



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

WJEC GCE A LEVEL ENGLISH LANGUAGE - UNIT 4 (NEW)

SUMMER 2018 MARK SCHEME

UNIT 4: SPOKEN TEXTS AND CREATIVE RE-CASTING

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.
- The mark scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be explored 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 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.
- 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 assessment objective and then add each AO mark together to give a total mark for each question or part question.
- 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.
- 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

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

The mark scheme 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.

UNIT 4: SPOKEN TEXTS AND CREATIVE RE-CASTING

Section A: Analysing Spoken Language

	AO1	AO3	AO3
Section A	20 marks	10 marks	10 marks

General notes

In making judgements, look carefully at the separate sheet with the marking grid, and 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 interviews on live television chat shows. Your main focus should be on the interactions between the participants, the tenor and the linguistic choices.

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:

- the level of fluency
- non fluency features
- pauses
- turn taking
- to what extent the hosts control the agenda
- questions - who asks them and to what extent they are answered
- degrees of politeness
- degrees of formality or informality
- patterning in the language
- use of pronouns
- use of pre modification
- use of non-standard features such as pronunciation
- use of adjacency pairs
- topic shifts
- repairs
- level of complexity in syntax and grammatical structures
- deictic features
- prosodic markers and how they affect implicature
- how the hosts and guests flout conversational maxims and what effect this has
- how the hosts and the interviewees express their attitudes

Reward any other valid points: those above and below are only illustrative of what might be explored.

Notes

Text A

Overview

The hosts are overly familiar with the guests, which irritates the guests and results in disordered turn taking. The hosts attempt to control the agenda but the guests often disrupt this. There is an element of resentment between the hosts and the guests, which manifests itself in the disorganised turn taking and non standard use of adjacency pairs. The effect is more similar to a spontaneous conversation rather than an interview which has been partially scripted beforehand.

Features of interest that could be analysed and discussed:

Elision: *you're; I'm; haven't;* (common in spoken language; demonstrates chatty informal style of interview)

Lexis: first person pronouns: *we* (suggests not only individual presenters but BBC); **third person pronouns:** *they* (implies 'them and us' relationship and possible resentment of the BBC); **non standard colloquial lexis:** *jeə* (common in spoken language; appropriate to informal interview); **adverbs:** *later* (common in live chat shows which often highlight things happening later on in the show); **adverb of degree:** *really* (implies annoyance); **non standard subordinating conjunction:** *kos* (links to chatty, conversational register); **adjectives:** *ə'noʊɪŋ* (implies possible antipathy); interjection: *welcome back* (used at face value the first time, but with irony on the second occasion)

Proper nouns: *the Grand Tour* (only mentioned once, showing that most of the interview is off topic due to the hosts' failure to control the agenda), *the bbc* (used several times, subtext of resentment at Hammond and May having left the BBC to go to Amazon)

Noun phrases: pre-modified: *budget thing, big budget* (both imply a difference in the approach between the BBC and Amazon), *your employers* (used instead of 'Amazon;' implies resentment on the part of the BBC and individual presenter) *commercial platform* (implies difference from BBC), *top secret* (designed to build suspense), *exclusive sequence* (intended to appeal to audience to keep them watching), *rival car show, middle aged*.

Tripling of modifiers: ə 'nɔɪɪŋ (implies annoyance of presenter and perhaps of BBC as a whole)

Lexical sets: money: *investments, invest, cash* (link to previous segment on pensions);

cars: *cars, registration number, accident*

Metaphor: *money burning a hole in their pockets* (implies possible jealousy on the host's part)

Tenses: mostly **present tense** (appropriate for situation – live TV interview) with some use of **past tense:** *they said to us, one I've had recently* (appropriate for telling a story which both Hammond and May do); some **non-standard use of present perfect tense:** *there's a few mistakes* (singular form used rather than plural – common in informal spoken language)

Grammar: Many **minor** utterances: *but eə eə is 46?* (reflects disordered turntaking and frequent interruptions)

Syndetic Listing: *we've got loads of cars we're old we've got money burning a hole in our pockets and we're middle aged* (implies May's incredulity and annoyance)

Non fluency features: fillers: (not many) eə, (used when interruptions occur perhaps to indicate that the speaker hasn't finished his/her turn); **discourse markers:** *like a welcome back to the BBC; well* (often used when answering a question - perhaps gives the guest time to think of a response); **unintentional repetition:** *if only if only* (linked to fact it's live TV. May also has subtext of nervousness); **false starts:** *they've times they've rung me three times a day* (common in unscripted speech; links to situation e.g. live TV show)

Colloquial non-standard features: clipped conjunctions: *kəz* (common in spoken language)

Deictic markers: demonstrative pronouns: *those, this*

Paralinguistics: {laughter} (demonstrates studio audience's amusement)

Topic shifts: these are common due to the frequent overlapping speech. The hosts attempts to control the agenda often fall flat as they attempt to steer the conversation

Topic loops: *let's talk about* (Jones attempts to gain control of the agenda)

Repetition: ə 'nɔɪɪŋ (repeated three times to emphasise aggravation); *thankyou thankyou* (suggests Hammond is pleased); eə eə (subtext of confusion); **assumption that's gross assumption** (implies offence has been taken), *I'm sorry I'm sorry* (suggests presenter James Crowley doesn't want to upset the guests)

Mood: mostly **interrogative and declarative** (as would be expected for this text type) with many examples of **imperatives:** *listen* (used as presenter tries to guide the conversation); *leave it* (used by Hammond to imply that Bell is about to insult him); *define middle age, just hang up, DANCE muppets DANCE* (suggests resentment of the BBC), *let's talk about* (shows presenter again trying to gain control of the conversation)

Tag question: *don't you?* (implies nervousness - seeking for approval)

Alliteration: *cardboard car* (implies mock disgust, or perhaps actual resentment)

Prosodic features: raised pitch: **DANCE** (lends support to Hammond's implication of the BBC as controlling); **lowered pitch:** ↓*that would be perfect*↓ (suggests Bell may realise she has offended the guests); **emphatic stress:** *leave that right there* (implies Hammond doesn't like what is being said)

pauses: relatively few pauses are evident, demonstrating the fast paced nature of the exchange (partly due to the irritation of the guests). Some **micropauses:** *subscriptions (.)* (suggesting the presenter might realise what she has said is controversial); **prolonged speech:** *rea:::lly* (implies it is actually hard to criticise the show);

overlapping speech: //you're not middle aged//

but /eə/ /eə/ // is 46? ↓// (this is frequent, as is common in spontaneous spoken language. However to this extent it also implies that the hosts and the guests are not getting along – the speech often overlaps when the guest has taken offence or is irritated)

Accelerated speech: ...*said oh /jeə/ we'd like to /kɒs/ we know you've got a big budget* (subtext of making fun of BBC producers and annoyance at being asked to arrive in the cardboard car); *middle aged? I'm 46 not middle aged* (expresses irritation)

Conversational maxims: Grice's maxim of quality: *welcome back* (Jones flouts by using sarcasm, creating humour)

Politeness strategies: there is some breaking of the rules of **face needs:** Bell commits a **verbal** face threatening act by referring to Hammond and May as *middle aged men*; **non verbal:** *cardboard car* (the guests reaction to the cardboard car may imply that the producers of *The One Show* may have broken non verbal face needs as it is a joke at the pair's expense)

Adjacency pairs: most of interview consists of questions and answers as would be expected, but often the guests ask the questions: *how many have I got?* (implying they have been offended). Some of the adjacency pairs are complete but others are not (this again implies the interview is not going well)

Implicature: *very funny joke* (implies sarcasm and perhaps resentment)

Turntaking: both the hosts and the guests seem to be vying to take turns, as the frequent overlapping speech shows. The hosts' failure to control the agenda means that the turn taking is very disorganised.

Dominant speaker: this varies throughout, but generally longer turns are taken by the guests

Text B

Overview:

Schofield attempts diplomacy and an objective viewpoint while interviewing Chipperfield. However his frequent use of fillers perhaps suggests an element of discomfort regarding the subject matter, possibly because he knows of Holden's strong opinions. Holden herself, in her reactions to Chipperfield, reveals an emotive personal opinion towards the idea of animals being kept in captivity and made to perform, perhaps due to her other work with an animal rights foundation. Chipperfield reacts badly to her obvious bias and ends with a personal attack, which prompts Schofield to intervene.

Features of interest that could be analysed and discussed:

Elision: *they're; don't; I'm* (common in spoken language)

Lexis: pronouns: first person plural pronoun: *we* (used by Holden when referring to her work with the Born Free Foundation; implies her close relationship with the organisation);

Second person pronoun: *but if you were kept in a cage for days on end you would be feeling very claustrophobic* (an attempt on Holden's part to appeal to Chipperfield); *you've worked with trained animals; a double standard on your part* (suggests intention to accuse Holden/call her out);

conjunctions: *but* (often used by Chipperfield, perhaps demonstrating an attempt to build an argument) **adverbs:** *so sadly so horrifically* (implies Holden's negative feelings about wild animals being kept in captivity);

proper nouns: Holden often uses Chipperfield's Christian name *Thomas* (may be designed to appeal to the interviewee - perhaps even to persuade him); **interjection:** *oh hardly* (demonstrates Holden's irritation)

Noun phrases: often used to refer to relevant subject matter; *captive animals* (emotive language to elicit sympathy); *trained wild animals* (used by Chipperfield to try to point out hypocrisy on Holden's part)

Lexical sets: lexical set of captivity: *cages; zoos; enclosures; captive; captivity; travelling shows; circuses* (linked to subject of interview; often used in an emotive way by Holden)

Tripling: *shouldn't* (Holden attempts to build her argument by listing)

Figurative language: metaphor: *these animals aren't machines* (suggests that Chipperfield has some care for the animals); **simile:** *like a prisoner* (Holden compares animal captivity as equivalent to a person being imprisoned, reflecting her bias against it and her empathy for the animals)

Idiom: *an off day* (Chipperfield's use of this suggests he sees animals as individuals)

Tenses: mostly **present tense** (appropriate for an interview); Holden also uses **past tense:** *we once let go of tigers and lions* (appropriate for telling a story as she is doing here)

Grammar: Holden uses mostly quite long **compound complex** utterances linked with both coordinating and subordinating conjunctions: *we once let go of tigers and lions back into safe enclosures and when we did so they could only walk the 30 foot that it that their cage was the size of so they had no idea of how to use the space around them because they'd been enclosed so sadly so horrifically*; Chipperfield's utterances are often less complex, consisting of **simple** and loosely linked **compound** utterances: *I do it because I love working with these animals these animals aren't machines they have their off days*

Non fluency features: /eə/ (often used by Schofield, perhaps demonstrating his unease with the subject); /əm/ (used by Chipperfield, perhaps giving him time to work out how to respond); **unintentional repetition:** *they they also shouldn't; I I I* (linked to situation of live TV; may also suggest nervousness or irritation); **false starts:** *it's (.) we're not machines* (many false starts are used by Chipperfield which suggests he is unsure how to respond)

Colloquial non standard features: contracted verb: /'gɒtə/ (common in spoken language, particularly in informal conversation); **hedging:** *forgive me; I'm sorry I'm sorry* (suggest Chipperfield is trying to be respectful but has strong opinions)

Deitic markers: demonstrative pronouns: *that lion; those lions* (used by Schofield - he is referring to the lions seen near Chipperfield on the screen); *these animals* (used by Chipperfield - suggests he also trains animals other than lions. Both uses suggest the animals are being discussed as a commodity)

Topic shifts: *an animal rights movement (.) an:::d aside from the fact* (here Chipperfield makes a topic shift in order to try to prove what he perceives as Holden's hypocrisy)

Repetition: *these animals* (Chipperfield's consistent use of this phrase suggests he views the animals as a commodity); *repeated contracted verb shouldn't* (implies Holden's strong bias); *I'm sorry I'm sorry* (reflects Chipperfield's annoyance)

Mood: Mostly **declarative**. Less **interrogative** utterances than might be expected, especially as the interview deteriorates; Holden uses one **exclamative** utterance: *oh hardly...* (demonstrates her firm disagreement with Chipperfield)

Prosodic features: overlapping speech: //the opposition to the use of these animals//
//but if **you** were kept in a cage...

(Holden frequently interrupts Chipperfield, reflecting her disagreement with what he is saying); **emphatic stress:** *scientific studies* (Chipperfield trying to prove his point by backing it up with evidence); **elongated word:** *an:::d* (allows thinking time); **micropauses:** *this (.) isn't an example of Tsavo not being (.) happy* (often used by Chipperfield, perhaps to give him thinking time; may demonstrate that he is feeling uncomfortable); **timed pauses:** *I know him well (2)* (perhaps indicates an intention to intimidate Holden/prove her wrong); **raised intonation:** *saved* (implies Holden's positive attitude towards this); **falling intonation:** *claustraphobic* (may indicate empathy for the captive animals on Holden's part); **accelerated speech:** *but that points out a bit of a double standard on your part* (reflects Chipperfield's irritation)

Grice maxims: Chipperfield breaks the **maxim of relation** by bringing up Holden's past role in *Wild at Heart* as it is not immediately relevant to the question he has been asked

Adjacency pairs: there are fewer **question and answer adjacency pairs** than might be expected in an interview situation, however, a couple are seen, although they are not always answered, reflecting the non standard nature of this interview

Turntaking: in a normal interview situation it would be expected that the interviewee would speak more, but Holden flouts this convention by interrupting Chipperfield and putting forward her own point of view

Dominant speaker: Chipperfield attempts to dominate the conversation but is forestalled by Holden's interruptions. The fact he is outside the studio makes it harder for him to take control of the conversation.

Assessment Grid Unit 4: Section A

BAND	AO1	AO2	AO3
	20 marks	10 marks	10 marks
5	17-20 marks <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 	9-10 marks <ul style="list-style-type: none"> Detailed critical understanding of concepts Perceptive discussion of issues Confident and concise selection of textual support 	9-10 marks <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	13-16 marks <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 	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts Some intelligent discussion of issues Consistent selection of apt textual support 	7-8 marks <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	9-12 marks <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 	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts Sensible discussion of issues Generally appropriate selection of textual support 	5-6 marks <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	5-8 marks <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 	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts Basic discussion of issues Some points supported by textual references 	3-4 marks <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	1-4 marks <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 	1-2 marks <ul style="list-style-type: none"> A few simple points made about concepts Limited discussion of issues Little use of textual support 	1-2 marks <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		

Section B: Creative Recasting

	A02	A05
Section B	10 marks	30 marks

Using the transcripts presented in Section A as stimulus, answer the following question.

2. Some animal charities offer members of the public the opportunity to 'adopt' an animal as part of their fund-raising strategy. Supporters pay a small amount of money each month towards the organisation's work in releasing rescued animals into the wild. In return, adopters received photographs, regular updates, fact packs, and sometimes cuddly toys.

Imagine you work in the fund-raising department of the *Born Free Foundation*. You have been asked to write a persuasive leaflet to encourage people to support the work of your organization. The leaflet will be an insert in a Sunday newspaper.

Write the leaflet. Aim to write approximately 400 words. **[40 marks]**

Section B: Mark Scheme

This creative response should develop from the content of Section A. It should use some of the information and contextual details given in the transcripts, re-presenting 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 leaflet.

Approaches should include:

- some sense of genre and layout
- focused content e.g. features appropriate to genre including persuasive and emotive language, rhetorical features, facts, statistics
- understanding of 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 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		