



GCE AS MARKING SCHEME

SUMMER 2019

**AS
ENGLISH LANGUAGE - COMPONENT 2
B700U20-1**

INTRODUCTION

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

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

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

EDUQAS GCE AS ENGLISH LANGUAGE - COMPONENT 2

EDUQAS GCE AS ENGLISH LANGUAGE

Component 2: USING LANGUAGE

SUMMER 2019 MARK SCHEME

General Advice

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

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the assessment criteria. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

General Instructions – Applying the Mark Scheme

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

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

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

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

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

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid 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: Investigating data

	AO1
Section A (a)-(c)	20 marks

1. *Tasks (a) to (c) require short responses and test the ability to apply appropriate methods of language analysis and use associated terminology (AO1).*

- (a) Identify and write down **two** different phonological techniques used in the signs. Describe each one using accurate terminology and briefly explain the effects created in each case. **[4]**

Points must be linked to the sound of words or phrases, and examples should be cited from examples in the corpus of data.

No more than **two** examples can be rewarded. Award **one** mark for each appropriate use of terminology (up to a maximum of **two** marks), and **one** mark for a relevant brief explanation (up to a maximum of **two** marks).

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Alliteration (consonant)</p> <p>Sign 7: <i>BACK OFF: BABY ON BOARD</i></p> <p>Sign 8: <i>GHOULISH games</i></p>	<p>Emphatic and memorable</p>
<p>Rhyme</p> <p>Sign 8: (HALLOWEEN) <u>FRIGHT NIGHT</u></p> <p>Sign 12: Mr <u>Pool's</u> Golden <u>Rules</u></p>	<p>Memorable and emphatic</p> <p>Emphatic and gives title child-like connotations</p>
<p>Sound Patterning</p> <p>Sequences of monosyllabic words</p> <p>Sign 7: <i>BACK OFF: BABY ON BOARD</i></p>	<p>Emphatic and memorable</p>

The list above is not exhaustive. Other valid responses should be awarded.

- (b) Identify and write down **four** lexical or semantic effects used in the signs. Describe each one using accurate terminology and briefly explain the effects created in each case. **[8]**

Points must be linked to word choice and meaning, and examples should be cited from the signs in the corpus of data.

No more than **four** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of **four** marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Word play</p> <p>Sign 8: ice-SCREAM</p> <p>Sign 14: THERE IS NO PLANET B.</p>	<p>Humorous pun</p> <p>Hard-hitting pun reflects serious nature of protest</p>
<p>Ambiguity</p> <p>Sign 1: Free range chickens Please keep your dogs on a lead</p> <p>Sign 3: Seagulls can be aggressive Please use caution eating outside</p> <p>Sign 16: SLOW PEDESTRIAN CROSSING</p>	<p>Vocative v. noun phrase</p> <p>Pre-modifier v. imperative</p>
<p>Semantic fields/lexical sets</p> <p>Sign 13: Humber Bridge; Docks; City Centre</p> <p>Sign 8: FREAKY; GHOULISH; FRIGHT; SCREAM</p> <p>Sign 11: Gamer; enemies; moves; bosses</p>	<p>Grouping of proper nouns – location / informative</p> <p>Creates theme of mock fear/terror</p> <p>Reflects interests of child</p>
<p>Politeness marker</p> <p>Sign 1: Please keep your dogs on a lead</p> <p>Sign 3: Please use caution when eating outside</p>	<p>Appealing to readers' better nature</p> <p>Engaging the audience; mitigates the instruction</p>
<p>Figurative language</p> <p>Metaphor</p> <p>Sign 12: Golden Rules</p>	<p>Emphatic of the importance of the rules</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Engaging with audience</p> <p>First person inclusive pronoun</p> <p>Sign 12: Repeated use of inclusive first person plural pronoun “We”</p> <p>Sign 14: WHY AREN'T WE?</p> <p>Reflexive second person pronoun and second person determiner</p> <p>Sign 15: yourself; your husband</p>	<p>Creates a feeling of community</p> <p>Appeals directly to audience and encourages them to join the campaign</p> <p>Appeals directly to audience</p>
<p>Abbreviations</p> <p>Clipping</p> <p>Sign 5: ID</p>	<p>Reflective of limited amount of space/characters in sign writing</p>
<p>Non-standard capitalisation</p> <p>Sign 2: My <u>D</u>addy works here.</p> <p>Signs 7, 10: <i>BACK OFF</i>; <i>DANGER...KEEP OUT</i></p>	<p>Stressing the child's perspective / engages with the audience</p> <p>Emphatic of warning message</p>
<p>Typography</p> <p>Sign 1: Please keep your dogs on a lead</p> <p>Sign 4: <u>WARNING CCTV</u></p>	<p>Appeals to the audience, stresses the politeness</p> <p>Stresses the severity of the notice</p>

The list above is not exhaustive. Other valid responses should be awarded.

- (c) Identify and write down **four** different grammatical structures used in the signs. Describe each one using accurate terminology and briefly explain the effects created in each case. **[8]**

Points must be linked to grammatical structure, and examples must be cited from the corpus of data provided.

No more than **four** examples can be assessed. Award one mark for each appropriate use of terminology (up to a maximum of **four** marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Grammatical Patterning:</p> <p>Triadic and quadratic structures</p> <p>Sign 12: We are kind, calm and helpful (triadic structure)</p> <p>Sign 8: GHOULISH games, home-made ice-SCREAM and FREAKY face painting (triadic structure)</p> <p>Syndetic/asyndetic listing</p> <p>Signs 11 & 12: Bullet point listing of rules (asyndetic)</p> <p>Sign 11: <i>BATTLING ENEMIES / DEFEATING BOSSES / SMASHING CARS / MASTERING MOVES / BLOWING STUFF UP</i> (patterning of dynamic verbs)</p> <p>Foregrounding</p> <p>Sign 6: IF YOU CAN'T SEE MY MIRRORS ... (Fronted conditional precedes main clause)</p>	<p>Positive adjectives emphasise the ideal behaviours within the classroom</p> <p>Indicates the range of entertainment available</p> <p>Age-appropriate presentation of simple message</p> <p>Reflects dynamism of action games</p> <p>Emphasises the context</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Grammatical mood</p> <p>Imperative</p> <p>Sign 2: Take care when approaching road works.</p> <p>Sign 6: DO NOT WALK CLOSE TO VEHICLE.</p> <p>Sign 10: KEEP OUT</p> <p>NB: Examples are numerous here due to the conventions of sign-writing</p> <p>Interrogative</p> <p>Sign 14: THE CLIMATE IS CHANGING. WHY AREN'T WE?</p> <p>Sign 15: Need time to yourself? Need to relax?</p> <p>Exclamatory</p> <p>Sign 15: You only pay for his drinks!</p>	<p>Convention of sign-writing; forceful and authoritative</p> <p>Questions reader and encourages environmental awareness</p> <p>Parodies conventions of persuasive signs</p> <p>Emphatic punchline / Heightened tone emphasises the reasonableness of the offer</p>
<p>Ellipsis and non-standard grammar</p> <p>Sign 7: <i>BABY ON BOARD</i></p> <p>Sign 11: ONLY ENTER IF BRINGING FOOD OR DRINK</p> <p>Sign 16: PEDESTRIAN CROSSING</p> <p>Parenthesis</p> <p>Sign 13: (M62) (A63)</p>	<p>Typical convention of sign writing due to need for brevity</p> <p>Informative terminology referring to particular roads and routes</p>

Acceptable answers: terminology	Acceptable answers: brief comment
Minor sentences	
Noun phrases	
Sign 12: Mr Pool's Golden Rules	Emphatic of title
Sign 5: No ID = No entry	Immediacy – reinforces and discourages rule breaking
Sign 15: HUSBAND DAY CARE	Emphasises parody
Simple sentences	
Sign 9: <i>OUR BEAUTIFUL VILLAGE WELCOMES CAREFUL DRIVERS</i>	Reflects need for brevity and simplicity
Sign 14: THERE IS NO PLANET B.	Reflects the urgency of the situation

The list above is not exhaustive. Other valid responses should be awarded.

	AO2	AO3	AO4
Question 1 (d)	10 marks	10 marks	10 marks

- (d) Using examples from the corpus of data, analyse and evaluate the ways in which language is used by sign writers. **[30]**

In your response you should consider:

- the tenor and the effect of the lexical choices
- how form and structure are used to create impact
- the context
- the similarities and/or differences.

You may use your answers to (a)-(c) and your own knowledge to inform your response.

Task (d) requires an extended response. There should be some evidence of wider knowledge.

- There will be a range of answers to this question, but discussion should focus on the language features used **to persuade the target audience**, the effect of contextual factors, and on establishing connections between the texts.
- Responses should also show a critical understanding of signs and their different functions.

Overview

Signs are designed to provide information and/or guidance in a brief, concise and carefully crafted way. They have a range of functions in everyday life:

- informing
- instructing
- warning
- advising
- reminding
- advertising.

Typical genre conventions include:

- Repeated use of imperative verbs to instruct in a forceful way (e.g. *DO NOT, BACK OFF, LEAVE*)
- A clear sense that information must be conveyed quickly, as is demonstrated through the elliptical nature of the grammar used (e.g. *BABY ON BOARD*).

Due to the wide range of functions signs can play within every day life, the tone of the corpus varies widely, from the very serious tone of Signs 2 and 10 to the playful and humorous tone employed in Signs 11 and 15.

Note

Please also remind yourself of the indicative content on pages 4-9, which may be used by candidates in this extended response.

Candidates may take different, equalled valid approaches to drawing comparisons between the texts; they may group them according to audience, the message conveyed or context, or they may deal with similarities across the texts before moving on to explore differences.

Audience

- Drivers
- Children
- Parents / Guardians
- Employees
- General public

Purpose

- Informing
- Instructing
- Warning
- Advising
- Reminding
- Advertising

Context

- They may consider the context and how this might influence the distinctive features of brevity, economy, modality and tone.
- The context determines how the sign is read (Sign 1: *Free range chickens*; Sign 3: *seagulls can be aggressive*; Sign 16: **SLOW PEDESTRIAN CROSSING**).

Medium

- the importance of brevity and clarity
- the need for high impact and engagement, especially in warning signs
- mixture of approaches reflecting numerous uses for signs
- carefully structured and crafted linguistics.

Register

- writers tend to avoid high register due to the nature of the medium – signs need to be easy to understand for all
- tone varies from very serious (Signs 2, 6, 10) to humorous and playful (Signs 11, 15) and parody signs, following the same conventions in order to effectively satirise the everyday nature of the content (e.g. children playing video games)
- relationship and rapport with the audience is created in some extracts through use of humour (*HUSBAND DAY CARE*)
- the passive voice is used for formality and to avoid mentioning the agent e.g. Sign 4 *images are being monitored...*

Lexis and Semantics

- semantics reflect informative nature of the sign e.g. *Humber Bridge; Docks; City Centre* or are used to highlight certain themes e.g. *Gamer, enemies, moves, bosses*
- typography and non-standard capitalisation are common and used to create emphasis, especially in warning signs e.g. *BACK OFF; DANGER; DO NOT WALK CLOSE TO VEHICLE*
- abbreviation reflects need for brevity e.g. *ID*
- pronouns are used to appeal directly to the audience, such as the use of the first person inclusive pronoun “we” (Sign 12) and the use of the reflexive pronoun “yourself” (in Sign 15)
- politeness reflects the need to appeal to the audience (Sign 1 *POLITE NOTICE Please*; Sign 3 *Please use caution*).

Phonology

- alliteration used in several examples for emphasis e.g. *BACK OFF: BABY ON BOARD*
- rhyme can reflect the target audience e.g. *Mr Pool’s Golden Rules, HALLOWEEN FRIGHT NIGHT*
- sound patterning of sequences of monosyllabic words create emphasis and reflect the serious message of warning signs e.g. *BACK OFF*.

Form and Structure

- grammatical structure is often simple or elliptical – complex constructions are rare in sign-writing
- simple sentences reflect the need for brevity e.g. *We listen carefully to others*
- imperative mood is common throughout to create an authoritative tone e.g. *Take care; DO NOT WALK; BACK OFF*
- bullet point listing is used for a faster impact e.g. Signs 11 and 12
- signs are brief and easy to read by nature.

Pragmatics (contextual aspects of language use)

- humorous signs still maintain similar tone to serious signs in order to create a successful parody (such as the use of *KEEP OUT* in Sign 11)
- tone varies widely across the corpus, reflecting the range of ways in which signs are used e.g. the very serious tone of Sign 10 reflects the fatal nature of trespassing, whilst the playful parody in Sign 15 plays on stereotypes of gender expectations to create humour
- references to popular culture, such as the employment of gaming semantics in Sign 11; the field of fear in Sign 8 reflect the varied nature of target audiences and rely on shared knowledge for humour
- references to field-specific lexemes are not common, but do sometimes occur e.g. Sign 13 (M62) and reflect the knowledge of the target audience.

This is not a checklist. Reward other valid interpretations.

Assessment Grid Component 2: Section A part (d)

BAND	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods 10 marks
5	9-10 marks <ul style="list-style-type: none"> Detailed understanding of concepts and issues Relevant and concise textual support 	9-10 marks <ul style="list-style-type: none"> Confident analysis and evaluation of contextual factors Productive discussion of the construction of meaning 	9-10 marks <ul style="list-style-type: none"> Subtle connections established between texts Perceptive overview
4	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts and issues Consistent apt textual support 	7-8 marks <ul style="list-style-type: none"> Secure analysis and evaluation of contextual factors Thorough discussion of the construction of meaning 	7-8 marks <ul style="list-style-type: none"> Purposeful connections between texts Focused overview
3	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts and issues Generally appropriate textual support 	5-6 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning 	5-6 marks <ul style="list-style-type: none"> Sensible connections between texts Competent overview
2	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts and issues Some points supported by textual references 	3-4 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Simple discussion of the construction of meaning 	3-4 marks <ul style="list-style-type: none"> Some basic connections between texts Broad overview
1	1-2 marks <ul style="list-style-type: none"> One or two simple points made about concepts and issues Limited textual support 	1-2 marks <ul style="list-style-type: none"> Some awareness of context Limited sense of how meaning is constructed 	1-2 marks <ul style="list-style-type: none"> Some links made between texts Vague overview
	0 marks: Response not credit worthy		

Section B: Creative Writing

	AO3	AO5
(a) or (b)	-	30 marks
(c)	20 marks	-

Candidates are required to respond to EITHER (a) OR (b). Part (c) is compulsory.

2. EITHER,

- (a)** Write an extract from a novel in which a character ignores a warning sign. You may use the signs from the corpus of data as a stimulus, but you should introduce ideas of your own. **[30]**

This creative response should develop from the sign chosen and should take an appropriate form for an extract from a novel. As a result, the extract may begin or end abruptly and should not be a full narrative within itself. The response should make clear reference to one or more of the extracts but candidates have the opportunity to expand creatively on the information provided.

Approaches should include:

- some sense of genre e.g. sense of narrative voice; descriptive elements; establishment of setting and character
- an appropriate style and register
- use of a wide range of lexical and semantic techniques to engage
- appropriate and engaging written expression.

OR,

- (b)** Write an opinion piece entitled 'Help or Hindrance' for a national writing competition expressing your views on how signs are used in everyday life. You may use the signs from the corpus of data as a stimulus, but you should introduce ideas of your own. **[30]**

This creative response should take an appropriate form with a formal register and biased, persuasive and passionate tone. Candidates should make clear reference to one or more of the extracts from the corpus.

Approaches should include:

- some sense of genre e.g. direct address
- effective stylistic choices e.g. a range of persuasive devices and cohesive approach to argument
- appropriate and engaging written expression
- use of a wide range of lexical and semantic techniques
- engagement with audience
- imaginative development of sign/s from the corpus.

Assessment Grid Component 2: Section B Creative Writing

BAND	AO5 Demonstrate expertise and creativity in the use of English in different ways 30 marks	Guidance
5	25-30 marks <ul style="list-style-type: none"> • High level of creativity with some flair • Confident and original expression • Skilful engagement with audience • Form and structure linked intelligently to content 	<p>High (29-30): Demonstrates expertise and self-assurance, flair and originality with language consciously and creatively manipulated for effect. Intelligent and engaging writing. Skilful engagement with audience.</p> <p>Mid (27-28): 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 and style understanding underpins choices made about form/structure. Polished style. Voice confident in places, with some confident engagement with audience.</p>
4	19-24 marks <ul style="list-style-type: none"> • Thoughtful creativity • Well-crafted and controlled expression • Effective engagement with audience • Form and structure purposefully linked to content 	<p>High (23-24): Strong sense of the writer as an individual. Thoughtful creativity. Some assured linguistic choices. Response shaped by target audience. Explicit focus on task genre. Carefully controlled and sustained expression.</p> <p>Mid (21-22): Some assurance in the approach—although not all creative choices will be effective. Engagement with audience well developed. Writing demonstrates some interesting features. Purposeful linking of form and structure to content.</p> <p>Low (19-20): Response consciously crafted for effect in places. Some purposeful language choices. Secure understanding of audience. Good structure.</p>
3	13-18 marks <ul style="list-style-type: none"> • Reasonable creativity • Sound expression • Clear attempt to engage audience • Form and structure sensibly linked to content 	<p>High (17-18): Clear personal voice. Creative linguistic choices. Clear engagement with target audience. Organises material for effect. Expression generally sound and style controlled.</p> <p>Mid (15-16): Response generally clear and accurate. Some sensible personal, creative language choices. Clear focus on task and audience. Sensible development of content.</p> <p>Low (13-14): Expression mostly sound. Clear organisation. Focuses on demands of task and attempts to engage with audience. Good sense of shaping the writing. Some understanding of link between form, content and structure.</p>
2	7-12 marks <ul style="list-style-type: none"> • Some creativity • Basic expression with some accuracy • Some awareness of audience • Some attempt to match form / structure to content 	<p>High (11-12): Straightforward expression. Some creative engagement with task. Sense of structure. Clear signs that knowledge of genre underpins some lexical choices. Some awareness of audience.</p> <p>Mid (9-10): Adequate expression. Knowledge of genre and basic awareness of audience underpin some linguistic decisions. Some evidence that link between form/content is understood.</p> <p>Low (7-8): Technical errors but they will not affect understanding. Some basic awareness of genre and audience in places. Some stylistic inconsistency.</p>
1	1-6 marks <ul style="list-style-type: none"> • Limited creativity • Errors in expression and lapses in clarity • Limited sense of audience • Limited attempt to link form / structure to content 	<p>High (5-6): Technical inaccuracy and lack of fluency in expression. Some limited awareness of audience. Some evidence of occasional attempt to choose words for effect.</p> <p>Mid (3-4): Expression lacks clarity/accuracy. Limited understanding of task. Response may lack development.</p> <p>Low (1-2): Expression often awkward and frequent technical errors. Little explicit evidence of organisation. cursory awareness of demands of task. Response may be very brief or incomplete.</p>
0	0 marks: Response not credit worthy	

- (c) Write a commentary analysing and evaluating the linguistic and grammatical choices you have made in your writing. Comment particularly on your language features and their effectiveness in relation to the context given in either part (a) or part (b). [20]

Candidates should demonstrate their ability to analyse and evaluate their own linguistic and structural choices. There should be a clear attempt to explain what they have tried to achieve. Discussion should explore how the key contextual factors (e.g. audience, purpose and genre) and the distinctive language features (e.g. figurative language; attributive/predicative adjectives; grammatical mood; sentence structure; subject specific language) have shaped meaning.

Assessment Grid Component 2: Section B Critical Writing

BAND	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. 20 marks
5	17-20 marks <ul style="list-style-type: none"> • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation
4	13-16 marks <ul style="list-style-type: none"> • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation
3	9-12 marks <ul style="list-style-type: none"> • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	5-8 marks <ul style="list-style-type: none"> • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation
1	1-4 marks <ul style="list-style-type: none"> • Some general awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	0 marks Response not credit worthy