



GCE A LEVEL MARKING SCHEME

SUMMER 2017

**A LEVEL (NEW)
ENGLISH LANGUAGE - UNIT 4
1700U40-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

GCE A LEVEL (NEW)

ENGLISH LANGUAGE - UNIT 4: Spoken Texts and Creative Recasting

SUMMER 2017 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**.

- 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.
- The mark-scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be offered in candidate responses**
 - **Assessment grid, offering band descriptors and weightings for each Assessment Objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant AO and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each AO answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection! Similarly there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, should not be regarded as a checklist.

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

SECTION A: Analysing Spoken Language

AO1	AO2	AO3
20 marks	10 marks	10 marks

General Notes

In making judgements, look carefully at the separate sheet with the marking grid, and at the Overview and Notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different approaches. Look for and reward valid, well-supported ideas which demonstrate independent thinking.

Drawing on your knowledge of the levels of language, analyse the spoken language of these texts as examples of comedy. Your focus should be on how the performers use language to create comedy, engage the audience, and express their attitudes.

In your response, you must also:

- consider relevant concepts and issues
- explore contextual factors.

[40 marks]

Overview

Aspects of particular significance or interest for discussion:

- Wide use of concrete nouns linked to shops and shopping.
- Use of pre and post-modification.
- Emphasis on present tense.
- Use of non-standard features such as pronunciation.
- Non-fluency features such as hesitation and fillers (limited).
- Colloquial features such as idioms.
- Use of interrogatives and tag questions.
- Topic shifts.
- Prosodic and paralinguistic features.
- Level of complexity in syntax and grammatical structures.
- Deictic features.

Look for, and reward any other valid points: those above and below are only illustrative of what might be explored.

Notes

TEXT A

Overview:

This routine is an anecdotal piece in which Millican expresses her annoyance and frustration with automated checkouts in a number of different ways, including paralinguistic features and prosodic features such as raised pitch and emphatic stress. Although it is scripted, the routine has a spontaneous feel demonstrated by the inclusion of many non-fluency features such as fillers and clipped conjunctions. Millican uses a range of techniques to create comedy and to appeal to her audience including colourful colloquial idioms and direct address, which exemplify the down-to-earth persona she projects on stage.

Features of interest that could be analysed and discussed:

Pronouns: *I* (implies personal experience, fitting the anecdotal style of performance).

Second person pronouns: *you've* (suggests a sense of common experience – appeals to audience).

Non-standard colloquial lexis: *tache, cream, belly* (adds to chatty style).

Enumerators: cardinal number *three*; (stresses how tired Millican was – appeal to the audience).

Adverbs: (*two weeks*) *ago* (gives impression these are real events), *now, quite, seamlessly, then, there* (adverb of place – implies reference to real member of audience although may have been scripted); **degree:** *particularly* (expresses extent of laughter's volume).

Conjunctions: mostly **coordinating:** *and, so*; non-standard **subordinating** / *kəz* / (adds to chatty style of delivery); **fronted:** *so I get to the till ...* (adds to conversational tone)

Proper noun: *Asda* (Asda promotes itself as 'good value' supermarket, fitting down to earth persona Millican projects in her performances – appeals to her audience)

Noun phrases: **pre-modified:** *microwaveable dinners, tech cream, three hours, a blank screen* (familiar collocations, adding to matter-of-fact style); **syndetic pair:** *microwaveable dinners and teche cream*.

Lexical set of shopping: *tache cream, microwaveable dinners, cardigan, basket, till* (adds a sense of realism to the narrative).

Lexical tripling: *paid and a uniform and discount* (expresses annoyance).

Tenses: **past tense:** *went* (routine starts in past simple, appropriate for telling an anecdote);

present perfect: *you've got to go to the self-service* (appeals to audience by presuming shared experience); **present simple:** *there's never any tills on, get*; (adding immediacy and intensifying her annoyance).

Syntax: mostly loosely structured **compound/compound-complex utterances**, with some short **simple** utterances: *Yes I did. I did* (creates humour, expresses Millican's irritation).

Contracted verbs: /wʌnə/ (common in informal speech)

Non-fluency features: **fillers:** /ɜ:/ (performance is very informal, chatty and conversational but not many non-fluency features; (very carefully crafted, scripted piece).

Hedging: *a bit of (a roll)*

Discourse markers; *like* (1.7, quotative use, leading into narrative form of speech – creates humour).

Colloquial non-standard features: use of **adverb** *loud* rather than 'loudly', **non-agreement of subject/verb:** *there's never any tills on*; **indefinite article 'a' before vowel:** *a eight pound cardigan* (informal/conversational spoken language); **elision:** *you've, /dʒə/, I'm, haven't, there's* (common in spoken language; adds to informal style of delivery)

Colloquial idioms: *on a bit of a roll, you lot, without a hitch* (add to chatty, friendly style of delivery, endearing Millican to audience); **idiomatic adverbial** *of course* (appeals to audience by acknowledging a shared recognition).

Deictic markers: demonstrative determiner: *the machines don't respond to this face* (comedic as emphasises paralinguistic features, e.g. making fact); **demonstrative pronoun:** *I'm re::ally good at this* (common in spoken language).
Paralinguistics: {*nods slowly*}, {*makes face*}, (comedic effect - engaging with audience).
Topic shifts: *the lady laughed ...* (audience engagement – shared experience); **topic loops:** *so I get to the till ...* (focuses audience back on story).
Repetition: /bʌzɪn/ and /bæɡɪn/ (creates comedy).
Mood: mostly **declarative** with a few examples of **interrogative:** *how heavy d'you think it is?, why has it got checking weight?* (expresses frustration – creates comedy).
Tag question: *is there?* (audience engagement – expresses frustration).
Prosodic features: exaggerated for comic effect, e.g. I.11 **lowered pitch** recreating machine's 'voice'; **emphatic stress:** *yes /did (.)* (expresses annoyance); **accelerated speech:** mirrors breathless, fast paced delivery (often expressing annoyance).
Pauses: **micropauses** or pauses for breath (suggesting fast-paced breathless style of delivery); **timed** (imply incredulity and embarrassment) e.g. {*nods slowly*} (2.5).

TEXT B

Overview

McIntyre's routine has a spontaneous feel but is scripted. The familiar and informal tone of the performance is implied by McIntyre's use of second person pronouns and high frequency lexis, coupled with the presence of some non-fluency features, which add to the spontaneous feel. The routine was performed in a theatre in front of a live audience, but also broadcast on television, meaning McIntyre had made linguistic choices that reflect the pragmatics of the performance. McIntyre expresses his confusion and frustration with the Argos way of shopping. He seems to enjoy his performance and the reaction of the audience. He uses a range of techniques to create comedy, including paralinguistic features and some figurative language.

Features of interest that could be analysed and discussed:

Lexis: mostly **monosyllabic** (add to the chatty, anecdotal style).
Pronouns: second person generic: *you* (a shared experience); **first person singular /** (suggests personal experience); **plural:** *we* (adds comedy, i.e. different shops in conflict).
Elision: *we're, don't* (common in spoken language – helps create a sense of informality).
Tenses: Simple present: *says*; past simple: *went* (anecdotal style of performance).
Superlatives: *weirdest, most depressing* (McIntyre's feelings about Argos).
Proper noun: *Argos* (appeals to audience and their shared experience).
Noun phrases: pre-modified: *other shops, a little stock check, pretty good physical condition*; **post-modified:** *people ... limbering up* (comedic effect); **pre and post-modified:** *the weirdest shop on earth, the shop that says we think ..., a big book of shopping, the most depressing area in life* (observational style).
Lexical set of shopping: *shop, book, index, stock check, money* (topic of the performance).
Repetition: *shop* (main subject of the performance), *depressing* (McIntyre's feelings about shopping at Argos) *then* (repeated adverb expressing bewilderment).
Adverbial intensifier: *quite, so* (adds more detail).
Syntax: loosely structured **compound/compound-complex utterances** (e.g. II.1-5); **minor utterances,** *no* (typical of spoken language – adds to conversational style); some **simple:** *Argos is the weirdest shop on earth*.
Mood: mainly **declarative**; some **interrogative:** *who do I have to do my own stock check here?* (indignation); **exclamatory:** *theatre for the poor* (raised pitch/stress – incredulity).
Tag questions: *don't you* (involves audience – shared experience).
Non-fluency features (very few); **false start** *the putting the stuff we have*; **incomplete word:** n.b. (indicative of live performance).
Direct speech: II.1-5 (quoting clauses *says, went*); **quotative** *like* (.13)

Figurative language: *like a theatre for the poor* (simile – punch line for routine).

Prosodic features: engage audience, e.g. **rising intonation:** *ʔdon't you?* (incredulity and frustration); increased **volume/emphatic stress**, e.g. */hɑ:wæ/* (comic exaggeration); changes in **pace** e.g. ll.7-8 (getting faster = indignation), l.11 (getting slower = depressing environment of Argos).

Stretched or prolonged speech: *mo:::st* (mirrors McIntyre's feelings of depression.)

Paralinguistic features: *{mimes book}*, *{does exaggerated karate move}* (physical comedy) *{laughs}* (suggests that McIntyre is enjoying his performance – endearing).

TEXT C

Overview

David Mitchell takes on the persona of an old-fashioned shop assistant in this sketch. His language is rather formal (*do you wish ...* instead of the more common, 'do you want' and *we do not* rather than 'we don't,' which again is more common in spoken language). Much of Mitchell's language expresses bitterness and irritation directed at Webb's character, implied by his intonation, which creates a sneering tone, and his use of insults like *turd* and *slack jawed spiv*. Robert Webb, in contrast, plays a more modern character, who uses colloquialisms such as *yeah*, and non-fluency features such as */ʌm/ (um)* and */ɜ:/ (er)*. These express his incredulity at what is happening. Comedy is created by the clash of the two personalities and the tension created by social discomfort owing to their different attitudes and expectations. Mitchell's character takes on the role of the dominant speaker throughout the conversation (suggesting his irritation and desire to control Webb's character). Both characters break the rules of conversation: the shop assistant (Mitchell) flouts Grice's maxim of quality, suggesting his irritation, while the customer (Webb) uses minimal responses, implying his confusion and disbelief.

Features of interest that could be analysed and discussed

Elision: *you're, don't* (common in spoken language).

Lexis: Webb's character (customer) tends to use rather simple **monosyllabic** lexis, e.g. *who?* (lower footing and astonishment); Mitchell's (shop assistant) lexis is often **polysyllabic**, e.g. *simultaneously, superfluous* (dominant footing and formal persona).

Pronouns: *I, you* (appropriate for a two-way conversation); *we* (makes posh shop assistants sound powerful – comedic).

Adverbs: *just* (hedge – customer not expecting to be approached by shop assistant so being evasive); *vaguely* (only a slight interest - customer wants to left to browse), *unaccountably sell clothes* (verbosity and bitterness of shop assistant).

Slang: e.g. *spiv* (1940s period term creates comedy – incongruous in comparison with the rest of his language).

Tripling of adjectives: *needed or included (.h) or loved, ugly (.h) and superfluous and ignorant, frightened and need and grateful* (with emphatic stress intensified attack – comic).

Lexical set of clothing: *suit, business suit, dinner suit, tailcoat, pyjamas, shoes, jacket, hat* (**concrete nouns**) – appropriate for a sketch set in a clothes shop.

Polysyndeton: *a dinner /sju:t/ (.h) and a tailcoat and a pair of pyjamas* (intensifies sarcasm).

Figurative language: *sackcloth and string* (criticism of customer).

Repetition: *suit, smart* (shop assistant trying to impose his own values on customer).

Grammar: many **minor utterances:** *who?* (customer's disbelief); **compound** and **compound-complex** (shop assistant – reflects his formal tenor and dominant footing).

Mood: many **interrogatives:** *why are you treating me like this?* (customer's incredulity at being treated so badly); *... looking like a slack jawed spiv?* (shop assistant – sarcasm).

Colloquial features: **interjections** e.g. *yeah, cheers* (customer's informal persona); **fillers** e.g. */ʌm/ɜ:/*; **clipping** e.g. */kæ3//* (customer's informal persona); **hedging** e.g. */kaɪndə/*

Prosodic features: rising intonation e.g. ↗*sho:::es* (shop assistant's sarcasm), ↗*pardon?* (customer's incredulity), ... *their ↗hands in their pockets* (shop assistant's irritation); **emphatic stress** e.g. *gone* (shop assistant's approval), *smart* (shop assistant's ideas about what is important); **raised pitch** e.g. ↗*why are you treating me like this?* ↗ (customer's incredulity/confusion); **lowered pitch**: ↘*and you should be frightened* (.) *and meek and grateful* (sinister tone and perhaps underlying threat of violence – comic contrast between shop assistant's tenor and the context of clothes shop).

Pronunciation: /sju:t/ (shop assistant – traditional RP vs /su:t/; customer – PDE simplification).

Turn taking: despite complete adjacency pairs, tension between the two speakers is reflected in the lack of balance between the turns, e.g. shop assistant is in position of power (as expert) and asks most of the questions; customer's responses are often short/minimal, implying his confusion/shock and lower footing.

Assessment Grid Unit 4: Section A

BAND	A01	A02	A03
	20 marks	10 marks	10 marks
5	<p>17-20 marks</p> <ul style="list-style-type: none"> Sophisticated methods of analysis Confident use of a wide range of terminology (including spoken) Perceptive discussion of texts Coherent , academic style 	<p>9-10 marks</p> <ul style="list-style-type: none"> Detailed critical understanding of concepts (e.g. genre: radio news) Perceptive discussion of issues (e.g. social status, prestige forms) Confident and concise selection of textual support 	<p>9-10 marks</p> <ul style="list-style-type: none"> Confident analysis of a range of contextual factors Productive discussion of the construction of meaning Perceptive evaluation of effectiveness of communication
4	<p>13-16 marks</p> <ul style="list-style-type: none"> Effective methods of analysis Secure use of a range of terminology (including spoken) Thorough discussion of texts Expression generally accurate and clear 	<p>7-8 marks</p> <ul style="list-style-type: none"> Secure understanding of concepts (e.g. genre: radio news) Some intelligent discussion of issues (e.g. social status, prestige forms) Consistent selection of apt textual support 	<p>7-8 marks</p> <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation of effectiveness of communication
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Sensible methods of analysis Generally sound use of terminology (including spoken) Competent discussion of texts Mostly accurate expression with some lapses 	<p>5-6 marks</p> <ul style="list-style-type: none"> Sound understanding of concepts (e.g. genre: radio news) Sensible discussion of issues (e.g. social status, prestige forms) Generally appropriate selection of textual support 	<p>5-6 marks</p> <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation of effectiveness of communication
2	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic methods of analysis Using some terminology with some accuracy (including spoken) Uneven discussion of texts Straightforward expression, with technical inaccuracy 	<p>3-4 marks</p> <ul style="list-style-type: none"> Some understanding of concepts (e.g. genre: radio news) Basic discussion of issues (e.g. social status, prestige forms) Some points supported by textual references 	<p>3-4 marks</p> <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation of effectiveness of communication
1	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited methods of analysis Some grasp of basic terminology (including spoken) Undeveloped discussion of texts Errors in expression and lapses in clarity 	<p>1-2 marks</p> <ul style="list-style-type: none"> A few simple points made about concepts (e.g. genre: radio news) Limited discussion of issues (e.g. social status, prestige forms) Little use of textual support 	<p>1-2 marks</p> <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation of effectiveness of communication
0	0 marks: Response not credit worthy or not attempted		

Section B: Creative Recasting

	AO2	AO5
Section B	10 marks	30 marks

2. *The Telegraph* online recently reported that a Russian inventor is developing a drive-through supermarket, enabling shoppers to purchase food without setting foot outside their vehicles. Customers will be able to drive to a station, select their items from cascading shelves and put them on a conveyor belt. A member of staff will then pack the shopping and hand it to the customer.

The inventor believes that his new system will maximise convenience for busy shoppers, while also providing benefits for major supermarkets, which are losing out to discount grocers.

Imagine you are working at an advertising agency promoting the drive-through supermarket. Your job is to produce a script (including spoken and non-spoken elements) for a thirty-second advertisement as part of the campaign.

Write the script.

Aim to write approximately 400 words.

[40 marks]

This creative response should develop from the content of the texts in Section A. It should use some of the information and contextual details given in the transcripts, representing them in a different genre for a new audience and purpose. Additional information may be added, but should be clearly related to the focus of the advertisement.

Approaches should include:

- Some sense of genre and layout.
- Focused content, e.g. features appropriate to genre including directions, description of each scene, sound effects, convincing dialogue, voiceover.
- Understanding of the relevant language issues.
- Manipulation of audience response, e.g. persuasive and informative language which is appropriate for target audience.
- Effective stylistic choices, e.g. use of repetition, unified pronouns, second personal address, rhetorical questions, emotive modifiers, minor sentences, patterning, imperatives.
- The creation of an appropriate voice, e.g. confident and authoritative lexical choices.
- Appropriate and engaging written expression.

Assessment Grid Unit 4: Section B

BAND	AO2	AO5	Guidance
	10 marks	30 marks	
5	9-10 marks <ul style="list-style-type: none"> Confident interpretation of the task e.g. genre and purpose confident understanding of concepts and issues relevant to language use 	25-30 marks <ul style="list-style-type: none"> Sophisticated and appropriate expression Confident and conscious linguistic/stylistic choices Highly original with real flair Form and content skilfully linked to genre/purpose 	<p>High (29-30): Sophisticated and self-assured. Demonstrates flair and originality. Language consciously and creatively manipulated for effect. Skilful engagement with audience. High level of understanding. Distinctive and thought-provoking writing.</p> <p>Mid (27-28): Well-balanced, accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently.</p> <p>Low (25-26): Very good understanding of task. Genre used aptly to underpin linguistic/stylistic choices. Polished style and strong sense of context. Voice confident in places, with some perceptive writing.</p>
4	7-8 marks <ul style="list-style-type: none"> Effective awareness of the task e.g. genre and purpose Secure understanding of concepts and issues relevant to language use 	19-24 marks <ul style="list-style-type: none"> Fluent and controlled expression Purposeful linguistic/stylistic choices Original and engaging Form and content effectively linked to genre/purpose 	<p>High (23-24): a stronger sense of the writer as an individual with evidence of thoughtful creativity and purposeful linguistic choices. The response will show some signs of originality and will be clearly shaped by the target audience and the genre. Expression will be fluent, carefully controlled and sustained.</p> <p>Mid (21-22): There will be some assurance in the approach, although not all creative choices will be effective. Engagement with the audience will be well developed. The writing will begin to demonstrate some interesting features, but these may not be sustained</p> <p>Low (19-20): Responses will be consciously crafted for effect with some purposeful language choices and a secure understanding of audience. The structure will be well controlled, with effective links established between form/content and genre/purpose.</p>
3	5-6 marks <ul style="list-style-type: none"> Sensible awareness of the task e.g. genre Sound understanding of concepts and issues relevant to language use 	13-18 marks <ul style="list-style-type: none"> Accurate and sound expression Competent linguistic/stylistic choices Some originality and clear attempt to engage Form and content sensibly linked to genre/purpose 	<p>High (17-18): Examples of a personal voice and competent linguistic choices should be evident. There will be a sensible engagement with the target audience and a conscious attempt to organise material for effect. Expression will be generally sound and accurate; the style will be controlled.</p> <p>Mid (15-16): Responses should be generally clear and accurate with some sensible personal language choices being made. There should be a clear focus on the task with a sensible development of the content of the piece. The writing will be engaging</p> <p>Low (13-14): Expression should be mostly sound and organisation quite clear. Focus on the demands of the task should begin to shape the writing: form and content should be sensibly linked to genre and purpose, and there should be a some attempt to engage.</p>
2	3-4 marks <ul style="list-style-type: none"> Basic awareness of the task e.g. genre Reasonable understanding of concepts and issues relevant to language use 	7-12 marks <ul style="list-style-type: none"> Some inconsistency/inaccuracy and expression is rather basic Evidence of some straightforward linguistic/stylistic choices Some awareness of audience Some attempt to match form and content to genre/purpose 	<p>High (11-12): Expression will be straightforward, but with some technical inaccuracy. There will be some basic engagement with the audience and some attempt to match form/content to genre/purpose. There will be some evidence of conscious lexical choices in places. Responses will be marked by inconsistency.</p> <p>Mid (9-10): Knowledge of genre and a basic awareness of audience may underpin some linguistic decisions. Expression will be adequate, though inconsistent in places with some faults in the writing. There will be some evidence that the link between form/content is understood.</p> <p>Low (7-8): The range of a response will be narrow, but there may be some basic awareness of genre in places. Technical errors will not affect understanding, but there may be some lack of fluency. Language choices will be basic.</p>
1	1-2 marks <ul style="list-style-type: none"> Some general awareness of the task e.g. genre Some understanding of concepts and issues relevant to language use 	1-6 marks <ul style="list-style-type: none"> Frequent lapses and errors in expression Insufficient awareness of linguistic/stylistic choices Little sense of audience Limited attempt to link form and content to genre/purpose 	<p>High (5-6): Technical inaccuracy and lack of fluency in expression will still be evident, but there may be some limited awareness of audience, and evidence of the occasional attempt to choose words for effect. There may be some limited awareness of links between content and genre.</p> <p>Mid (3-4): Some limited understanding of the task may begin to show, but the writing will lack clarity/accuracy. The response may lack development. There will be limited engagement with language choices.</p> <p>Low (1-2): There will be little explicit evidence of organisation and only a cursory awareness of the demands of the task. Expression will often be awkward with frequent technical errors. There will be little sense of audience and limited awareness of stylistic choices. The response may be very brief or incomplete.</p>
0	0 marks: Response not credit worthy or not attempted		