



GCE AS MARKING SCHEME

SUMMER 2025

**AS
ENGLISH LANGUAGE - COMPONENT 1
B700U10-1**

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE AS ENGLISH LANGUAGE
COMPONENT 1 – ANALYSIS OF TEXTS IN CONTEXT
SUMMER 2025 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 Grid/Notes/Overview 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, in the light of standards set 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.

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, and all responses must be marked according to the banded levels provided for each question.

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 of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, nor is it set out as a 'model answer'**. 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 interpretations of the texts. Candidates can (and will most likely) discuss features of the texts other than those mentioned in the mark scheme.

Section A: Spoken Language of the Media

	AO1	AO2	AO4
Section A	15 marks	15 marks	20 marks

1. Analyse the ways joint award winners use language to interact with one each other and engage their audiences in Text A and Text B. [50]

In your response to the question that follows, you should:

- explore how award winners use language in distinctive ways in their acceptance speeches
- consider how the participants use spoken language in their interactions
- include some discussion of similarities and/or differences between the two texts.

This question tests the candidate's ability to analyse language using appropriate terminology, and to explore meaningful connections across texts that demonstrate an understanding of how language is used through critical selection of relevant concepts and issues.

Overview

Text A is taken from a live broadcast of an annual television awards ceremony. This extract features the presentation of the award for Television Presenter of the Year to Anthony (Ant) McPartlin and Declan (Dec) Donnelly. This is their 20th NTA award: a fact which they reference humorously in their acceptance speech. They are a seasoned double act; both speakers have an accessible, engaging style which is relatively fluent. Their speech includes several instances of overlapping and latch-ons which are a testament to their long-standing friendship and professional partnership. Text B on the other hand is taken from a more specialised event – the Booker Prize ceremony – and the extract opens with a voiceover which registers the shock of the award being given to two writers rather than – as the rules state – a single author. The voiceover provides context and background for television viewers about both writers and fills airtime while the two winners come to the stage. Margaret Atwood's acceptance is a rather uneasy comment on her surprise with a vague attempt at a joke; she then hands over quickly to Bernardine Evaristo who delivers a more conventional acceptance speech initially thanking those who have supported her. She then proceeds to emphasise the point that she has become the first Black woman to win this literary prize. The exchanges between the two women – who do not know each other – are respectful but slightly awkward.

Characteristics of a successful response may include:

- clear understanding of spoken language concepts e.g. non-fluency features, turn-taking
- insightful discussion of points of contrast that explore language use e.g. different use of pronouns in Texts A and Text B
- well-chosen textual references that support the points made concisely and precisely
- intelligent conclusions drawn e.g. the shared elements of televised award ceremonies and reasons for the differences in Text A and B clearly related to audience and purpose
- productive explorations of the issues stemming from pertinent spoken language concepts e.g. co-operative overlapping and latch-ons in Text A

- intelligent interpretation of texts through close reading engaging with how meaning is constructed to drive on the argument e.g. the historic nature of the Booker Prize award and how its significance is revealed in the transcript
- assured evaluation providing details on findings and implications
- consistent and purposeful analysis tied to the meaning of the texts
- tightly focused, meaningful analysis of the transcripts in light of the question set.

Characteristics of a less successful response may include:

- a focus on irrelevant general features of spoken language e.g. micropauses
- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the transcripts
- description of some relevant spoken language concepts without linking to the question/texts
- arguments that are implicit and difficult to follow
- appropriate, accurate technical references supporting only about half of the points made
- some demonstration of linguistic knowledge although not always accurate
- lack of engagement with the detail of the texts instead providing a somewhat superficial view of the transcripts
- a limited number of points developed through the response
- a reliance on describing and/or summarising content
- some overview of appropriate points of similarity/difference
- some points of comparison.

This is not a checklist. Reward other valid approaches.

Notes

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

Genre

- the situation: e.g. popular annual television award ceremony where both the presenters and the award recipients are well-known media personalities who are experienced, professional speakers versus a more specialist annual literary event where the award recipient is not necessarily known to viewers and is likely to be a less fluent, confident speaker
- the function of the hosts in creating suspense and/or contextualising the awards
- turn-taking and the relationship between the participants
- the importance of engaging and informing both the live audience and the television audience at home
- the similarities in the way the award winners' speeches include thanks to supporters e.g. noun phrases and semantic field of family *our lovely wives* (Text A), *my mother, my wonderful husband David* (Text B)
- the relaxed humour of Text A e.g. *Newcastle United qualified for the Champions League* versus the serious point about inclusion made in Text B e.g. *I am the first black woman to win this prize*
- use of deixis to refer to the award e.g. *this one means the most* (Text A), *this prize* (Text B)

Prosodics

- an awareness regarding the similarities regarding rising pitch e.g. ↑*twenty years*↑ in Text A to engage the television audiences and the live audiences
- an awareness of the similarities and differences regarding emphatic stress e.g. **ANT AND DEC** to announce the winners in Text A and **shock** and **no one** in Text B to emphasise surprise
- the extensive use of micropauses in both texts reflecting the spontaneous nature of the exchanges and timed pauses to build suspense in Text A and as markers of non-fluency and unease in Atwood's speech in Text B
- voiced pauses e.g. /3:m/ in both texts, but more frequent in Text B due to the surprise result
- prolonged speech for emphasis e.g. *in:::deed*, *s:::o* in Text A and *we:::ll* in Text B.

Register

- relative informality of Text A as opposed to Text B
- creation of a relaxed and engaging mood with humour in Text A and a rather more awkward attempt at humour in Text B
- terms of address e.g. the informal (and well-known) clippings *Ant and Dec* and frequent direct address to the audience in Text A *thank you very very much* (Text A) and the more formal full names used in the voiceover and by Bernardine Evaristo referencing her co-winner e.g. *to share this with Margaret Atwood, the legend that is Margaret Atwood* (Text B)
- comfortable and friendly interactions between the winners in Text A compared to the more stilted interaction between the winners in Text B
- the fluent, informative and quite formal nature of the voiceover in Text B e.g. *as much as anything because the rules explicitly forbid it.*

Lexis and Semantics

- **Subject specific words:** linked to the focus of the event: noun phrases e.g. *best jobs on telly* and proper noun phrase *National Television Award* (Text A), noun phrases e.g. *two novels* (Text B) and to the judging process e.g. verb *won* and abstract noun *award* (Text A) and abstract nouns *judges*, *prize* (Text B)
- **Proper noun phrases:** e.g. *National Television Award*, *Tony Blair*, *Newcastle United* (Text A) used mainly for humour, and *Margaret Atwood*, *Bernardine Evaristo* plus *Booker Prize* (Text B) used informatively
- **Lexical fields:** family e.g. *our families at home*, *our lovely wives* (Text A) *my mother, family, my wonderful husband David* (Text B) plus noun phrases relating to gender and race in Text B e.g. *first black woman*, *two women of colour* (Text B)
- **Predicative adjectives:** e.g. *this is really, really special, it's pretty overwhelming, we are so honoured and humbled and grateful* expressing thanks and emotion (Text A) and *this is incredible* (adjective repeated 3 times), *I'm very surprised* (Text B) expressing joy and shock
- **Verb:** to thank e.g. *I would like to thank* (Text B) and *thank you* used repeatedly in both texts as set phrase (Text A and Text B) and frequent use as politeness markers
- **Adverbs:** frequent use of intensifying adverbs e.g. *very very, really really, so brilliantly* (Text A) and *very, so, absolutely* (Text B)
- **Frequent use of contractions:** shows spontaneity in both texts e.g. *can't, we've* (Text A) and *I'm, haven't* (Text B) plus some informal language: e.g. *telly* (Text A) and */kəz/* (Text B)
- **First person plural pronouns:** e.g. *we won* (Text A) and first person plural possessive determiners *our lovely wives*, *our lives* (Text A) whereas mainly first person singular pronouns in Text B e.g. *I hope*, *I think* and first person singular possessive determiners *my friends* and *my family*.

Form and Structure (typical of genre)

- incomplete utterances e.g. *un. we were talking* (Text A)
- ellipsis demonstrating spontaneous nature of speeches: e.g. *it means the absolute world s:::o* (Text A) omission of indirect object *to us* and *phenomenal* (Text B) omission of subject and verb
- extended and often complex declarative utterances as a feature of an acceptance speech e.g. *we were talking in the car on the way here and the first year we won a National Television Award Tony Blair was Prime Minister...* (Text A) as a humorous anecdote compared to Text B *I never thought this would happen to me and I w-will say that I am the first black women to win this prize* (Text B) to make important point about the historic significance of the award
- frequent overlaps and latch on in Text A indicating close relationship between speakers and supportive overlapping and agreement in Text B as joint winners thank each other respectfully
- repetition for emphasis: e.g. *very very much, really really special* to convey thanks in Text A and *this is incredible, this is so incredible* to convey shock in Text B
- some non-fluency e.g. *un. we were talking on the (.) in the car* to reflect spontaneous nature of speech in Text A and more non-fluency in Atwood's speech in Text B *I would have thought that I would be (.) would have been* to reflect her surprise
- grammatical mood declarative throughout both Text A and Text B with tag questions in Text A e.g. *are you.*

Pragmatics

- references to different fields of awards: television, literature
- references to awards and awarding process
- references to gender and race (Text B)
- positive face and politeness markers
- humour.

Possible Connections/Points of Comparison

- comparison of fluency as Text A features established media personalities, Text B features writers much less used to spontaneous live performance
- conventions of acceptance speeches: set phrases and use of adjectives and adverbs suggesting pleasure and appreciation
- the 20th award for participants in Text A and exceptional and historic nature of joint award in Text B
- award winners speaking collectively Text A (established partnership) as opposed to individually in Text B
- brief and conventional introduction of award winners in Text A compared to extended, informative voice over in Text B
- mass-market, entertainment focus of Text A versus more specialised interest and audience in Text B
- clear sense of television audience in Text A whereas thanks directed at judges in Text B
- differences in the interaction between participants in Text A (comfortable, familiar) and more awkward, yet polite interaction in Text B.

This is not a checklist. Reward other valid interpretations.

Assessment Grid Component 1: Section A

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression.	AO2 Demonstrate critical understanding of concepts and issues relevant to language use.	AO4 Explore connections across texts, informed by linguistic concepts and methods.
	15 marks	15 marks	20 marks
5	13-15 marks - Intelligent methods of analysis - Confident use of terminology - Perceptive discussion of texts - Coherent and effective expression	13-15 marks - Detailed understanding of concepts - Perceptive discussion of issues - Relevant and concise textual support	17-20 marks - Subtle connections established between texts - Perceptive overview - Effective use of linguistic knowledge
4	10-12 marks - Appropriate methods of analysis - Secure use of terminology - Thorough discussion of texts - Expression generally accurate and clear	10-12 marks - Secure understanding of concepts - Some focused discussion of issues - Consistent apt textual support	13-16 marks - Purposeful connections between texts - Focused overview - Relevant use of linguistic knowledge
3	7-9 marks - Sensible methods of analysis - Generally sound use of terminology - Competent discussion of texts - Mostly accurate expression with some lapses	7-9 marks - Sound understanding of concepts - Sensible discussion of issues - Generally appropriate textual support	9-12 marks - Sensible connections between texts - Competent overview - Generally sound use of linguistic knowledge
2	4-6 marks - Basic methods of analysis - Some accurate terminology - Uneven discussion of texts - Adequate expression, with some accuracy	4-6 marks - Some understanding of concepts - Simple discussion of issues - Some points supported by textual references	5-8 marks - Some basic connections between texts - Broad overview - Some valid use of linguistic knowledge
1	1-3 marks - Limited methods of analysis - Limited use of terminology - Some discussion of texts - Errors in expression and lapses in clarity	1-3 marks - One or two simple points made about concepts - Limited discussion of issues Limited textual support	1-4 marks - Some links made between texts - Vague overview - Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not worthy of credit		

Component 1 Section B: Written Language

	AO1	AO2	AO3
Section B	15 marks	15 marks	20 marks

2. Analyse and evaluate the use of language to present the 1950s 'ideal woman' and advice on how to become her. [50]

In your response to the question that follows, you should explore:

- the features that are typical of an advice text
- how language is used to present 'the perfect 1950s woman.'

There will be a range of different approaches to this question, but discussion should focus on the use of language which is typical of advice articles and how the writer uses language to present the ideal qualities of a 1950s woman. Responses should include appropriate methods of language analysis and should show critical understanding of the linguistic concepts underpinning advice writing. Since AO3 is worth two-fifths of the marks for this question, the ways in which contextual factors and language features shape meaning should be addressed. Look for and reward all valid discussion.

Overview

This text is an interesting example of a magazine advice article about female self-improvement. The title and standfirst outline clearly the purpose of the text – for the reader to become the woman '*we all want to be*' although the approach is much less direct than we would expect from modern magazine advice texts. Written in 1950 for women readers of *Good Housekeeping* (which by its title alone implies that these are women who are older, married or at least responsible for their own domestic environments), the text opens with a description of a [theoretical] '*ideal woman*' and the qualities she possesses. Initially the focus is on how people respond to her, then how she presents herself in terms of style, manner and behaviour. Positive desirable qualities are mainly described, with only a few references to negative characteristics (which this ideal woman, of course, does *not* possess). In the second half of the article there are generalised instructions directed at the reader (in a form which is more recognisable as advice) and then the text closes with a description of a specific – unnamed – '*delightful*' woman who it appears is known to the writer. The use of the first person plural pronoun, however, still makes this final description rather ambiguous. There is a concluding link made between this woman's '*real beauty*' as a reflection of character, rather than just appearance.

Characteristics of a successful response may include:

- clear understanding of concepts and resulting issues
- well-informed analysis
- critical engagement with key concepts and issues e.g. the language and conventions of advice texts
- well-chosen references that support the points made concisely and precisely
- clear appreciation that contextual factors shape the content, language and grammatical structures e.g. gender norms and attitudes to female behaviour in 1950s
- productive explorations of the implications of contextual factors e.g. how the language used is shaped by social and gender norms
- consistent and purposeful ties to both contextual factors and the creation of meaning e.g. exploring links between behaviour and 'real beauty' as expressed in the text.

Characteristics of a less successful response may include:

- losing sight of what is being asked by the question e.g. lack of focus on close analysis
- description of some relevant linguistic concepts without linking to the question
- appropriate and accurate textual support for only about half of the points made
- a demonstration of some linguistic knowledge
- some overview of appropriate but general contextual factors such as audience and/or purpose
- lack of engagement with a somewhat superficial overview of issues/concepts
- a limited number of points developed through the response
- a reliance on describing and/or summarising content.

The following notes are not a checklist, but address features of interest which may be explored. Please reward all valid discussion.

Medium

- the use of a heading and standfirst, with a named writer, to introduce the purpose of the article and to summarise its contents.

Content

- the organisation of the content: the text opens with headline '*Finding yourself*' and the standfirst, including the writer's name, which clearly directs the reader to the purpose of the piece. Next there is a detailed description of the qualities that the 'ideal woman' possesses, with a focus on positive aspects of manner and appearance with only a few references to undesirable qualities; there is some direct advice to the reader regarding social interactions and a final description of a particular '*delightful*' woman serving as a case study as to how a woman can attain '*endearing qualities*' at any stage in life
- semantic fields: of manner/behaviour e.g. *enviable qualities, assets, poise, shyness, lack of confidence, concern, timidity, tact, kindness; sympathy, humour*; of appearance: e.g. *attractive, make-up, fashion, skin, topcoat, real beauty*; of social and family connections e.g. *children, good friends*
- mainly descriptive with some direct advice to the reader.

Register

- the tenor is very formal e.g. standard English used throughout; with polysyllabic lexis e.g. *affectation, potentialities, conversationalist*; no elision or contractions are used at any point in the text reflecting the more rigid stylistic formalities of 1950s magazine journalism
- unusually, despite naming the writer in the standfirst, there is no use of the first person singular pronoun in the text which is, instead, mainly written using the third person *she* and first person plural *we*. There is, however, some direct address to deliver generalised advice to the reader e.g. *Why are you worrying?*
- lexis used suggests an older female readership who have already set up homes and (according to social norms of the time) are likely to be married: e.g. *woman, her children*. Note there is no mention of paid work or of education which implies an entirely domestic, social role.

Lexis and Semantics

- **Proper nouns:** only the writer is mentioned *Ethne Davies* no other specific names or places are included to maintain a generalised advisory tone applicable to all readers
- **Abstract nouns and noun phrases:** e.g. *enviable qualities, potentialities, manners, poise, tact, kindness* to describe the desirable attributes of the ideal woman; e.g. *pettiness, affectation, shyness, timidity, lack of confidence* to describe undesirable qualities

- **Concrete nouns and noun phrases associated with family and social connections:** e.g. *friends, her children*
- **Use of first person plural pronouns:** e.g. *the one we all want to be, When we look for her secrets* to indicate a shared connection with the reader plus use of the first person plural to indicate the writer (plus the magazine itself) or potentially the hyper-correct 'royal we' instead of the first person singular I e.g. *As we have said..., One of the most delightful women we know...*
- **Use of third person singular pronouns and possessive determiners:** to refer to the generic ideal woman e.g. *She is the woman we should all like to be, ... she is certain to have made the utmost of her assets, Her children were growing up...*
- **Use of direct address:** to connect with the reader and as a convention of advice texts e.g. *Finding yourself, ...the one you could be, Why are you worrying?*
- **Positive evaluative adjectives:** e.g. *enviable, fresh, good, correct, generous, endearing, real* used to present the ideal qualities a woman should possess
- **Present tense stative verbs:** e.g. *there are, she is*, to emphasise that the ideal woman is a woman of today, rather than a figure of the past or future
- **Modal auxiliary verbs:** indicating possibility e.g. *...the one you could be; and certainty ... she will never offend, ... you will rapidly earn the reputation...*
- **Figurative language:** to describe a feminine ideal e.g. *darling of the gods, fresh as a snowdrop*
- **Adverbs:** e.g. *...they are not really secrets at all (degree), follows quietly (manner)* to describe in detail the behaviour and character of the ideal woman.

Form and Structure

- **Pre-modified noun phrases (head word underlined):** e.g. *an attractive, serene and self-possessed woman, enviable qualities, personal taste, simple self-analysis, many agonizing early mistakes*
- **Simple sentence for dramatic impact:** e.g. *Fortunately, age has little to do with popularity*
- **Frequent use of subordination:** e.g. *Keenly interested in the present day, she does not aspire to lead a fashion, but follows quietly.... adapting, When we look for her secrets, we find that they are not secrets at all, but equally they are not gifts* provides descriptive detail and an authoritative tenor
- **Fronted adverbials:** e.g. *Fortunately..., Certainly...* create a confident, advisory tone
- **Triadic structures:** e.g. *an attractive, serene, self-possessed woman, ... considering, discarding and adapting, ... from her skin to her topcoat and her hat*
- **Imperatives:** e.g. *Try to forget your fears... and start a conversation..., Encourage others* as a feature of the advice genre
- **Conditional clauses:** e.g. *but if, with you, shyness..., If your manners....* create options for the reader allowing them to identify with the situations described in the text
- **Reporting clauses:** e.g. *as we have said..., to create confident advisory tone and also her children were growing up, she tells us* to emphasise that the woman described is real
- **Rhetorical questions:** e.g. *Why are you worrying?* to connect more directly with the reader.

Pragmatics

- published in *Good Housekeeping* in 1950, a woman's magazine offering advice and domestic guidance to its readers
- references to women's make-up, hair, clothing, fashion and style
- references to desirable and undesirable personal qualities (in women)
- references to 1950s gender stereotypes and social norms.

Assessment Grid Component 1 Section B

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression.	AO2 Demonstrate critical understanding of language concepts and issues relevant to language use.	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.
	15 marks	15 marks	20 marks
5	13-15 marks - Intelligent methods of analysis - Confident use of terminology - Perceptive discussion of texts - Coherent and effective expression	13-15 marks - Detailed understanding of concepts - Perceptive discussion of issues - Relevant and concise textual support	17-20 marks - Confident analysis of contextual factors - Productive discussion of the construction of meaning - Intelligent evaluation
4	10-12 marks - Appropriate methods of analysis - Secure use of terminology - Thorough discussion of texts - Expression generally accurate and clear	10-12 marks - Secure understanding of concepts - Some focused discussion of issues - Consistent apt textual support	13-16 marks - Secure analysis of contextual factors - Thorough discussion of the construction of meaning - Purposeful evaluation
3	7-9 marks - Sensible methods of analysis - Generally sound use of terminology - Competent discussion of texts - Mostly accurate expression with some lapses	7-9 marks - Sound understanding of concepts - Sensible discussion of issues - Generally appropriate textual support	9-12 marks - Sensible analysis of contextual factors - Generally clear discussion of the construction of meaning - Relevant evaluation
2	4-6 marks - Basic methods of analysis - Some accurate terminology - Uneven discussion of texts - Adequate expression, with some accuracy	4-6 marks - Some understanding of concepts - Simple discussion of issues - Some points supported by textual references	5-8 marks - Some valid analysis of contextual factors - Simple discussion of the construction of meaning - Some attempt to evaluate
1	1-3 marks - Limited methods of analysis - Limited use of terminology - Some discussion of texts - Errors in expression and lapses in clarity	1-3 marks - Some simple points made about concepts - Limited discussion of issues - Limited textual support	1-4 marks - Some awareness of context - Limited sense of how meaning is constructed - Limited evaluation
0	0 marks: Response not worthy of credit		