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# **GCE AS MARKING SCHEME**

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**SUMMER 2018**

**AS (NEW)  
ENGLISH LANGUAGE AND LITERATURE - UNIT 1  
2710U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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.

**MARKING GUIDELINES: Summer 2018**  
**WJEC AS ENGLISH LANGUAGE AND LITERATURE**  
**UNIT 1: COMPARATIVE ANALYSIS AND CREATIVE WRITING**

**Section A: Comparative Analysis**

**Mark Allocation**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
<b>60 marks</b>	<b>15</b>	<b>15</b>	<b>15</b>	<b>15</b>

The following guidelines contain indicative content and possible approaches candidates may use in their response. The mark scheme is intended to inform your judgements regarding a candidate’s response. It is by no means indicative of what he/she must include, neither is it an exhaustive list. Look for and reward valid, alternative readings which have merit and are supported by references to the texts

**Question 1**

**Compare and contrast how love is presented in Text A Sonnet 43: ‘How Do I Love Thee?’ and either Text B or Text C.**

In their response, candidates are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which **Text A** was produced and received
- explore connections between **Text A** and your chosen text.

	<b>Compulsory: Text A</b> <b>'How Do I Love Thee?'</b>	<b>Text B:</b> <b>a transcript of the ending of the film <i>When Harry Met Sally</i></b>	<b>Text C:</b> <b>an extract from the novel <i>Written on the Body</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>• length of a traditional sonnet (14 lines)</li> <li>• abba abba cdcece</li> <li>• the intensity of the sonnet form lends itself well traditionally to the exploration of the feelings of love</li> <li>• opening interrogative sentence mood, 'How do I love thee? followed by imperative 'Let me count the ways.'</li> <li>• end-stopped first line gives pause for reflection</li> <li>• predominantly declarative mood with repetition of 'I love thee' (open declarations of love)</li> <li>• enjambment (l.2 –5) conveys outpouring of strong, passionate feelings</li> <li>• exclamatory mood (l.13) (height of passion)</li> <li>• simple present tense throughout expressing feelings as they are now.</li> <li>• modal 'shall'(l.14) implies love is infinite</li> <li>• caesura (l.6-8) provides sense of balance</li> <li>• repeated use of first person personal pronoun 'I' conveys an intensely personal poem</li> <li>• lexical sets of measurement, 'count', 'depth', 'breadth', 'height', 'ends', 'level' to assess the measure of her love</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• repeated simple declarative with emphatic stress on verb, 'I <u>love</u> you'</li> <li>• Sally's shock revealed through timed pause, '(2) what'</li> <li>• juxtaposition of intimate confession with public celebration revealed through paralinguistics to add dramatic tension</li> <li>• parallel syntax 'how about'</li> <li>• end focus on declarative 'I'm leaving' shows Sally's anger at Harry</li> <li>• noun phrase 'this way; used by both speakers</li> <li>• foregrounded interjection, 'well' to start Harry's speaking turn</li> <li>• second person pronoun 'you' as he reveals why he loves her</li> <li>• parallel syntax in his speech 'I love...'</li> <li>• affectionate declaratives outlining her quirks and reveal his intimate knowledge of her</li> <li>• lexical set of affectionate details, 'crinkle', 'cold', 'nose', 'perfume'</li> <li>• dialect 'wanna' mirror spontaneous speech and American accent</li> <li>• micropauses in Harry's extended turn reveal his urgent pace</li> <li>• emphatic stress on negatives 'not'</li> <li>• adverbial of time 'as soon as possible'</li> <li>• long pause after his turn '(5)'</li> </ul>	<p>Some literary and linguistic features that candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• simple declarative with personification of the capitalised proper noun, 'Love demands expression.'</li> <li>• lexical set of voice, 'expression', 'silent', 'tongues'</li> <li>• metaphor for love's voice, 'the high note that smashes the glass'</li> <li>• metaphor for the predatory force of love, 'It is a big game hunter and you are the game.'</li> <li>• noun phrase 'the game' reifies the reader</li> <li>• rhetorical interrogative 'How can you stick at a game when the rules keep changing?'</li> <li>• proper noun 'Wonderland' used ironically</li> <li>• clichés about love, 'Love is blind. All you need is love.'</li> <li>• imperative 'Think of the children.'</li> <li>• second paragraph signals beginning of philosophising about the intensity of love</li> <li>• paralleled noun phrases describe narrator's attempts, 'precise emotion', 'precise expression'</li> <li>• preposition 'under'</li> <li>• clichéd symbols of love in a pre and post modified noun phrase, 'dump bin of pink cuddly toys'</li> <li>• pun on the verb 'enjoyed'</li> </ul>

	<ul style="list-style-type: none"> <li>• abstract nouns: 'soul', 'Grace', 'Right' 'griefs', 'love' (philosophical musing)</li> <li>• adverbs: 'freely', 'purely' describing how she loves</li> <li>• repetition 'I love thee' is repeated 8 times reflecting the devotion the poet feels for her lover as well as the persistent nature of that love</li> <li>• syndetic listing (l.2. depth and breadth and height) emphasises the extent of her love.</li> <li>• love is compared to weighty, important concepts like 'Being and ideal Grace', 'Right' and 'Praise'; capital letters add proper noun status</li> <li>• spiritual imagery 'out of sight' ie. Love is instinctive and spiritual not tangible</li> <li>• antithesis: 'sun and candlelight' symbolising day and night.</li> <li>• plosive 'd' and 'b' in 'depth and breadth and height' plus aspirant 'h' gives a sense of breathlessness.</li> <li>• plosive alliterative 'p' in 'purely', 'Praise', 'passion put' emphasises forceful passion.</li> </ul>	<ul style="list-style-type: none"> <li>• her hesitancy revealed in simple declarative, broken up with timed pauses, 'I (1) hate (1) you'</li> <li>• paralinguistics as they kiss: her words and actions are at odds.</li> </ul>	<ul style="list-style-type: none"> <li>• juxtaposition of verbs 'engaged' and 'distracted'</li> <li>• asyndetic list 'the diluted version, the sloppy language, the insignificant gestures'</li> <li>• minor sentence 'The saggy armchair of clichés.'</li> <li>• pejorative reduction of those in love with plosive noun 'bottoms'.</li> </ul>
<ul style="list-style-type: none"> <li>• <b>Candidates should use coherent written expression within their response.</b></li> </ul>			

<b>A02</b>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>Elizabeth Barrett Browning’s initial hesitancy to publish her poems due to their personal nature but did so after insistence of her husband</li> <li>the fact that to offer the couple privacy she decided to publish them as if they were translations of foreign sonnets. Candidates might note that her husband nicknamed her ‘my little Portuguese’</li> <li>Browning’s attempts to define her love, writing before her marriage</li> <li>the different ways that Browning defines her love; through material, abstract and conceptual metaphors</li> <li>the total devotion she shows towards her loved one</li> <li>the framing of the sonnet as a response to a question which she goes on to answer.</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>how Sally resists the idea that Harry is in love with her and that she loves him back</li> <li>how the dialogue is scripted to mirror spontaneous speech</li> <li>the presentation of love as both everyday and in the minutiae of someone’s behaviour, but also in its ability to transform someone’s life</li> <li>Harry’s open and honest confession</li> <li>his sense of urgency</li> <li>the use of the New Year countdown as a dramatic device which contrapuntally counts down to Harry’s confession of love</li> <li>the sentimentality and melodrama of the scene, as a Hollywood blockbuster.</li> </ul>	<p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>the suggestion that love must be heard and has a voice</li> <li>the narrator’s sarcasm about clichés</li> <li>her criticism of the platitudes that people in love or people heartbroken are told</li> <li>the presentation of different types of love, including the ‘comfy’ familiarity of those in love</li> <li>the bitter tone about love’s rules and how it is a game</li> <li>the suggestion that there is a love that exists on a higher plane than that experienced by most, including the narrator’s parents and grandparents</li> <li>the fear of being in love.</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> love is presented. The focus should be on <u>HOW</u> meaning is created.</b></li> <li><b>Reward all valid interpretations.</b></li> </ul>			
<b>A03</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>		

**AO4**

- Candidates need to demonstrate awareness of the similarities and differences between the poem and the unseen text they have chosen.
- Candidates should compare and contrast the texts in terms of style, attitudes and meanings.
- 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.
- The majority of candidates are likely to make connections in terms of context and how it affects the way love is represented by the writer.
- Well-informed responses may connect the texts in terms of more demanding contextual factors (e.g. literary movements, historical events).
- **Reward all valid and meaningful connections.**

### 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)	AO2 Analyse ways in which meanings are shaped in texts (15 marks)	AO3 Demonstrate the significance and influence of contexts in which texts are produced and received (15 marks)	AO4 Explore connections across texts, informed by linguistic and literary concepts and methods (15 marks)
5	<p><b>13-15 marks</b></p> <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>	<p><b>13-15 marks</b></p> <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>	<p><b>13-15 marks</b></p> <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>	<p><b>13-15 marks</b></p> <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

### 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. In assessing candidates' responses to each part of this question, you must refer to both the overview and the assessment grid.

In this section, in part (i) and part (ii), candidates are required to:

- demonstrate expertise and creativity in the use of English to communicate in different ways.

and in part (iii), they are required to:

- apply concepts from integrated linguistic and literary approaches
- analyse how meanings are shaped
- explore connections across texts.

<b>AO5</b>	i. Write <b>an extract from a novel</b> where someone confesses their love. This may be a romantic confession from a narrator or character or you may choose another type of relationship (e.g. parent–child, siblings, friends). Aim to write approximately 200 words.	ii. Write <b>the opening voiceover of a television documentary</b> about love. You may choose to focus on a particular aspect of love (e.g. modern or historical relationships, literary romances, familial love, obsessions). Aim to write approximately 200 words.
<p><b>Band 1 (1-3) marks</b></p> <p>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 voiceover. Some basic understanding of form may be present e.g. there may be some grasp of the novel form.</p> <p><b>Band 2 (4-6 marks)</b></p> <p>Candidates will show a growing understanding of form and some basic sense of audience. Expression will be mainly competent but with some lapses. The novel extract and voiceover 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 the generic conventions.</p> <p><b>Band 3 (7-9 marks)</b></p> <p>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 novel extract and voiceover writing.</p> <p><b>Band 4 (10-12 marks)</b></p> <p>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 novel extract and voiceover will be suited to purpose and technical accuracy will be mostly secure.</p> <p><b>Band 5 (13-15 marks)</b></p> <p>Candidates should demonstrate some flair and originality at this level. The novel extract and voiceover will be engaging and there will be confident awareness of the generic 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)**

Band	<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 dramatic monologue and travel review. Aim to write approximately 300-400 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	<p><b>5 marks</b></p> <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>	<p><b>9-10 marks</b></p> <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 novel extract and voiceover</li> </ul>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between the novel extract and voiceover</li> <li>connections should be meaningful and productive</li> </ul>
4	<p><b>4 marks</b></p> <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>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>sustained focus on how language has been used to create meaning in both the novel extract and voiceover</li> <li>thoughtful reading of own writing with some insight into the sub-text</li> </ul>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>secure understanding of the similarities between the novel extract and voiceover</li> <li>points will be well supported with relevant textual support</li> </ul>
3	<p><b>3 marks</b></p> <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>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>some analysis of how choices in language, form and structure have created meaning in both the novel extract and voiceover</li> <li>sensible reading of their own writing</li> </ul>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>sensible and clear discussion of some key similarities and differences between the novel extract and voiceover</li> </ul>
2	<p><b>2 marks</b></p> <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>	<p><b>3-4 marks</b></p> <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 novel extract and voiceover</li> <li>responses may tend to be descriptive rather than analytical</li> </ul>	<p><b>4-6 marks</b></p> <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 novel extract and voiceover</li> </ul>
1	<p><b>1 mark</b></p> <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>	<p><b>1-2 marks</b></p> <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 novel extract and voiceover</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of understanding the similarities and differences between the novel extract and voiceover particularly towards the bottom of the band</li> </ul>
<b>0 marks:</b> Response not worthy of credit or not attempted			