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Unit 3: Varieties in Language and Literature (June 2012)

Section A: Unprepared Prose

Question Number	
1.	(Total 40 Marks)
	Indicative content
	A Sense of Place

Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:

- the travel writing genre

- the purpose of the text: to inform, entertain and record personal impressions of places visited

- the audience – well-versed in Western culture: e.g. " *The Lion King*"

- the ways in which Tanzania is represented

- the writer's original impressions of natural features: e.g. "the lowering anvil nimbus", "the oily, pustulant sun"

- the narrator's subjective and judgemental responses to what he sees: e.g. "It is a spectacle…This is the real thing."

- the writer's satirical references to the detached nature of Western civilization: e.g. "…if you've only been to Africa by armchair"

- the writer's use of humour: e.g. the use of anthropomorphism when describing animals – Hippos as "Fat, self-satisfied gents with patronizing smirks…"

- the distinction between the genuine form of safari and the "tourist's" version: e.g. "the Outward Bound knit-your-own-bullet school" contrasted with the assertion that Ngorongoro is "Disneyland Soho on a Saturday night"

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- varied lexis: for example, sophisticated expressions ("intricately constructed", "eponymous tightrope walkers") contrasted with colloquial language ("Will this damn teeming never stop?")

- variation of sentence types to create humour: see the third paragraph, for example |

- figurative language which makes the account more vivid and entertaining: e.g. "They sit like backbenchers in their soupy tearooms … spinning their tails like Magimixes"

- the contrast between formal register - e.g. "The Serengeti stretches from northern Tanzania across the border into Kenya" - and informal expression - e.g. "There are so many of us, chances are it won't be me" - which creates humour

- the way the reader is addressed directly: e.g. "The Ngorongoro is the other place you'll know if you've only been to Africa by armchair"

- the writer's use of noun phrases to create vivid, entertaining descriptions: e.g. "The shimmering burnt-orange African sun"

- the writer's use of hyperbole as a satirical device: e.g. "Purists with breath you could use for snakebite serum"

- the writer's adaptation of idioms to create humour: "more microclimates than you can shake a meteorologist at"

- the writer's conversational style to encourage the reader to share his views: e.g. the imperative "But then, imagine a life lived never having seen Disneyland…"

- the use of alliteration for amusing emphasis: e.g. "The great gray-green greasy Grumeti river"

- emphasis on sounds for amusing effect: e.g. "harrumph like warthog farts"

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	
1.	(Total 40 Marks)
	Indicative content

The Individual and Society

Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:

- the genre of a rock music magazine article

- the purpose – to inform and entertain

- the audience – magazine readers, those interested in popular music

- the writer's admiration of The Edge's skills as a musician, his rapport with the audience and his campaign work

- the writer's portrayal of The Edge as an influential but unassuming figure

- the snapshot of the rock star lifestyle

- the shift in perspective from the on-stage performance in front of thousands of fans to the inside of a car, speeding away from the venue

- emphasis on scale: e.g. "Everyone, even the band appears stunned by the spectacle" - suggesting that, despite their fame, they are still mere mortals

- the contrasting views of the rock star: "ordinary" human being and world-famous icon – e.g. see fifth paragraph

- positive aspects of fame: e.g. the privileges enjoyed by the Edge - "'Sir' the customs are reminded, 'this gentleman walks right through'"

- implied drawbacks of being famous: e.g. "David Evans has lived like this for nearly thirty years, a cycle of songwriting, recording and performance…"

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- the semantic field of space to emphasise the "other worldly" aspect of the rock star's lifestyle: "*Close Encounters*", "spaceship", "heavens", "galaxy"

- syntax for dramatic effect: e.g. subordinate clause at the beginning of the first sentence

- use of active verbs to create a sense of movement and urgency at the beginning: e.g. "springs", "leap", "barge"

- use of first person plural to encourage the reader to empathise

- use of noun phrases to provide fluent, compact description: e.g. "the unsung hero who orchestrates the sound of the greatest rock 'n' roll success story of our time"

- cinematic effect of the opening paragraph

- occasional use of colloquialisms to acknowledge the target audience: e.g. "doing a runner"

- use of direct speech to present a more varied portrayal of The Edge

- emphasis on sound and vision to bring the scene to life: e.g. "roar of applause", "thousands of pale blue lamps twinkle in the heavens"

- structure of the article: attention-grabbing description of the "escape" from the concert venue; interspersed with a potted biography and history of the band's career; followed by a description of the on-stage performance

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	
1.	(Total 40 Marks)
	Indicative content

Love and Loss

Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:

- the genre of a commentary on popular culture

- the purpose – to review, describe and entertain

- the audience – readers who are interested in British and American television programmes of the late 1980s

- the way relationships (fictional and autobiographical) are depicted in this extract

- the writer's attitude towards American television drama

- the writer's depiction of "real life" in the 1980s in contrast to the illusory images presented by television programmes: e.g. "Our flat was a little box…"

- the reader's views of American television

- the writer's ironic tone when describing the representation of family life in television programmes: e.g. "sitting in her chair bathed in a heavenly glow"

- the writer's subjective response to American television shows: e.g. "To me…this sunny corner of Philadelphia looked offensively perfect"

- implied references to the contrasting American and British cultures: e.g. "…it showed a world of feelings from which a chilly, emotionally repressed Limey could learn"

- the writer's tendency to digress: e.g. references to Elizabeth R and the surreal description of the house bugs in the sixth paragraph

- the writer's change in attitudes towards television drama: e.g. "When I first watched thirtysomething, I thought that it showed a world of feelings…"

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- writer's deadpan, understated tone: e.g. "It was a dialogue from a

self-help manual…"

- use of noun phrases for humorous effect: e.g. "a whole new range of motoring miseries for tomorrow" - here emphasising a sense of self pity

- writer's use of colloquialisms to create a conversational style: e.g. "in which some bloke was dissected…" "It wasn't a bad life by any means…"

- the writer's use of clichés to create irony: e.g. "the hardwood flooring was to die for"

- the humorous effect of reporting dialogue in a mechanical manner – see second paragraph

- humorous effect of listing (sounding like a stand-up comedian's routine): see fourth paragraph, for example

- comic effects created by alliteration: e.g. "slumped on a foam-filled sofa bed, stressed and sweaty"; "motoring miseries"; "probably pinged"

- use of figurative language to emphasise the gap between illusion and reality: e.g. "trying to stop the waves of real life from washing over everything she held dear"; "Their happy marriage, their seeming perfection was porcelain…"

- variety of sentence structures to entertain the reader: see fifth paragraph, for example

- humorous use of hyperbole: e.g. "Our flat was a little box that would have probably accommodated Michael's sports shoes at a pinch"

- use of bathos for comic effect: e.g. "I lived with Kay in a huge house in London that had been meanly converted into ten flats"

- the structure: synopsis of TV drama episode, interspersed with biographical details and surreal digressions

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

Question Number	
1.	(Total 40 Marks)
	Indicative content

Family Relationships

Candidates are likely to demonstrate an awareness and understanding of the effectiveness of:

- the genre – biographical newspaper feature to mark the election of Barack Obama as US president

- the purpose of biographical writing – here to inform, describe and explain

- addressing a range of audiences: those interested in current affairs, politics, family histories; readers of different ages and ethnic backgrounds

- the reader's response to the different ways in which Obama's ancestors are portrayed

- the implied contrast in American and African cultures

- the effect created by the description of an African setting: e.g. "You find her by taking the 90-minute drive north of Lake Victoria…"

- the writer's apparently neutral tone to establish facts and allow the reader to form his/her own interpretations: e.g. "Her living room is decorated with family decorations, including a shot of Barack on one visit, carrying a sack of vegetables."

- looking at world politics from a different perspective (challenging the view often presented by the media): e.g. "She is proud of Barack, though she doesn't consider what he has achieved anything too special."

- the effect created by looking at a family retrospectively: the writer's selection of details to explain how the decisions made by a variety of family members eventually resulted in the birth of Barack Obama

- writer's intrusion to sum up Barack's family background: see last paragraph

Candidates are likely to apply an understanding of the contextual aspects above and their impact on relevant language techniques and literary devices, such as:

- simple, formal style of narration: e.g. "Once the course was

complete, he met two American women in Nairobi who told him he should apply for a scholarship to study in the US. ”

- use of antithesis in the first sentence to contrast African and American cultures

- concise listing in the first paragraph to emphasise the interesting diversity of Obama's family background

- the use of parallelism to establish setting: see third paragraph

- variation of sentence lengths to make a scene more vivid: see the tenth paragraph, for example; notice effect created by the simple sentence “They could not have been more different.”

- use of second person pronouns to directly address the reader and take him/her on a journey: see third paragraph

- use of balanced clauses to Barack's father as a rounded character: e.g. “He was bright, yet easily bored…”

- use of noun phrases for emphasis: e.g. “…the step-grandmother of the most powerful man in the world”

- fronted conjunctions to emphasise key points: e.g. “And she has met her step-grandson only a few times”

- syndetic listing to provide a number of details in a fluent manner: see first paragraph

- syntax to foreground interesting details: e.g. “Though he is said to have been born in 1870…”

- structure of article: reference to a number of contrasts – e.g. parents' backgrounds, Mama Sarah's assessment of the US (“very interesting”/”very cold”)

- semantic field of impulse: “snapped up”, “Leaving his son and pregnant wife”, “urge”, “wild”, “eloped”

- the dramatic tone of the final sentence

Candidates are likely to construct a cohesive, discursive text in an appropriately formal register.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's purposes and techniques based on different literary or linguistic approaches.

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression

1	0 - 3	• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	• Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with control, fluency and coherence.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 5	• Demonstrates limited understanding of the text • Demonstrates limited awareness of some features of structure, form or language • Takes a descriptive approach to the task.
2	6 - 11	• Demonstrates an awareness of some of the attitudes, values or ideas in the text • Demonstrates awareness of features of structure, form and language • Responds analytically in some places, drawing a limited number of connections between features and their effects.
3	12 - 17	• Demonstrates critical understanding of some of the attitudes, values or ideas in the text • Demonstrates understanding of a range of features of structure, form and language • Takes a consistently analytical approach to the task, drawing a range of connections between features and their effects.
4	18 - 23	• Demonstrates clear critical understanding of the attitudes, values or ideas in the text • Demonstrates clear understanding of a wide range of features of structure, form and language • Takes a consistently analytical approach to the task, exploring in detail a range of connections between features and their effects.
5	24 - 30	• Engages fully and critically with the attitudes, values and ideas in the text, exploring, where appropriate, subtle, implied or embedded meanings • Demonstrates secure understanding of an extensive range of features of structure, form and language • Takes a precise and incisive analytical approach, exploring in detail a wide range of connections between features and their effects.

Section B: Prepared Prose or Poetry

Question Number	
2.	(Total 60 Marks)
	Indicative content

A Sense of Place

Candidates are likely to demonstrate an awareness and understanding of:

- similarities and differences in the presentation of specific places in the texts studied

- ways in which fear is represented in the texts: e.g. fear of "the sweet smell" in *Translations* or the American leaders' fear of further attacks in *Stuff Happens*

- ways in which a writer's values are reflected in the texts

- the different ways in which people react to fear: e.g. aggression, inertia

- different levels on which "being threatened by fear" might be explored: e.g. structure, tone, content, imagery, characterisation

- the ways in which writers might establish a threatening atmosphere

- sympathetic and critical portrayals of people motivated by fear: e.g. contrasting Doalty with Lancey in *Translations*

- the different ways in which imaginary places might be portrayed: e.g. through dramatic dialogue in *Translations*, or the persona's subjective perception of a place in Hardy's poetry

- the different outcomes presented by writers: e.g. unresolved conflict at the end of a play; a persona's peace of mind at the end of a poem

- Significant contextual factors for each of the texts e.g.:

Translations – written during a politically turbulent time and set in an era leading up to the Great Famine

Stuff Happens – the US government's reasons for invading Iraq

Thomas Hardy – Hardy's association of places with deceased loved ones

The Best Loved Poems of John Betjeman – Betjeman's portrayal of Britain under threat during WW2

When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the crafting of the dialogue – e.g. the way that Lancey addresses the hedge school near the end of *Translations*
- how language creates dramatic tension – e.g. the way Blair uses interrogatives in his address to the House of Commons in Scene 22 of *Stuff Happens*
- the structure of the play – the way that *Translations* begins with an image of relative contentment and ends in confusion and fear
- characterisation - e.g. the different portrayals of Lancey*:* "colonial servant" in Acts 1 and 2; bully in Act 3
- stagecraft and set - e.g. Bush sitting at his "torpedo-shaped table"

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the hymn-like sestets in Betjeman's *In Westminster Abbey* which create a sense of irony
- use of rhyme – e.g. the way the rhyme scheme in Betjeman's *Senex* emphasises the persona's obsessive fear of growing old
- effects created by rhythm – e.g. speech rhythms in Hardy's *The Shadow on the Stone* which create a restrained, tentative tone
- creation of voice – e.g. the way the narrator's voice comments on social change in Betjeman's *Middlesex*
- humour – e.g. the way Hardy uses humour in *Channel Firing* to comment on war and religion
- imagery – e.g. the ghostly figures in Hardy's *Wessex Heights*

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

Question Number	
3.	(Total 60 Marks)
	Indicative content

The Individual in Society

Candidates are likely to demonstrate an awareness and understanding of:

- the similarities and/or differences in the presentation of "the individual" in the texts studied

- the similarities and/or differences in the ways writers present an individual's search for purpose

- the different purposes explored by writers – e.g. the quest for the truth; the search for the meaning of life

- the writer's approach to the way individuals search for a purpose: optimistic, pessimistic views; does society benefit? Does it become an obsession?

- the contextual factors relevant to texts, such as references to the modernist movement in the twentieth century

- the outcome of an individual's search for purpose: resolved or unresolved?

- detailed connections between a range of contextual factors and the features and/or meanings of texts: for example, ways in which Shaffer challenges society's values through Dysart's search for meaning in his career as a psychiatrist

- Significant contextual factors for each of the texts e.g.:

Othello – Elizabethan society's attitudes towards gender, race and civilisation
Equus – attitudes towards psychotherapy in the 1970s
Eliot – European attitudes towards religion between the two world wars; Eliot's religious faith in response to an increasingly disillusioned world
Gunn & Hughes – a lack of direction in post-war American and British societies, suggesting an anxiety linked to change

When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- the crafting of the dialogue – e.g. the way Iago's suspicions persuade Othello to doubt his wife's fidelity
- how language creates dramatic tension - e.g. Dysart's rather manic monologue at the end of *Equus*
- the structure of the play – e.g. the dramatic effect created by the change of location in *Othello* from "civilised" Venice to "unruly" Cyprus
- characterisation - e.g. the way Dora's religious beliefs determine her view of life in *Equus*
- stagecraft and set – e.g. the use of an open set in *Equus*, which might suggest that purpose and meaning can be found

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:
- choice of form - e.g. a series of pictures of modern life in Eliot's *Preludes*, suggesting that life has no meaning
- use of rhyme – e.g. the way the alternate rhyme scheme in Gunn's *Incident on a Journey* conveys a sense of clarity and purpose
- effects created by rhythm - e.g. the way the irregular rhythm of Hughes's poem, *Thrushes,* reflects his philosophical musings on the human condition
- creation of voice - e.g. the persona's satirical approach in Eliot's *The Hippopotamus*
- humour - e.g. Hughes's depiction of animals in *The Jaguar*
- imagery – e.g. Eliot's use of religious symbolism in *The Waste Land*

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

Question Number	
4.	(Total 60 Marks)
	Indicative content

Love and Loss

Candidates are likely to demonstrate an awareness and understanding of:

- similarities and/or differences in the presentation of love in the texts studied

- relationships and/or attitudes portrayed in the texts

- different examples of disappointment in the texts studied: for example, characters' feelings of emptiness and disillusionment; poets' use of images associated with a lack of fulfilment

- the way the structure of a text emphasises disappointment in relationships

- how references to disappointment relate to a range of thematic concerns of the texts and how important they are to our overall understanding

- the way disappointment is contrasted with pleasure – e.g. the structure of Betrayal means that disappointment is foregrounded but the play ends with a feeling of anticipation

- the contextual factors relevant to the texts, such as the Metaphysical Poets' preoccupation with the brevity of life

- Significant contextual factors for each of the texts e.g.:
Betrayal – Pinter's own infidelities and the disappointments he may have experienced
Glass Menagerie – autobiographical influences on the play
Sylvia Plath – her marital problems and frustrated ambitions
Metaphysical – attitudes towards unrequited love and the passing of time ("carpe diem")

When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:
- the crafting of the dialogue – e.g. Pinter's portrayal of disappointment implied in the opening dialogue between Jerry and Emma
- how language creates dramatic tension - e.g. Amanda's

	references to dreams and illusions in her criticism of Tom near the end of *The Glass Menagerie* • the structure of the play – e.g. a sense of disappointment and emptiness created by the retrospective approach of *Betrayal* • characterisation – e.g. the portrayal of Laura's tentative nature in Scene 7 when Jim accidentally breaks her glass unicorn • stagecraft and set - e.g. the representation of the flat in Scene3 of *Betrayal,* which seems to reflect the characters' sense of disappointment When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as: • choice of form – e.g. the sense of emptiness created by the two-line stanzas of Plath's poem, *Edge* • use of rhyme – e.g. the way the rhyme scheme in John Donne's *The Relic* emphasises the persona's sense of frustration at an unconsummated relationship • effects created by rhythm – e.g. the speech-like rhythm of Plath's *Tulips*, which conveys a sense of numbness and disillusionment • creation of voice – e.g. the authoritative tone of God's voice in George Herbert's *The Pulley* • humour – e.g. Plath's bitter, sardonic portrayal of domestic life in *Lesbos* • imagery – e.g. Marvell's choice of imagery in *To His Coy Mistress* These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

Question Number	
5.	(Total 60 Marks)
	Indicative content

Family Relationships

Candidates are likely to demonstrate an awareness and understanding of:

- the nature of the relationships portrayed in the texts

- the similarities and/or differences in the presentation of the texts studied

- the range of ways in which writers represent restrictions imposed by families; how they explore negative or indeed positive consequences; how these relate to the thematic concerns of the texts

- exploration of relevant contextual factors: e.g. reference to contemporary attitudes towards marriage in medieval times

- detailed connections between a range of relevant contextual factors and the features and/or meanings of texts: for example, attitudes towards women in C19th Norway and how Nora's departure at the end of *A Doll's House* might have been perceived by audiences

- Significant contextual factors for each of the texts e.g.:

All My Sons – American society's attitudes towards family values
A Doll's House – society's attitudes towards women's roles
Chaucer – society's attitudes towards marriage
Tony Harrison – attitudes towards class and social mobility

When responding to the drama texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:
- the crafting of the dialogue – e.g. the heated conversation between Kate and Chris towards the end of Act 2 of *All My Sons* - Kate refuses to accept that Chris plans to marry Ann
- how language creates dramatic tension – e.g. the semantic field of disease in Torvald's criticism of Krogstad's dishonesty, near the end of Act 1 of *A Doll's House*
- the structure of the play – e.g. the impact that the ending of *All My Sons* has on the individual members of the family
- characterisation - e.g. Torvald's controlling nature and how it restricts Nora
- stagecraft and set - e.g. the way the tree in *All My Sons*

symbolises Larry's absence and Kate's refusal to admit that he is dead

When responding to the poetry texts, candidates are likely to apply an understanding of relevant literary and linguistic concepts/features, such as:

- choice of form – e.g. the sonnet form of Harrison's *Long Distance* which seems to reflect the restrictive demands of his widowed father
- use of rhyme – e.g. the way rhyme emphasises the Wife of Bath's defiant reaction to male suppression in her prologue
- effects created by rhythm – e.g. the way the Wife of Bath's attitudes towards her previous marriages are conveyed by the pace of her delivery
- creation of voice - e.g. Harrison's representations of his parents' voices in poems such as *Book Ends* and *Long Distance*
- humour – established by the Wife of Bath's character and her various attitudes towards her previous husbands – e.g. the way she describes her surprisingly-affectionate attitude towards her abusive fifth husband
- imagery – e.g. the way that Harrison uses bird imagery to represent his relationship with his mother in *'Testing the Reality'*

These are suggestions only and examples given are indicators only. Reward comparison between texts being aware that this may be approached in different ways.

Band	Mark	AO1: Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression
1	0 - 3	• Demonstrates awareness of some relevant concepts and approaches from integrated linguistic and literary study • Uses some appropriate terminology • Writes with some clarity, there will be lapses in expression.
2	4 - 7	• Applies relevant concepts and approaches from integrated linguistic and literary study • Employs a range of relevant terminology • Writes with clarity and accurate expression.
3	8 - 10	• Applies a significant range of relevant linguistic and literary concepts and approaches from integrated linguistic and literary study • Employs a wide range of terminology accurately • Writes with clarity and accurate expression.

Band	Mark	AO2: Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts
1	0 - 3	• Demonstrates some limited critical understanding of the texts • Demonstrates limited awareness of features of structure, form and language in the texts • Takes a descriptive approach to the task.
2	4 - 7	• Demonstrates critical understanding of the attitudes, values or ideas in the text • Demonstrates understanding of some features of structure, form and language in the texts • Takes an analytical approach, drawing relevant connections between features and their effects, some evaluation may be evident.
3	8 - 10	• Engages fully and critically with the attitudes, values and ideas in the texts • Demonstrates secure understanding of a range of features of structure, form and language • Takes an incisive evaluative and analytical approach, exploring

		in detail the connections between features and their effects.

Band	Mark	AO3: Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
1	0 - 5	• Demonstrates very limited awareness of similarities or differences between texts, provides very limited evidence of an integrated approach • Describes limited relevant contextual factors with some recognition of their impact • Identifies the context in which the texts are produced and received.
2	6 - 11	• Demonstrates awareness of similarities and differences between the texts, provides limited evidence of an integrated approach • Describes a range of relevant contextual factors with recognition of their impact • Describes the context in which the texts are produced and received.
3	12 - 17	• Makes some limited exploration of a limited range of similarities and differences between the texts, provides partial evidence of an integrated approach • Demonstrates understanding of a range of relevant contextual factors with some evaluative comment • Shows some awareness of the context in which the texts are produced and received.
4	18 - 23	• Makes some detailed exploration of a limited range of relevant similarities and differences between the texts, provides some appropriate evidence of an integrated approach • Analyses some contextual factors with some evaluative comment • Shows some understanding of the context in which the texts are produced and received.
5	24 - 29	• Makes detailed exploration and comparison, provides appropriate evidence of an integrated approach • Analyses relevant contextual factors with some developed evaluative comment • Shows understanding of the context in which the texts are produced and received.
6	30 - 35	• Makes detailed analytical exploration and comparison, provided detailed evidence of an integrated approach

		• Takes an analytical and evaluative approach to relevant contextual factors • Shows a developed understanding of the context in which the texts are produced and received.
7	36 - 40	• Demonstrates a consistently detailed and comparative approach, analysing and synthesising, making incisive and original observations, provides detailed and illuminating evidence of an integrated approach • Takes an incisive, analytical and evaluative approach to a range of relevant contextual factors • Shows a well-developed and insightful understanding of the context in which the texts are produced and received.

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Welsh Assembly Government

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