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# **GCE AS MARKING SCHEME**

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**SUMMER 2019**

**AS  
ENGLISH LANGUAGE AND LITERATURE  
COMPONENT 1  
B710U10-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

# EDUQAS GCE AS ENGLISH LANGUAGE AND LITERATURE - COMPONENT 1

## COMPARATIVE ANALYSIS AND CREATIVE WRITING

### SUMMER 2019 MARK SCHEME

#### General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the assessment criteria as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement 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.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

|        |                    |
|--------|--------------------|
| E      | expression         |
| I      | irrelevance        |
| e.g. ? | lack of an example |
| X      | wrong              |
| (✓)    | possible           |
| ?      | doubtful           |
| R      | repetition         |

## General Instructions – Applying the Mark Scheme

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

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

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

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

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas candidates may explore in their responses. **This is not a checklist for expected content in an answer, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid responses. Candidates can (and will most likely) discuss features of the texts other than those mentioned in the mark scheme.

**Section A: Comparative Analysis of Pre-1900 Poetry and unseen text**

|           | <b>AO1</b> | <b>AO2</b> | <b>AO4</b> | <b>AO5</b> |
|-----------|------------|------------|------------|------------|
| Section A | 15 marks   | 15 marks   | 10 marks   | -          |
| Section B | 5 marks    | 5 marks    | 10 marks   | 20 marks   |

1. **Compare and contrast how cities are presented in Text A ‘Composed Upon Westminster Bridge’ and either Text B or Text C. [40]**

**In your response you should:**

- **apply concepts and methods from integrated linguistic and literary study**
- **analyse ways in which meanings are shaped**
- **explore connections between Text A and your chosen text.**

Indicative content for Section A Q1

AO1: Some linguistic and literary features that candidates may choose to explore include, but are not limited to:

|   | <b>Compulsory – Text A: ‘Composed Upon Westminster Bridge’</b> by William Wordsworth (1770-1850)   | <b>Text B:</b> an extract from the novel <i>If Nobody Speaks of Remarkable Things</i> by John MacGregor (2003)  | <b>Text C:</b> an extract from a television news report entitled ‘London. Best city in the world?’ by reporter Phil Black (2016)   |
|---|--|---|--|
| <p><b>AO1</b></p> <p><b>Candidates should use coherent written expression within their response.</b></p> <p><b>When discussing the poem and their chosen unseen text, candidates should select appropriate supporting evidence from the text and apply relevant linguistic and terminology in their analysis.</b></p> | <ul style="list-style-type: none"> <li>• Petrarchan sonnet</li> <li>• iambic pentameter, trochaic foot to open lines one and two on “Earth” and “Dull”, spondees on list in l.6 “ships, towers, domes, theatres”</li> <li>• mixture of enjambement and end-stopped lines</li> <li>• rhyme scheme <i>abba abba</i> in octet, <i>cdcdcd</i> in sestet</li> <li>• opening declarative “Earth has not anything to show more fair”</li> <li>• declarative sentence, with exclamatory tone, “a calm so deep!”</li> <li>• foregrounded adjective “Dull” and conjunction “And” on last line</li> <li>• interjection “Dear God!”</li> <li>• syndetic list in l.6</li> <li>• present tense, to convey immediate scene</li> <li>• third person descriptions change to first person address “I never felt”</li> <li>• largely monosyllabic opening lines</li> <li>• abstract nouns “majesty”, “splendour”</li> <li>• lexical sets of concrete nouns of man-made objects, “ships”, “towers”, “domes”</li> <li>• lexical set of natural objects “fields”, “valley”, “river”</li> <li>• adjectives “silent”, “smokeless”</li> <li>• archaic verbs “doth”, “glideth”;</li> <li>• repeated adverb “Never”, “Ne’er”;</li> <li>• simile “like a garment”</li> <li>• personification of the sun and the river</li> </ul> | <ul style="list-style-type: none"> <li>• foregrounded noun phrase “The city...” in the simple declarative</li> <li>• generic rather than geographically specific noun “city”</li> <li>• direct address with second person pronouns “If you listen...”</li> <li>• metaphor of music and song throughout “wordless song”, “cast-iron castanets”, “drum-roll” applied to urban landscape</li> <li>• parallelism of prepositional phrases “at the foot of a garden, in the middle of a street, on the roof of a house”</li> <li>• key preposition “inside” to explore song’s impact</li> <li>• lexical set of nouns of urban buildings</li> <li>• personification of the city in the pre- and post- modified noun phrase, “a lullaby hum for tired streets”</li> <li>• simile “like an understaffed orphanage, babies waawaaing in darkened wards”</li> <li>• sibilance “Sung sires, sliding</li> </ul> | <ul style="list-style-type: none"> <li>• declarative mood</li> <li>• first person narrative voice with first person singular subject pronoun “I’ve lived in London”</li> <li>• pre-modified noun phrase “an endlessly grey sky”</li> <li>• foregrounded conjunction “But when I think...”</li> <li>• proper nouns to compare cities “London”, “Sydney”</li> <li>• sarcasm through adverb “generously”</li> <li>• rhetorical minor interrogative “And in London?”</li> <li>• hyperbole through third person singular possessive determiner “everyone gets their own beach”</li> <li>• contrast between London and Sydney explored through sentence type and litotes in the simple sentence and two minor declaratives “There are people. So many people. Everywhere.”</li> <li>• attitude revealed through dynamic verb “kicking”</li> <li>• declarative “I love this place”</li> <li>• disbelief “how is that possible?”</li> <li>• post modification in noun phrase “a list of the world’s best cities”</li> <li>• noun phrases in apposition “Accounting giant, PricewaterhouseCoopers”</li> <li>• syndetic list detailing why London</li> </ul> |

|  |   |   |  |
|--|---|---|--|
|  | <p>“his...will”, the houses are “asleep” and the City has a “mighty heart”</p> <ul style="list-style-type: none"> <li>• connotations of royalty through abstract noun “majesty” linked to concrete noun “garment”</li> <li>• archaic/poetic elision “ne’er”</li> <li>• assonance in short vowel sounds of “bright and glittering” and longer vowel sounds in “glideth” and “sweet”</li> <li>• sibilance “sight so touching”, “sun...steep...splendour”, “houses seem asleep”</li> </ul> | <p>through the streets”</p> <ul style="list-style-type: none"> <li>• superlative “darkest”</li> <li>• adverbial of manner “sing constant”</li> <li>• imperative mood repeated at end “So listen. Listen...”</li> <li>• syndetic pair of verbs “sinking and rising”</li> </ul> | <p>scored highly in the list, “international connections [...] and being a leader”</p> <ul style="list-style-type: none"> <li>• the metaphorical noun phrase “the suits”</li> <li>• parenthetical clause “from – arguably – the best city in the world”</li> </ul> |
|--|---|---|--|

**This is not a checklist. Look for and reward all valid interpretations.**

|  |   |   |   |
|--|---|---|---|
| <p><b>AO2</b></p>  | <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• the beauty of busy London in the early morning light looking peaceful and asleep</li> <li>• the ways in which Wordsworth paints the scene using natural rather than industrial imagery</li> <li>• the Romantic sentiment throughout the poem.</li> </ul>  | <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• McGregor’s use of an extended metaphor throughout</li> <li>• the descriptions of a city alive at night</li> <li>• the panoramic approach to this extract with its opening and closing calls to “listen”</li> <li>• the often romantic and beautiful descriptions of urban and industrial noises and processes</li> <li>• the liveliness of the city and its “wordless song”.</li> </ul> | <p>Candidates may choose to explore:</p> <ul style="list-style-type: none"> <li>• Black’s critical tone initially when discussing London</li> <li>• the hyperbolic description of Sydney to demonstrate London’s failings</li> <li>• Black’s discussion of the list of the best cities in the world</li> <li>• his admission that he loves London despite its flaws</li> <li>• the conclusion that London is the best city in the world.</li> </ul> |
| <p><b>Candidates should select appropriate supporting evidence from the texts and apply relevant linguistic and literary terminology in their analysis.</b></p> <p><b>Candidates should consider HOW the cities are presented. The focus should be on how meaning is created.</b></p> <p><b>Look for and reward all valid interpretations.</b></p> |   |   |   |
| <p><b>AO4</b></p>  | <ul style="list-style-type: none"> <li>• Candidates need to demonstrate understanding of the similarities and differences between the poem and the unseen text they have chosen.</li> <li>• We should expect knowledge and understanding of the set poem to provide a basis for informed discussion of connections.</li> <li>• Connections need to be clear, as productive as possible, and should be well-supported.</li> <li>• Candidates may compare and contrast the texts in terms of style, attitudes and text genres.</li> </ul> <p><b>Look for and reward all valid and meaningful connections.</b></p> |   |   |



## Assessment Grid for Section A

| Band | AO1<br>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression<br>(15 marks)   | AO2<br>Analyse ways in which meanings are shaped in texts<br>(15 marks)  | AO4<br>Explore connections across texts, informed by linguistic and literary concepts and methods<br>(10 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>confident 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, particularly in the set poem</li> <li>mature and assured reading of set poem and perceptive discussion of unseen text</li> <li>confident understanding of and appreciation of writers' techniques</li> </ul>      | <p><b>9-10 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>secure 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, particularly in set poem</li> <li>thoughtful reading of set poem and unseen text</li> <li>secure reading of implicit meaning</li> <li>sound understanding of literary/linguistic features</li> </ul>               | <p><b>7-8 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 reasonable analysis of how language choices, form and structure affect meaning, particularly in set poem</li> <li>sensible reading of both set poem and unseen text</li> <li>sensible reading of implicit meaning</li> <li>sensible understanding of literary/ linguistic features</li> </ul>  | <p><b>5-6 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>basic understanding of set poem and some grasp of unseen text, with some generalisation and simplification</li> </ul>                                    | <p><b>3-4 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 set poem and unseen text</li> <li>uncertain knowledge and understanding of set poem and limited understanding of unseen text</li> </ul> | <p><b>1-2 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> |
| 0    | <b>0 marks:</b> Response not worthy of credit  |  |   |

### Component 1 Section B: Creative writing and commentary

|          | <b>AO1</b> | <b>AO2</b> | <b>AO4</b> | <b>AO5</b> |
|----------|------------|------------|------------|------------|
| Task (a) | -          | -          | -          | 10 marks   |
| Task (b) | -          | -          | -          | 10 marks   |
| Task (c) | 5 marks    | 5 marks    | 10 marks   | -          |

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.

## Assessment Grid for Section B parts (a) and (b)

| Band | AO5<br>Demonstrate expertise and creativity in the use of English to communicate in different ways<br>(10 marks per task)  | Amplification  |
|------|--|--|
| 5    | <p style="text-align: center;"><b>9-10 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>Candidates should demonstrate some flair and originality at this level. The novel extract and vlog 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>   |
| 4    | <p style="text-align: center;"><b>7-8 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>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 the vlog will be suited to purpose and technical accuracy will be mostly secure.</p>  |
| 3    | <p style="text-align: center;"><b>5-6 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>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 narrative prose and vlogs.</p>                  |
| 2    | <p style="text-align: center;"><b>3-4 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>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 article and vlog 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> |
| 1    | <p style="text-align: center;"><b>1-2 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>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 in the speech. Some basic understanding of form may be present e.g. there may be some grasp of the vlog form.</p>   |
|      | <p><b>0 marks:</b> response not worthy of credit</p>   |  |

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

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

| Band  | AO1<br>Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression<br>5 marks   | AO2<br>Analyse ways in which meanings are shaped in texts<br>5 marks  | AO4<br>Explore connections across texts, informed by linguistic and literary concepts and methods<br>10 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>5 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 the vlog</li> </ul> | <p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>confident understanding of the similarities and differences between their novel extract and vlog</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>4 marks</b></p> <ul style="list-style-type: none"> <li>sustained focus on how language has been used to create meaning within their own writing</li> <li>thoughtful reading of own writing with some insight into the sub-text</li> </ul>   | <p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>secure understanding of the similarities between their novel extract and vlog</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>3 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 vlog</li> <li>sensible reading of their own writing</li> </ul>   | <p><b>5-6 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 vlog</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>2 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 vlog</li> <li>responses may tend to be descriptive rather than analytical</li> </ul>        | <p><b>3-4 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 vlog</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 mark</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 vlog</li> </ul>   | <p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>limited evidence of understanding the similarities and differences between the novel extract and vlog, particularly towards the bottom of the band</li> </ul>         |
| <b>0 marks:</b> Response not worthy of credit |   |   |  |