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# **AS MARKING SCHEME**

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**SUMMER 2016**

**ENGLISH LANGUAGE AND LITERATURE  
NEW AS - UNIT 1**

**2710U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 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.

AS LEVEL

<p>MARKING GUIDELINES: SUMMER 2016</p> <p>ENGLISH LANGUAGE AND LITERATURE</p> <p>UNIT 1: COMPARATIVE ANALYSIS AND CREATIVE WRITING</p>
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Section A: Comparative Analysis

Section A Mark Allocation

	AO1	AO2	AO3	AO4
60 marks	15	15	15	15

Question 1

**Compare and contrast how sea creatures are presented in Text A ‘The Kraken’ and either Text B or Text C. [60]**

The following guidelines contain indicative content and possible approaches candidates may use in their response. 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.

	<b>Compulsory: Text A 'The Kraken'</b>	<b>Text B: <i>Searching for Sea Monsters</i></b>	<b>Text C: <i>Twenty Thousand Leagues Under the Sea</i></b>
<b>AO1</b>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• 1 stanza of 15 lines</li> <li>• Rhyme scheme ababccddcefaafe</li> <li>• Third person omniscient narrator</li> <li>• Caesura, line 4</li> <li>• Extended enjambment, lines 8-10</li> <li>• Declarative mood</li> <li>• Tripling of asyndetic pre-modifiers: 'ancient, dreamless, uninvaded sleep'.</li> <li>• Syndetic pair: "men and angels".</li> <li>• Present tense</li> <li>• Foregrounded preposition 'Below'</li> <li>• End focus on verb 'dies'</li> <li>• Opening prepositions, lines 1, 2, 5.</li> <li>• Nouns 'grot' and 'cell'</li> <li>• Dynamic verbs 'winnow'</li> <li>• Concrete noun 'polypi'</li> <li>• Lexical set of sleep: 'sleepeth', 'lain', 'slumbering', 'sleep'</li> <li>• Modal verb, 'shall rise'</li> <li>• Pronoun 'he'</li> <li>• Lexical set of time: 'ancient', 'millennial', '</li> <li>• Contrasting imagery of light and dark: 'upper deep', 'sickly light'</li> <li>• Metaphor for judgment day / end of the world: 'latter fire'</li> <li>• The imagery of the sea, 'the upper deep' and the 'surface' frame the poem: starts at the very bottom of the ocean and moves upwards, like the kraken himself.</li> <li>• Personification, 'sunlight flees', 'giant arms'</li> <li>• Sibilance: 'shadowy sides',</li> <li>• Plosives: 'deep', 'polypi', 'abysmal',</li> <li>• Fricatives: 'faintest...flee'</li> <li>• Guttural 'grot'</li> <li>• Onomatopoeia 'thunders', 'roaring'</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Adverb 'deep'</li> <li>• Proper nouns 'Cortez', 'Red Devils', 'Bob Cranston' and 'Humboldt'</li> <li>• Preposition 'below'</li> <li>• Dynamic verb in present tense 'lurks' and past tense 'descended'</li> <li>• Syndetic pair of adjectives 'armed and dangerous'</li> <li>• Pre-modified noun phrases to describe squid, 'its writhing limbs', 'a thousand suckers', 'flesh-tearing teeth'</li> <li>• Lexical set of nouns to describe sea, 'ocean', 'sea', 'abyss', 'depths'</li> <li>• Idiomatic, compound pre-modification, 'in-your-face squid'</li> <li>• Adjective 'irresistible' and nouns 'challenge' and 'fascination'</li> <li>• Superlative 'the most formidable'</li> <li>• Parallel syntax, 'They are large... They're one of...'</li> <li>• Third person singular subject pronoun 'He'</li> <li>• Foregrounded conjunctions, 'But...'</li> <li>• Alliteration 'close call'</li> <li>• Deictic marker 'these'</li> <li>• Simple declarative 'But his last encounter was a close call.'</li> <li>• Nouns 'beasts' and 'creatures'</li> <li>• Simile 'acts like a wall'</li> <li>• Adverbs 'suddenly' and 'immediately'</li> <li>• Modal verb 'would'</li> <li>• Dynamic verb 'tear'</li> <li>• Contrast between narrator's third person perspective and Bob Cranston's first person account</li> <li>• Noun phrase 'an intense encounter'</li> <li>• First person singular pronouns: subject 'I' and object 'me'</li> <li>• Informal noun phrase and anthropomorphism 'these guys', 'the family', 'their relatives'</li> <li>• Noun phrase with pre-modifying determiner 'some top-notch guys'</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• First person narrative perspective</li> <li>• First person pronouns 'I', 'me' and possessive determiner 'my'</li> <li>• Noun 'disgust'</li> <li>• Preposition 'Before'</li> <li>• Noun phrase 'a horrible monster'</li> <li>• Literary allusions 'legends of the marvellous'</li> <li>• Simple declaratives 'One could see ... the tentacles'</li> <li>• Verb 'swam'</li> <li>• Lexical set of abstract nouns of qualities 'speed', 'vigour', 'vitality'</li> <li>• Lexical set of nouns of body parts, 'arms', 'feet', 'head'</li> <li>• Proper noun repeated 'cephalopod'</li> <li>• Similes 'like the furies' hair', 'like a parrot's'</li> <li>• Third person perspective 'One could see...'</li> <li>• Parenthetic details, 'Its tongue, a horned substance, furnished...'</li> <li>• Metaphor 'veritable pair of shears'</li> <li>• Exclamatory tone, 'What a freak of nature!'</li> <li>• Noun phrase 'a fleshy mass'</li> <li>• Interrogative mood 'What irritated this mollusc?'</li> <li>• Foregrounded conjunction 'Yet'</li> <li>• Parallelism of simple declaratives</li> <li>• Personified proper noun 'Chance'</li> <li>• Abstract noun 'opportunity'</li> <li>• Alliteration 'studying this specimen'</li> <li>• Verb 'draw'</li> <li>• Noun 'Creator'</li> </ul>
	<ul style="list-style-type: none"> <li>• <b>Candidates should use coherent written expression within their response.</b></li> </ul>		

<b>AO2</b>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the religious connotations of the poem in the references to the Kraken rising to be seen by 'man and angels' after a 'latter fire' has heated up the deep sea</li> <li>how the poem takes the reader on a journey deeper and deeper to the bottom of the sea</li> <li>the timeless quality of the Kraken, who is 'ancient' and the growth around him 'millennial'</li> <li>how Tennyson personifies the Kraken as male, using male pronouns, 'he' and 'him'</li> <li>the tense and still atmosphere of the poem, as the Kraken does not move in Tennyson's description of him – he 'sleeps' and lies in waiting to rise one day</li> <li>the ending of the poem, which foresees a day when the Kraken will rise to the surface and 'die'</li> <li>the sinister details which Tennyson uses in describing his sea creature</li> <li>the sense of an apocalypse described at the end of the poem, with a 'latter fire'</li> <li>the other sea creatures that the Kraken shares the seabed with such as the 'sea-worms'</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the dramatic tone of the documentary introduction which seeks to hook its viewers and sensationalise the encounter</li> <li>how the narrator takes the listener on a journey below the surface of the sea</li> <li>how realism is present in exact geographical locations and real firsthand accounts</li> <li>ominous descriptive details about the squid</li> <li>the nickname that the locals have given the Humboldt squid – the Red Devil</li> <li>the way that Bob Cranston is drawn to the squid and sees filming them as a challenge</li> <li>the switch in narrative perspectives in order to hear directly from Cranston himself</li> <li>how the tone changes at the end of the extract, as viewers begin to learn about the 'top notch guys' who will assist Cranston on his journey to find out more about the squid</li> <li>the way that the squid are humanised as 'guys' with a 'family' and 'relatives'</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the nature of early science fiction writing in the nineteenth century and Verne's fascination with the unseen and unknowable</li> <li>the fictionalised firsthand account of seeing the cephalopods from Captain Nemo</li> <li>how initially the sea creatures are presented as freakish and disgusting though candidates might comment on how this changes through the extract and they finally become a source of fascination to the Captain</li> <li>how the cephalopods inspire the Captain to draw them</li> <li>the way that Verne uses fictional details to add a sense of realism to his description of the sea creatures, commenting on their size and weight</li> <li>the way that Verne's description of the cuttlefish might relate to Victorian interest in monsters and creatures, drawing on ideas of the scientific and biological sublime</li> <li>the religious connotations present in the reference to their 'Creator'</li> </ul>
	<ul style="list-style-type: none"> <li><b>Candidates should select appropriate supporting evidence from the text and apply relevant literary and linguistic terminology in their analysis.</b></li> <li><b>Candidates should consider <u>HOW</u> sea creatures are presented. The focus should be on HOW meaning is created.</b></li> <li><b>Reward all valid interpretations.</b></li> </ul>		
<b>AO3</b>	<p>Candidates may discuss a number of contextual points in relation to the poem.</p> <p>Reward contextual points where they are used relevantly. There should be a clear focus on the link between the context and the actual meaning of the poem.</p>		
<b>AO4</b>	<ul style="list-style-type: none"> <li>Candidates need to demonstrate awareness of the similarities and differences between the poem and the unseen text they have chosen.</li> <li>Candidates should compare and contrast the texts in terms of style, attitudes and meanings.</li> <li>Candidates are likely to make connections in terms of literary and linguistic features used – well-informed responses will link those features to meaning and make more meaningful connections.</li> <li>The majority of candidates are likely to make connections in terms of context and how it affects the way sea creatures are represented by the writer.</li> <li>Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events).</li> <li><b>Reward all valid and meaningful connections.</b></li> </ul>		

## Assessment Grid for Unit 1 Section A

Band	AO1 Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression  (15 marks) 13-15 marks	AO2 Analyse ways in which meanings are shaped in texts  (15 marks) 13-15 marks	AO3 Demonstrate the significance and influence of contexts in which texts are produced and received  (15 marks) 13-15 marks	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods  (15 marks) 13-15 marks
5	<ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>sophisticated and purposeful application of concepts and methods; apt textual support</li> <li>accurate and precise use of terminology</li> <li>effectively organised response, utilising an academic style and register</li> <li>confident and fluent expression</li> </ul>	<ul style="list-style-type: none"> <li>perceptive analysis of how language choices, form and structure affect meaning</li> <li>mature and assured reading of texts</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>	<ul style="list-style-type: none"> <li>confident evaluation of impact of contextual factors in shaping the production and reception of texts</li> <li>confident grasp of overview</li> </ul>	<ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the set poem and unseen text</li> <li>productive, discerning connections, firmly linked to question focus</li> </ul>
4	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>purposeful use of terminology</li> <li>clearly understands and applies relevant concepts and methods</li> <li>accurate and coherent written expression</li> <li>effectively organised and shaped response</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sustained analysis of how language choices, form and structure affect meaning</li> <li>thoughtful reading of texts</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>sound awareness of the influence of contextual factors on the production and reception of texts</li> <li>secure grasp of overview</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>secure understanding of similarities and differences between the set poem and unseen text</li> <li>secure and sound exploration of connections, with a clear and sensible link to question focus</li> </ul>
3	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some evidence of integrated study</li> <li>reasonable use of terminology</li> <li>some understanding of literary/linguistic concepts and methods, not always relevant</li> <li>generally accurate and coherent written expression</li> <li>clearly organised</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>some analysis of how language choices, form and structure affect meaning, though may not always be sustained</li> <li>sensible reading of texts</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/linguistic features</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>sensible awareness of the influence of contextual factors on the production and reception of texts</li> <li>sensible grasp of overview</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>reasonable understanding of the similarities and differences between the set poem and unseen text</li> <li>some sensible connections, generally linked to question focus</li> </ul>
2	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>basic use of key terminology, though may include some inaccuracy</li> <li>basic understanding of concepts and methods</li> <li>lapses in quality of written expression</li> <li>straightforward organisation</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic analysis of how language choices, form and structure affect meaning</li> <li>awareness of key linguistic/ literary features</li> <li>straightforward understanding of texts with some generalisation and simplification</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>basic awareness of the influence of contextual factors on the production of texts</li> <li>basic overview</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>some selection and discussion of some of the most obvious similarities and differences between the set poem and unseen text</li> <li>connections may be tenuous at times/superficial, not always relevant to question focus</li> </ul>
1	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of integrated study</li> <li>limited application of concepts and methods</li> <li>irregular use of terminology</li> <li>frequent lapses in clarity</li> <li>response may lack organisation</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in language, form, structure and vocabulary create basic meaning</li> <li>superficial analysis of texts</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited awareness of the influence of contextual factors on the production and reception of texts</li> <li>limited overview</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of understanding basic points of comparison and/or contrast; set poem and unseen text may be discussed individually and unevenly</li> <li>limited exploration of connections between set poem and unseen, with limited relevance to question focus</li> </ul>
<b>0 marks:</b> response not worthy of credit or not attempted				

## Section B Creative writing

### Section B Mark Allocation

	AO1	AO2	AO4	A05
<b>60 marks</b>	<b>5</b>	<b>10</b>	<b>15</b>	<b>30 (2 x 15)</b>

### Question 2

This question assesses the candidate's ability to write in two different styles for different audiences and to compare and contrast choices of style, form and content.

<b>A05</b>	<p><b>i. Write an extract from a travel article</b> on a location that has a sense of mystery and intrigue about it (approximately 200 words).</p>	<p><b>ii. Write the opening of a play script</b> set by the sea in which you clearly establish a sense of place through the use of a single narrator who sets the scene (approximately 200 words).</p>
<p><b>Band 1 (1-3) marks</b> Responses in this band will be very basic, with a very limited sense of task. Written expression will often be loose, awkward or unclear. Problems with spelling and punctuation may well be evident. There will be a very limited awareness of audience especially for the play script. Some basic understanding of form may be present e.g. there may be some grasp of conventions.</p> <p><b>Band 2 (4-6 marks)</b> Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The travel article and play script are likely to be more appropriately pitched although there may well be some inconsistencies in language use and form. Candidates should be beginning to apply knowledge and understanding from integrated study to own writing and there should be some basic awareness of genre conventions.</p> <p><b>Band 3 (7-9 marks)</b> Responses should be sensibly organised and there should be a clear sense of writing for different audiences. Appropriate styles will be adopted with some success. Candidates should write with increased accuracy and show more sensitive awareness of audience and purpose – particularly towards the top of the band. Language choices should reveal sensible knowledge of the literary and linguistic features utilised in both travel and drama writing.</p> <p><b>Band 4 (10-12 marks)</b> Responses should be competent and clearly differentiated for the different audiences. There should be evidence of some purposeful and informed language choices being made. Sound knowledge of literary and linguistic features and their impact should be evident in the candidate's own writing. The style and tone of both the play script and the travel article will be suited to purpose and technical accuracy will be mostly secure.</p> <p><b>Band 5 (13-15 marks)</b> Candidates should demonstrate some flair and originality at this level. The play script and travel article will be engaging and there will be confident awareness of genre conventions. Candidates will be secure in terms of intended audience and purpose. Confident language choices will be made which will reveal detailed knowledge of literary and linguistic features and their impact.</p>		

**Assessment Grid for Section B parts (i) and (ii)**

<b>Band</b>	<p style="text-align: center;"><b>AO5</b></p> <p style="text-align: center;"><b>Demonstrate expertise and creativity in the use of English to communicate in different ways</b> <b>(15 marks per task)</b></p>
<p style="text-align: center;"><b>5</b></p>	<p style="text-align: center;"><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>• style is confidently controlled for audience, form, genre and purpose</li> <li>• writing is original and engaging</li> <li>• language choices reveal confident knowledge of linguistic and literary features and their impact</li> <li>• high degree of technical accuracy and consciousness in vocabulary and punctuation choices</li> </ul>
<p style="text-align: center;"><b>4</b></p>	<p style="text-align: center;"><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>• register is clearly suited to audience, form, genre and purpose</li> <li>• evidence of thoughtful creativity and response will show some signs of originality</li> <li>• language choices are appropriate and increasingly purposeful at the top of the band</li> <li>• mostly secure levels of technical accuracy</li> </ul>
<p style="text-align: center;"><b>3</b></p>	<p style="text-align: center;"><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>• style and tone are appropriate for audience, form, genre and purpose</li> <li>• creates a personal voice and makes a conscious attempt to organise material for effect</li> <li>• language choices reveal sound knowledge of linguistic and literary features and their impact</li> <li>• generally sound levels of technical accuracy though there may be some lapses</li> </ul>
<p style="text-align: center;"><b>2</b></p>	<p style="text-align: center;"><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>• some variation in register for audience, form, genre and purpose, increasingly more successful at the top of the band</li> <li>• attempts to engage creatively with task and to match form and content to purpose</li> <li>• beginning to apply knowledge of linguistic and literary features and their impact in their writing</li> <li>• some technical errors</li> </ul>
<p style="text-align: center;"><b>1</b></p>	<p style="text-align: center;"><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• style is not always successful and there may be limited attempts to vary register appropriately for audience, form, genre and purpose</li> <li>• limited engagement with the task and limited creativity</li> <li>• limited attempt to apply knowledge of linguistic and literary features to own writing</li> <li>• frequent inaccuracies</li> </ul>
<p><b>0 marks:</b> response not worthy of credit or not attempted</p>	

## Assessment Grid for Section B task (iii):

Write **an analytical commentary** that compares and contrasts your choices of style, form and content in **both** the play script and travel article. Aim to write approximately 400 words.

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 10 marks	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods 15 marks
5	5 marks <ul style="list-style-type: none"> <li>thorough knowledge, understanding and insights gained from integrated study</li> <li>confident application of concepts and methods when discussing their own writing</li> <li>accurate and sensitive use of terminology</li> <li>confident expression and skilful organisation</li> </ul>	9-10 marks <ul style="list-style-type: none"> <li>perceptive awareness of how choices of form, structure and language have created meaning</li> <li>insightful and confident understanding of the literary and linguistic techniques employed in own writing</li> <li>mature and assured reading of both the play script and the travel article</li> </ul>	13-15 marks <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the play script and the travel article</li> <li>connections should be meaningful and productive</li> </ul>
4	4 marks <ul style="list-style-type: none"> <li>sound evidence of integrated study</li> <li>purposefully identifies a range of terminology</li> <li>purposefully applies some relevant key concepts and methods</li> <li>controlled expression and effective organisation</li> </ul>	7-8 marks <ul style="list-style-type: none"> <li>sustained focus on how language has been used to create meaning in both the play script and the travel article</li> <li>thoughtful reading of own writing with some insight into the sub-text</li> </ul>	10-12 marks <ul style="list-style-type: none"> <li>secure understanding of the similarities between the play script and the travel article</li> <li>points will be well supported with relevant textual support</li> </ul>
3	3 marks <ul style="list-style-type: none"> <li>clear evidence of integrated study</li> <li>identifies a range of appropriate terminology</li> <li>understanding of some relevant key concepts and methods</li> <li>uses generally accurate, coherent expression</li> <li>shows clear evidence organisation</li> </ul>	5-6 marks <ul style="list-style-type: none"> <li>some analysis of how choices in language, form and structure have created meaning in both the play script and the travel article</li> <li>sensible reading of their own writing</li> </ul>	7-9 marks <ul style="list-style-type: none"> <li>sensible and clear discussion of some key similarities and differences between the play script and the travel article</li> </ul>
2	2 marks <ul style="list-style-type: none"> <li>basic evidence of integrated study</li> <li>begins to apply key concepts and methods</li> <li>identifies some key terminology in their own writing but the approach may be descriptive</li> <li>written expression should use generally accurate expression, but with lapses, particularly towards bottom of band</li> </ul>	3-4 marks <ul style="list-style-type: none"> <li>basic awareness of some key language features used in their own writing</li> <li>basic discussion of how they have used language, form and structure to create meaning in both the play script and travel article</li> <li>responses may tend to be descriptive rather than analytical</li> </ul>	4-6 marks <ul style="list-style-type: none"> <li>some selection and discussion of some of the more obvious and relevant points of comparison and contrast between the play script and the travel article</li> </ul>
1	1 mark <ul style="list-style-type: none"> <li>simple content features observed</li> <li>limited evidence of integrated study</li> <li>minimal application of concepts and methods</li> <li>basic terminology may often be misunderstood and misapplied,</li> <li>lapses in accuracy and clarity in written expression</li> <li>the response may lack organisation</li> </ul>	1-2 marks <ul style="list-style-type: none"> <li>limited awareness of how some of the most obvious choices in form, structure and vocabulary create basic meaning in the play script and the travel article</li> </ul>	1-3 marks <ul style="list-style-type: none"> <li>limited evidence of understanding the similarities and differences between the play script and the travel article particularly towards the bottom of the band</li> </ul>
<b>0 marks:</b> Response not worthy of credit or not attempted			