewing</i>). Why aren’t Karla and Heinrich going on one of the trains?” to page 9 “EVA <i>takes the coat and carries on sewing.</i>” Using integrated linguistic and literary approaches, discuss how Samuels presents Eva and Helga in this extract. [25]</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 discuss the presentation of Eva and Helga, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Eva’s inquisitive nature • Helga’s belief in her actions • her determination to protect Eva and assurance that this is the right thing to do • Eva’s questions reflect her uncertainty and concern • Helga’s reassurances, and ‘lesson’ to Eva at the end.
(ii)	<p>With reference to at least two other episodes from <i>Kindertransport</i>, discuss how Samuels presents attitudes towards prejudice across different time periods. [35]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of attitudes towards prejudice elsewhere, and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Look for relevant textual support with some reference to how linguistic and literary techniques are used to convey attitudes towards prejudice elsewhere in the play.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • prejudice towards German Jews throughout • references to anti-Semitic attitudes in Germany • specific examples of prejudice Eva experiences, especially on her journey to England and as a child in England • lack of prejudice from Lil • Eva’s change in attitude when Helga returns • Evelyn’s secrecy in hiding things from Faith.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• Nazism and anti-Semitic attitudes• issues surrounding evacuations, especially of separation from mothers• separation anxiety• German Jewish identity• British attitudes towards Germans and Jews.
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Q10 (i)	Re-read Act 1 Scene 2 page 25 from “ORGANISER <i>makes to exit</i>. EVA <i>makes to follow him</i>.” to page 27 “LIL. You don’t need it on now I’ve come.” Using integrated linguistic and literary approaches, discuss how Samuels presents the characters and situation in this extract. [25]
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	Candidates should discuss how Samuels presents the characters and situation in this extract, selecting relevant supporting evidence to show how Samuels’ use of language conveys meaning. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • fear and anxiety from Eva • sombre and reflective tone and actions by Faith • Eva’s desperation to see her ‘keepsakes’ • initial meeting between Eva and Lil • difficulty of communication • symbolism of the Star of David and Lil’s comments at the end.
(ii)	Discuss how Samuels presents daughters across different time periods, in at least two other episodes from <i>Kindertransport</i>. [35]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of daughters across different time periods elsewhere, and use linguistic and literary approaches to show what effects are achieved.
AO2	Look for relevant textual support with some reference to how linguistic and literary techniques are used to present daughters across different time periods. Look for and reward all valid interpretations. These might include: <ul style="list-style-type: none"> • most responses will focus on issues relating to mothers and daughters, which have effects for both time periods in the play • Eva/Evelyn’s reaction to separation and reunion • her relationships with Helga and Lil • impact of age and time on relationships • Faith’s desire to understand • the lack of trust which causes suffering in the relationship between Evelyn and Faith.

AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none">• issues of identity• concerns regarding evacuation and the war• ideas of trying to establish a sense of 'home' or 'place'• separation anxiety• mother/daughter relationships in different time periods.
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Assessment Grid for Unit 2 Section A part (i)

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression 5 marks	AO2 Analyse ways in which meanings are shaped in texts 20 marks
5	5 marks <ul style="list-style-type: none"> • thorough knowledge, understanding and insights gained from integrated study • confident application of concepts and methods when discussing their own writing • accurate and sensitive use of terminology • confident expression and skilful organisation 	17-20 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	4 marks <ul style="list-style-type: none"> • sound evidence of integrated study • purposefully identifies a range of terminology • purposefully applies some relevant key concepts and methods • controlled expression and effective organisation 	13-16 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	3 marks <ul style="list-style-type: none"> • clear evidence of integrated study • identifies a range of appropriate terminology • understanding of some relevant key concepts and methods • uses generally accurate, coherent expression • shows clear evidence of organisation 	9-12 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	2 marks <ul style="list-style-type: none"> • basic evidence of integrated study • begins to apply key concepts and methods • identifies some key terminology in their own writing but the approach may be descriptive • written expression should use generally accurate expression, but with lapses, particularly towards bottom of band 	5-8 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 mark <ul style="list-style-type: none"> • simple content features observed • limited evidence of integrated study • minimal application of concepts and methods • basic terminology may often be misunderstood and misapplied, • lapses in accuracy and clarity in written expression • the response may lack organisation 	1-4 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 or not attempted	

Assessment Grid Unit 2 Section A part (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 15 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, utilising an academic style and register 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 	13-15 marks <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	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 	10-12 marks <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	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 	7-9 marks <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	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 	4-6 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
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 	1-3 marks <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 or not attempted		

Section B: Non-literary texts

Mark Allocation

AO1	AO2	AO3
20	15	25

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. 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.

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.

Candidates must have a clean copy (no annotation) of the **set text** which they have studied. Only the prescribed edition must be used.

There is a choice of two questions for each text. Candidates must answer one question on the text they have studied. In their response, 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 employment/making a living in the 1970s/80s in <i>Once in a House on Fire</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of employment/making a living throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the various attitudes towards employment/making a living in the text as a whole. Candidates are free to discuss different interpretations as long as they consider how Ashworth explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • lack of employment/opportunities available • criminal/underhand nature of some of the jobs held by various people • lack of employment in Canada and the difficulties this causes • examples of poverty • brief moments of extravagance • employment as a means of escape.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • life in England in the 1970s • the nature of the text as autobiography – real people/real events • family relationships • gender roles • employment issues.

Q12	<p>“Everything works out in the end. If it hasn't worked out yet, then it's not the end.” Using integrated linguistic and literary approaches, discuss Ashworth's presentation of conflict in the 1970s/80s in <i>Once in a House on Fire</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how attitudes towards conflict are presented throughout <i>Once in a House on Fire</i> and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of various attitudes towards conflict in 1970s/1980s Britain in the text as a whole. Candidates are free to discuss different interpretations of conflict as long as they consider how Ashworth explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • many examples of physical and violent conflict throughout • power struggles and male aggression • conflict between Lorraine and her daughters • Andrea's 'Aunts' and their exasperation with Lorraine • Andrea's internal conflicts • examples of verbal conflict and insults.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as autobiography—real people/real events • domestic abuse and lack of support from the authorities • concepts of masculinity at the time • role of women/female stereotypes • unemployment and the impact on relationships.

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

Q13	Using integrated linguistic and literary approaches, discuss how Capote presents marriage in America in the 1960s in <i>In Cold Blood</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how marriage is presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of how marriage is presented in the text as a whole. Candidates are free to discuss different examples as long as they consider how Capote explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • Dick's various marriages and his attitude towards them • the example set him by his own parents and their marriage • Herb and Bonnie Clutter and the difficulties experienced in their marriage • presentation of the marriage between Al and Marie Dewey • the Clutter's attitude to Susan Kidwell as 'fatherless' • Perry's parents and the impact of their marriage breakdown on him.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • rural and urban America in the 1950/60s • issues of guilt and recrimination • attitudes towards crime and punishment • attitudes towards marriage and religion • Capote himself and his investigation.

Q14	Using integrated linguistic and literary approaches, discuss how Capote presents the relationship between Perry and Dick in America in the 1960s in <i>In Cold Blood</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how the relationship between Perry and Dick is presented throughout <i>In Cold Blood</i> and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the relationship in the text as a whole. Candidates are free to discuss different aspects of Capote's presentation of the relationship as long as they consider how Capote explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • a bond forged in prison • friendship due to criminal activity • a sense of respect between them • mixed with some contempt and disgust • become reliant on each other through circumstance • lack of genuine trust.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • Capote's relationship with his own family • criminal activity • issues of gender roles in the 1950/60s • the penal system • family relationships.

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

Q15	<p>“There is no friendship, no love, like that of the parent for the child.” Using integrated linguistic and literary approaches, discuss how Eggers presents different attitudes towards parenting in America in the 1980s/90s in <i>A Heartbreaking Work of Staggering Genius</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the ways in which Eggers presents parenting throughout <i>A Heartbreaking Work of Staggering Genius</i>, and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of how the ways Eggers presents parenting in the text as a whole. Candidates are free to discuss any examples, as long as they consider how Eggers explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • most responses will focus around the way he adapts to becoming Toph’s parent • examples may come from any part of the text, but especially from the start and end • his relationship with his father and comments about his role as a parent • his much more emotional experience of his mother as a parent • attitudes of his friends towards his role as a parent • ways in which he learns to become a better parent through his own experiences • constant self-recrimination from Eggers about his conduct.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</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 • contextual issues surrounding the publication of the text itself such as the subsequent (and public) problems it caused between Eggers and his sister Beth • attitudes towards parenting • relationships between parents and children • life for young adults in the 1980s/90s.

Q16	“Every ambitious move is a gamble.” Using integrated linguistic and literary approaches, discuss how Eggers presents different attitudes towards ambition in America in the 1980s/90s in <i>A Heartbreaking Work of Staggering Genius</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how he presents attitudes towards ambition throughout <i>A Heartbreaking Work of Staggering Genius</i> , and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of how Eggers presents attitudes towards ambition in the text as a whole. Candidates are free to discuss any example of this as long as they consider how Eggers explores this theme.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • the ambitions his parents had for their children • Eggers’ ambitions to become a good parent and his ambitions for Toph’s future • Beth and Bill’s example of ambition and Eggers’ attitude towards what they do • his ambitions with <i>Might</i> magazine and the lengths he’s willing to go to make it succeed • his friends and their experiences • Eggers’ failed ambitions.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir and the real situations described in it • issues regarding education • cultural/societal concerns in America at the time • Generation X and slackers • issues surrounding postmodernist fiction; Eggers’ use of intertextuality and his self-conscious narrative on the events described.

Robert Minhinnick: *Watching the fire-eater* (Seren)

Q17	<p>Using integrated linguistic and literary approaches, discuss Minhinnick’s presentation of different types of protest at the end of the twentieth century in <i>Watching the fire-eater</i>.</p> <p style="text-align: right;">[60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of different types of protest throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of the presentation of different types of protest in the text as a whole. Candidates are free to discuss any examples, and should consider how Minhinnick explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • responses may cover a range of different experiences of protest, such as economic, environmental or cultural protest • his protest on the impact of tourism on the environment and people he encounters • the physical protest in ‘Demo’ • his protest against the changing nature of the life he experiences • attitudes towards poverty • lack of employment opportunities.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the impact of economy/money and the environment • Globalisation • the culture, society and economy of the time • attitudes towards money • Minhinnick’s authorial voice and opinions.

Q18	<p>“As long as poverty, injustice and gross inequality persist in our world, none of us can truly rest.” Using integrated linguistic and literary approaches, discuss Minhinick’s presentation of inequality at the end of the twentieth century in <i>Watching the fire-eater</i>. [60]</p>
AO1	<p>Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how inequality is presented throughout <i>Watching the fire-eater</i> and use linguistic and literary approaches to show what effects are achieved.</p>
AO2	<p>Candidates need to show understanding of the presentation of inequality in the text as a whole. Candidates are free to discuss different examples as long as they consider how Minhinick explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • his experiences of inequality in Wales • economic inequality, especially in ‘Rio de Journal’ • cultural inequality throughout the text • his comments on health and environmental inequality • experiences of those who suffer from inequality • lack of opportunities and resources for many.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • First and Third World expansion • population expansion and density, differing opportunities and life chances in cities compared to the country • Globalisation and environmental concerns • tourism and poverty • Minhinick’s authorial voice and opinions.

George Orwell: *Down and Out in Paris and London* (Penguin Modern Classics)

Q19	Using integrated linguistic and literary approaches, discuss how Orwell presents unemployment in the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show how Orwell presents unemployment throughout <i>Down and Out in Paris and London</i> , and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of how unemployment is presented in the text as a whole. Candidates are free to discuss different presentations of unemployment as long as they consider how Orwell explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • living conditions in both Paris and London • squalor of accommodation • horrific work conditions, especially as a <i>Plongeur</i> • class distinctions • experiences of begging • camaraderie between the unemployed • treatment of the homeless.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir • differences between Paris and London in the early twentieth century • poverty and conditions for the homeless • friendship • employment.

Q20	Using integrated linguistic and literary approaches, discuss Orwell's presentation of different attitudes towards prejudice in the early twentieth century in <i>Down and Out in Paris and London</i>. [60]
AO1	Reward accurate coherent expression and clear organisation. Candidates should select relevant material, to show the presentation of prejudice throughout <i>Down and Out in Paris and London</i> , and use linguistic and literary approaches to show what effects are achieved.
AO2	<p>Candidates need to show understanding of the presentation of prejudice in the text as a whole. Candidates are free to discuss different presentations of prejudice as long as they consider how Orwell explores them.</p> <p>Look for and reward all valid interpretations. These might include:</p> <ul style="list-style-type: none"> • attitudes towards specific religions, especially Boris and the Jew • class conflict and division • Orwell's different experiences in Paris and the prejudice he experienced • His experiences in Spikes in London and attitudes of those in authority • Attitude towards tramps and tramping • treatment of women • begging in London.
AO3	<p>Look for and reward all valid and relevant contextual comments.</p> <p>Candidates may comment on some of the following:</p> <ul style="list-style-type: none"> • the nature of the text as a memoir • living conditions in early twentieth century Paris and London • poverty and opportunities for employment • class system in England • ideas of aspiration and superiority.

Assessment Grid Unit 2 Section B

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 15 marks	AO3 Demonstrate the significance and influence of the contexts in which texts are produced and received 25 marks
5	17-20 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, utilising an academic style and register confident and fluent expression 	13-15 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 	21-25 marks <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	13-16 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 	10-12 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 	16-20 marks <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	9-12 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 	7-9 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 	11-15 marks <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	5-8 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 	4-6 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 	6-10 marks <ul style="list-style-type: none"> basic awareness of the influence of contextual factors on the production and reception of texts basic overview
1	1-4 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 	1-3 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 	1-5 marks <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 or not attempted		