Mark Scheme (Results)

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Pearson Edexcel GCE
in English Literature Unit 1
(6ET01/01)

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Question Number	Question
1(a)	**(5 marks)**
	Indicative Content
	Responses may include reference to: • the use and effect of assonance such as *Let…nettles* • the use and effect of the sibilance such as *desperate…palms pressed / Sharply* • the use and effect of alliteration such as *Let…lovers lie*

Band	Mark	**AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression**
1	0-2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3-5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Question Number	Question
1(b)	**(5 marks)**
	Indicative Content
	Responses may include reference to: • the use and effect of simile: *The minstrel, that in slumber is as mute* • the use and effect of metaphors such as *the golden vessel, the tongue / Of all the world, the escaping guest* • the personification of *love* Candidates are invited to identify and comment on two examples. They may choose to discuss two metaphors, for instance. This is totally acceptable.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0 - 2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3 - 5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Question
1(c)	**(10 marks)**
	Indicative Content
	Responses may include reference to some of the following: • what the mood and tone may considered to be eg happy, sad, wistful, etc • the use of language choices to create mood and tone • the use of imagery to create mood and tone (assuming that this does not repeat material used in 1b) • the use of form and structure to enhance mood and tone • the use of narrative voice to enhance mood and tone • the use of syntax to enhance mood and tone such as the imperatives • the effect of these devices in creating mood and tone.

Band	Mark	**AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression**
1	0-2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3-5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Band	Mark	**AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts**
1	0-2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3-5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Question
2(a)	**(5 marks)**
	Indicative Content
	Responses may include reference to: • the use of multi-clausal sentences to create a conversational effect • the use of the shorter sentence to create effect at the end of the first paragraph • the use of parenthetic aside eg *from her, well, life; say – quarks and leptons, bosons and mesons* to create effect • the use of the balanced sentence *she could name most flowers and she could buy all flowers* • the use of past tense to narrate Linda's story and the use of present tense to add to the anecdotal effect *I'll add something else*

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0-2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3-5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Question Number	Question
2(b)	**(5 marks)**
	Indicative Content
	Responses may include reference to: • the use and effect of the many metaphors in the passage eg *her chunky inheritance; the pinpoint of light trapped within her flesh capsule; the lottery prize she won at birth; epileptic flashbulbs; psychedelic zebras* • the effect of these metaphors in enhancing characterisation, voice, mood and tone and theme

Band	Mark	**AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts**
1	**0-2**	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	**3-5**	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Question
2(c)	**(10 marks)**
	Indicative Content
	Responses may include reference to: • what the themes of the extract might be eg identity, love, knowledge, wealth • the use and effect of language choices to create themes • the use and effect of imagery to create themes (assuming that this does not repeat material used in 2b) • the use and effect of narrative voice to create themes • the use and effect of setting to create themes

Band	Mark	**AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression**
1	0-2	• Identifies example(s) • Makes some basic comment on the effect of the techniques
2	3-5	• Explores features of language across the text with confidence • Makes detailed comment on the effect(s) on the reader

Band	Mark	**AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts**
1	0-2	• Identifies features of structure, form and language • Shows limited understanding of structure, form and language
2	3-5	• Comments insightfully on a range of features of structure, form and language • Shows detailed understanding of the effect of structure, form and language

Question Number	Question
3(a)	**(40 marks)**
	Indicative Content
	Responses may include reference to: • the ways in which language choices create a sense of what has been lost • the ways in which imagery creates a sense of what has been lost • the ways in which narrative voice can create a sense of what has been lost • the ways in which characterisation creates a sense of what has been lost • the ways in which thematic concerns create a sense of what has been lost • the ways in which setting can create a sense of what has been lost • the terms of the question – whether or not poets writing about home often focus solely on what has been lost. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Question Number	Question
3(b)	**(40 marks)**
	Indicative Content
	Love in a Life Responses may include reference to: • the ways in which language choices create the idea of simple comfort or go far beyond it • the ways in which imagery creates the idea of simple comfort or goes far beyond it • the ways in which narrative voice creates the idea of simple comfort or goes far beyond it • the ways in which mood and tone creates the idea of simple comfort or goes far beyond it • the ways in which setting creates the idea of simple comfort or goes far beyond it • the effects of metre, rhythm, rhyme and versification. *The Wife A-Lost* Responses may include reference to: • the ways in which language choices create the idea of simple comfort or go far beyond it • the ways in which imagery creates the idea of simple comfort or goes far beyond it • the ways in which narrative voice creates the idea of simple comfort or goes far beyond it • the ways in which mood and tone creates the idea of simple comfort or goes far beyond it • the ways in which setting creates the idea of simple comfort or goes far beyond it • the effects of metre, rhythm, rhyme and versification. *Piano* Responses may include reference to: • the ways in which language choices create the idea of simple comfort or go far beyond it • the ways in which imagery creates the idea of simple comfort or goes far beyond it • the ways in which narrative voice creates the idea of simple comfort or goes far beyond it • the ways in which mood and tone creates the idea of simple comfort or goes far beyond it • the ways in which setting creates the idea of simple comfort or goes far beyond it • the effects of metre, rhythm, rhyme and versification. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Question Number	Question
4(a)	**(40 marks)**
	Indicative Content
	Responses may include reference to: • the ways in which language choices are used to explore the self • the ways in which imagery is used to explore the self • the ways in which narrative voice is used to explore the self • the ways in which characterisation is used to explore the self • the ways in which thematic concerns are used to explore the self • the ways in which setting is used to explore the self • the terms of the question – whether or not poets writing about land are most successful when they explore the self In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Question Number	Question
4(b)	**(40 marks)**
	Indicative Content
	Field Day Responses may include reference to: • the ways in which language choices convey the physical • the ways in which imagery conveys the physical • the ways in which narrative voice conveys the physical • the ways in which mood and tone convey the physical • the ways in which contrast conveys the physical • the effects of metre, rhythm, rhyme and versification. *The Sunlight on the Garden* Responses may include reference to: • the ways in which language choices convey the physical • the ways in which imagery conveys the physical • the ways in which narrative voice conveys the physical • the ways in which mood and tone convey the physical • the ways in which contrast conveys the physical • the effects of metre, rhythm, rhyme and versification. *Crossing the Water* Responses may include reference to: • the ways in which language choices convey the physical • the ways in which imagery conveys the physical • the ways in which narrative voice conveys the physical • the ways in which mood and tone convey the physical • the ways in which contrast conveys the physical • the effects of metre, rhythm, rhyme and versification. The selection of a second poem will enable candidates to develop their responses into full discussion of the ways in which poets convey the physical and whether or not this is necessary to success in writing poems about land.

Question Number	Question
5(a)	**(40 marks)**
	Indicative Content
	Responses may include reference to: • the ways in which language choices create or do not create heavy irony • the ways in which imagery creates or does not create heavy irony • the ways in which narrative voice creates or does not create heavy irony • the ways in which characterisation creates or does not create heavy irony • the ways in which thematic concerns create or do not create heavy irony • the ways in which setting creates or does not create heavy irony • the terms of the question – whether or not memorable poems about work depend on heavy irony. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Question Number	Question
5(b)	**(40 marks)**
	Indicative Content

Toads
Responses may include reference to:
- use of language choices to make a personal or political point
- use of imagery to make a personal or political point
- use of setting to make a personal or political point
- use of narrative voice to make a personal or political point
- the structure of the poem
- the themes of the poem
- the terms of the task – does the poem make a personal or political point?

Toads
Responses may include reference to:
- use of language choices to make a personal or political point
- use of imagery to make a personal or political point
- use of setting to make a personal or political point
- use of narrative voice to make a personal or political point
- the structure of the poem
- the themes of the poem
- the terms of the task – does the poem make a personal or political point?

Epitaph on an Army of Mercenaries
Responses may include reference to:
- use of language choices to make a personal or political point
- use of imagery to make a personal or political point
- use of setting to make a personal or political point
- use of narrative voice to make a personal or political point
- the structure of the poem
- the themes of the poem
- the terms of the task – does the poem make a personal or political point?

The selection of a second poem will enable candidates to develop their responses either into full agreement with the assertion or to find some alternative viewpoints. In order to access the higher mark bands, candidates must adopt an effective comparative approach.

Section B: Poetry

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0–3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4-7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8-11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses generally accurate written expression with few technical lapses • Shapes a response to the task in an engaged and original way.
4	12–15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0-1	• Identifies and comments on some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	2-3	• Comments on a range of features of structure, form and language • Identifies the effects of structure, form and language on meaning.
3	4-5	• Explores the writers' use and selection of particular features of structure, form and language • Demonstrates how structure, form and language shape meaning.

Band	Mark	AO3 – Explore connections and comparisons between different literary texts, informed by interpretations of other readers
1	0-3	• Identifies a basic response to one or more poems • Gives a limited personal response.
2	4-7	• Establishes some links between individual poems • Shows a basic awareness and understanding of interpretations by other readers.
3	8-12	• Establishes some valid literary connections between individual poems • Shows some awareness and understanding of different interpretations by other readers.
4	13-16	• Identifies, with some exploration, the links and literary connections between different poems • Shows clear understanding of, and explores, different interpretations by other readers.
5	17-20	• Sustains an exploration of the links and literary connections between different poems • Applies an analytical literary understanding, confidently exploring interpretation by other readers.

Question Number	Question
6(a)	(40 marks)
	Indicative Content
	Responses may include reference to: • the use of language choices to present a female point of view • the use of characterisation to present a female point of view • the use of contrast to present a female point of view • the use of imagery to present a female point of view • the use of dialogue to present a female point of view • the use of narrative voice to present a female point of view • the ways in which female points of view are developed in the course of the narrative • the terms of the proposition – whether the novel is only dealing with essentially female points of view The text chosen to develop the line of argument is likely to be used to examine how female points of view are developed in *Wide Sargasso Sea* or *The Magic Toyshop* and whether this is only what those narratives deal with – the likely options for focus are Antoinette (*Wide Sargasso Sea*) or Melanie (*The Magic Toyshop*); however, candidates might also look at Ann or Rochester (*Wide Sargasso Sea*) or Margaret or, perhaps Finn (*The Magic Toyshop*) if they are looking for a counter argument. Responses may engage with the issue of where reader interest lies in the books they discuss and how it is created. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'female points of view' – the terms of the question lead to this.

Question Number	Question
6(b)	**(40 marks)**
	Indicative Content

Responses may include reference to:

- the creation of the idea of fate and fatefulness in the specific section of the book
- other significant examples of fateful scenes or situations in the novel such as Jane's initial meeting with Rochester or the marriage ceremony, say
- the purposes of the fateful scenes or situations – their use in developing theme, character, tone and mood
- the methods used to create fateful scenes or situations such as imagery, language choice, dialogue and pace, for instance
- the proposition regarding the centrality of fate and fatefulness to *Jane Eyre's* success.

The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways fateful scenes and situations are used in the novels.

There may be some consideration of the significance of fate and fatefulness in *Wide Sargasso Sea* & *The Magic Toyshop*.

In the former case, there may be an analysis of the ways in which Rhys uses aspects of the narrative of *Jane Eyre* in developing the theme.

In *The Magic Toyshop* there may be specific focus on set-piece scenes such as the puppet show, connecting their role with those of fateful scenes and situations in *Jane Eyre*.

There is liable to be some discussion of the terms of the proposition – specific focus should fall on the use of the word 'delights'.

Question Number	Question
7(a)	**(40 marks)**
	Indicative Content
	Responses may include reference to:

- the presentation and importance of the theme of survival
- specific characters who are trying to survive – eg Hale, Pinkie, & Rose
- Greene's use of the theme to explore other issues in the book – responsibility, guilt, crime, punishment, right & wrong
- the attitude to survival displayed by the characters and the writer
- the way in which the theme is ironised
- whether or not the proposition is arguable – whether or not 'simply trying to survive' is an excuse
- focus on the methods used to present the theme, for example, dialogue, characterisation, imagery and diction.

The text used to develop the line of argument is likely to enhance the discussion, exploring an examination of survival and the views of it as presented.

In *Lies of Silence* the obvious example is that of Michael and there is obviously a great deal to say about his struggle, however there is also some room for investigation of the survival of Moira for example.

There is a good deal to say about Alex's survival and that of other characters. Responses may decide that its discussion of survival is an important feature of this novel, in fact, though possibly not fundamental. They may also choose to engage with other themes.

Arguments are likely to focus on the relationships between the central characters, but may also explore other aspects of the narratives to good purpose.

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'survival'– the terms of the question lead to this. |

Question Number	Question
7(b)	**(40 marks)**

Indicative Content

Responses may include reference to:

- the creation of suspense in the specific section of the book
- other significant examples of suspenseful scenes or situations in the novel such as the assault on Pinkie at the racecourse and the events which follow it, or the opening sections of the narrative
- the purposes of the suspenseful scenes or situations – their use in developing theme, character, tone and mood
- the methods used to create suspenseful scenes or situations such as imagery, language choice, dialogue and pace, for instance
- the proposition regarding the centrality of suspenseful scenes and situations to *Brighton Rock's* success.

In *Lies of Silence* there are many scenes on which to focus in order to extend the argument including the initial moments of the IRA hostage-taking and Dillon's drive to the hotel, for example. Candidates should focus on the techniques used to present memorable scenes and their effect. They are likely to see that that the book uses suspenseful set pieces in order to develop the narrative effectively.

In *A Clockwork Orange* there is also a good deal to investigate in relation to the proposition. Large parts of Alex's story are suspenseful and there are plenty of opportunities to focus on specific moments in order to extend the argument. Here too, there remains plenty to say about the techniques used by the writer.

Candidates may explore the importance and role of suspenseful scenes in these narratives, moving from simple discussion of examples to more complex consideration of their use in characterisation and thematic development.

Question Number	Question
8(a)	(40 marks)
	Indicative Content
	Responses may include reference to:

- the use of language choices to present imagination
- the use of characterisation to present imagination
- the use of contrast to present imagination
- the use of imagery to present imagination
- the use of dialogue to present imagination
- the use of narrative voice to present imagination
- the ways in which imagination is developed in the course of the narrative
- the terms of the proposition – whether the novel presents what it is to have a lively imagination

Responses which simply move in a linear way through a consideration of scenes or characters are likely to struggle to access the higher bands – they will need to focus on technique also.

In *The French Lieutenant's Woman*, the question of whether Charles & Sarah have lively imaginations is an interesting one and should provide plenty of room for exploration. The techniques used to present them and the theme are sufficient (in terms of imagery, symbolism and irony, for example) to allow for detailed development of an argument in relation to the main text.

The Yellow Wallpaper deals with imagination in an unusual and vivid way and there will be a lot of scope for candidates to consider the plight of the narrator in this respect. Here too, the techniques used in presenting imagination, lively or otherwise, include imagery and symbolism, contrast and narrative voice. |

Question Number	Question
8(b)	**(40 marks)**
	Indicative Content

Responses may include reference to:

- specific lesser characters, focusing on the section suggested as a starting point, or moving outwards immediately
- the use of contrast to develop character
- the use of setting to develop character
- the importance of lesser characters in the book as a whole
- the possible attitudes of readers to the characters being presented
- other techniques being employed to create the lesser characters such as imagery, irony, dialogue and so on
- the proposition – the lesser characters certainly create a lot of the narrative interest in the book but possibly not most of it.

The text chosen to develop the line of argument is likely to enhance the discussion, exploring the ways lesser characters are used in the novels.

There are a number of significant lesser characters in *The French Lieutenant's Woman*, many of which could feature in a discussion of their importance. The significance of technique must not be overlooked here – aspects of the narrative such as tone and mood, imagery & symbolism, narrative voice and language choice could be considered. Candidates who extend their argument through simple description of some lesser characters are not likely to prosper.

The Yellow Wallpaper has fewer lesser characters of course, but the role of John is a significant one and worthy of consideration. Here too, there needs to be a discussion of the ways in which character is created if the candidate is to succeed. Candidates are likely to take issue with the proposition in developing their argument with this text – this is, of course, to be rewarded where it succeeds.

Question Number	Question
9(a)	(40 marks)
	Indicative Content

Responses may include reference to:

- the use of language choices to present what it is to be different
- the use of characterisation to present what it is to be different
- the use of contrast to present what it is to be different
- the use of imagery to present what it is to be different
- the use of dialogue to present what it is to be different
- the use of narrative voice to present what it is to be different
- the ways in which 'what it is to be different' is developed in the course of the narrative
- the terms of the proposition – whether the novel explores and, crucially, celebrates 'what it is to be different'

Responses are likely to explore the ways in which 'what it is to be different' is presented in the other novel which they choose to write about, focusing on the ways in which the theme is developed and represented.

In *The Scarlet Letter* there are many points of potential focus – Hester, Pearl, Chillingworth, Dimmesdale – however more successful candidates may well discuss the notion that 'what it is to be different' is being deliberately defined against a very rigid set of societal norms. Contrast, dialogue, narrative voice, irony and, obviously, imagery and symbolism are all essential factors here. Whether the book celebrates 'what it is to be different' should prove a fairly rich seam for candidates to mine.

The Color Purple provides plenty of scope for general discussion as well as for specific focus on events and characters in the book. There should be some relatively straightforward ways of extending the argument about racial and sexual difference here and there are many opportunities to examine the role of technique in presenting the concept of 'what it is to be different'.

In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'difference'– the terms of the question lead to this.

Question Number	Question
9(b)	(40 marks)

Indicative Content
Responses may include reference to: • the creation of drama in the specific section of the book   • other significant examples of dramatic scenes or situations in the novel such as the opening sections of the narrative or those surrounding the death of Catherine for instance   • the purposes of the dramatic scenes or situations – their use in developing theme, character, tone and mood   • the methods used to create dramatic scenes or situations such as imagery, language choice, dialogue and pace, for instance   • the proposition regarding the centrality of dramatic scenes and situations to *Wuthering Heights'* success.   The argument may examine how drama and dramatic situations are developed in each novel, exploring the purposes and effects of their use.   Drama is a significant aspect of *The Scarlet Letter,* figuring largely in many key scenes, from Hester's first appearance on the scaffold to the death of Dimmesdale. It supports and develops character, other themes and irony. Candidates should have plenty of opportunity to discuss the roles of techniques such as setting, irony, dialogue and imagery and symbolism in engendering drama here.   *The Color Purple* also offers a good deal of drama and many dramatic scenes from the graphic depictions of Celie's childhood onward. The techniques in evidence here are also straightforward enough – imagery and symbolism, dialogue, narrative voice and perspective and irony, for example.   Candidates who simply list or describe dramatic scenes and situations are far less likely to prosper than those who focus on technique primarily.

Question Number	Question
10(a)	(40 marks)
	Indicative Content
	Responses may include reference to: • the use of language choices to present progress • the use of characterisation to present progress • the use of contrast to present progress • the use of imagery to present progress • the use of dialogue to present progress • the use of narrative voice to present progress • the ways in which progress is developed in the course of the narrative • the terms of the proposition – whether the novel suggests that progress is not only necessary but inevitable The argument can easily be extended through reference to *The Remains of the Day,* though here, the portrayal of progress is filtered through a singular lens – candidates might consider the impact of narrative perspective. The exploration of progress is perhaps oblique, though in both the personal and political senses there is much to say about progress or the lack of it and how this is presented through techniques such as contrast, imagery and symbolism and characterisation, for example. In *The Shooting Party* we are also given a strong picture of a specific tranche of society and the impact of progress upon it, as far as that goes. There is plenty of potential to debate Colegate's representation of the world she describes and to extend their argument by reference to *Howards End,* specifically with reference to techniques such as imagery and symbolism, contrast, dialogue and narrative voice for instance. It may be concluded that there is little sense of progress here but that some form of it being inevitable is suggested by aspects of the foreshadowing and symbolism, for example. In order to meet the AO2 requirement, there should be specific comment on technique and method in the presentation of 'progress'– the terms of the question lead to this.

Question Number	Question
10(b)	(40 marks)
	Indicative Content

Responses may include reference to:

- the way in which death – both of people and things – is presented, focusing on the section suggested as a starting point, or moving outwards immediately
- the use of language choices to present death
- the use of characterisation to present death
- the use of contrast to present death
- the use of imagery to present death
- the use of dialogue to present death
- the use of narrative voice to present death
- the ways in which the idea of 'death' is developed in the course of the narrative
- the terms of the proposition – whether the novel explores and, crucially, seems unduly concerned with death

In *The Remains of the Day,* there are is little direct focus on literal death, obviously and many candidates will take issue with the proposition, possibly to good purpose. However, the metaphorical deaths on view may well engage the interest of many responses. The techniques used to present these are the same, plainly, as in Howards End, though here, the significance of the narrative voice is more worthy of specific consideration perhaps.

In *The Shooting Party* death is plainly a major issue by the end. There are also less obvious aspects of the narrative to consider here, however, as is the case with *The Remains of the Day*. Accordingly, the focus on techniques could take into account contrast, dialogue, irony, setting, imagery and symbolism, for example.

Responses which adopt a linear approach and ignore the importance of technique are far less likely to succeed at the higher levels.

Section C: Prose

Band	Mark	AO1 – Articulate creative, informed and relevant responses to literary texts, using appropriate terminology and concepts, and coherent, accurate written expression
1	0-3	• Makes limited comments or basic statements • Writes with limited use of literary terms • Writes with minimal clarity and technical lapses • Shows limited engagement.
2	4-7	• Presents undeveloped comments • Makes some appropriate use of literary terms and concepts • Writes with some clarity and with some technical lapses • Shows some engagement.
3	8-11	• Presents a clear argument with appropriate comment • Makes consistent and appropriate use of literary terms and concepts to support an argument • Uses accurate written expression with few technical lapses • Shapes a response to the task in an engaged and creative way.
4	12-15	• Responds with a sustained argument in an informed and relevant manner • Makes sustained and pertinent use of literary terms and concepts to develop a coherent argument • Displays accurate and fluent written expression • Constructs an original and creative response in a well-developed argument.

Band	Mark	AO2 – Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in literary texts
1	0-4	• Identifies some simple features of structure, form and language • Shows limited understanding of how structure, form and language shape meaning.
2	5-9	• Comments on a range of features of structure, form and language • Makes simple links between the effects of structure, form and language on meaning
3	10-15	• Selects relevant features of structure, form and language • Demonstrates some understanding of the effects of structure, form and language and how the features shape meaning
4	16-20	• Explores the writers' use and selection of particular features of structure, form and language, showing some critical understanding • Demonstrates an understanding of the varied effects and function of structure, form and language in shaping meanings.
5	21-25	• Provides a sustained analysis of the writer' use and selection of features of structure, form and language, showing a well-developed critical understanding • Effectively demonstrates how structure, form and language shape meaning in a clear argument.