



AS Level English Language and Literature

PAPER 1

VOICES IN SPEECH
AND WRITING

SPECIMEN PAPERS

Pearson Edexcel Level 3 Advanced Subsidiary GCE in English
Language and Literature Paper 1 (8EL0/01)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked **unless** the candidate has replaced it with an alternative response.

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

English Language and Literature
Advanced Subsidiary
Paper 1: Voices in Speech and Writing

Specimen Papers for first teaching
September 2015
Time: 1 hour 30 minutes

Paper Reference

8EL0/01

You must have:

Source Booklet (enclosed)

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question in Section A and the question in Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

S49213A

©2015 Pearson Education Ltd.

1/1



PEARSON

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION A = 20 MARKS



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 50 MARKS



Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced Subsidiary

Paper 1: Voices in Speech and Writing

Specimen Papers for first teaching
September 2015
Source Booklet

Paper Reference

8EL0/01

Do not return this source booklet with the question paper.

Turn over ►

S49213A

©2015 Pearson Education Ltd.

1/1



PEARSON

CONTENTS

	Page
Section A: Creation of Voice	
Text A – BBC1 <i>Panorama</i> interview between Martin Bashir and Princess Diana (Voices Anthology)	3–4
Section B: Comparing Voices	
Text B – Online article – interview with an American teen prisoner (Unseen text)	5–6
Text C – <i>De Profundis</i> by Oscar Wilde (Voices Anthology)	7

SECTION A: Creation of Voice

Text A

This is an extract from the television interview broadcast in 1995 between Martin Bashir, a journalist with the BBC current affairs programme 'Panorama', and Diana, Princess of Wales.

DIANA: I think the British people need someone in public life to give affection, to make them feel important, to support them, to give them light in their dark tunnels. I see it as a possibly unique role, and yes, I've had difficulties, as everybody has witnessed over the years, but let's now use the knowledge I've gathered to help other people in distress.

BASHIR: Do you think you can?

DIANA: I know I can, I know I can, yes.

BASHIR: Up until you came into this family, the monarchy seemed to enjoy an unquestioned position at the heart of British life. Do you feel that you're at all to blame for the fact that survival of the monarchy is now a question that people are asking?

DIANA: No, I don't feel blame. I mean, once or twice I've heard people say to me that, you know, 'Diana's out to destroy the monarchy'; which has bewildered me, because why would I want to destroy something that is my children's future. I will fight for my children on any level in order for them to be happy and have peace of mind and carry out their duties. But I think what concerns me most of all about how people discuss the monarchy is they become indifferent, and I think that is a problem, and I think that should be sorted out, yes.

BASHIR: When you say indifferent, what do you mean?

DIANA: They don't care. People don't care anymore. They've been so force-fed with marital problems, whatever, whatever, whatever, that they're fed up. I'm fed up of reading about it. I'm in it, so God knows what people out there must think.

BASHIR: Do you think the monarchy needs to adapt and to change in order to survive?

DIANA: I understand that change is frightening for people, especially if there's nothing to go to. It's best to stay where you are. I understand that. But I do think that there are a few things that could change, that would alleviate this doubt, and sometimes complicated relationship between monarchy and public. I think they could walk hand in hand, as opposed to be so distant.

BASHIR: What are you doing to try and effect some kind of change?

DIANA: Well, with William and Harry, for instance, I take them round homelessness projects, I've taken William and Harry to people dying of Aids – albeit I told them it was cancer – I've taken the children to all sorts of areas where I'm not sure anyone of that age in this family has been before. And they have a knowledge – they may never use it, but the seed is there, and I hope it will grow because knowledge is power.

BASHIR: What are you hoping that that experience for your children – what impact that experience will have on your children?

DIANA: I want them to have an understanding of people's emotions, people's insecurities, people's distress, and people's hopes and dreams.

BASHIR: What kind of monarchy do you anticipate?

DIANA: I would like a monarchy that has more contact with its people – and I don't mean by riding round bicycles and things like that, but just having a more in-depth understanding. And I don't say that as a criticism to the present monarchy: I just say that as what I see and hear and feel on a daily basis in the role I have chosen for myself.

BASHIR: There's a lot of discussion at the moment about how matters between yourself and the Prince of Wales will be resolved. There's even the suggestion of a divorce between you. What are your thoughts about that?

DIANA: I don't want a divorce, but obviously we need clarity on a situation that has been of enormous discussion over the last three years in particular. So all I say to that is that I await my husband's decision of which way we are all going to go.

BASHIR: If he wished a divorce to go through, would you accept that?

DIANA: I would obviously discuss it with him, but up to date neither of us has discussed this subject, though the rest of the world seems to have.

BASHIR: Would it be your wish to divorce?

DIANA: No, it's not my wish.

BASHIR: Why? Wouldn't that resolve matters?

DIANA: Why would it resolve matters?

BASHIR: It would provide the clarity that you talk about, it would resolve matters as far as the public are concerned perhaps.

DIANA: Yes, but what about the children? Our boys - that's what matters, isn't it?

BASHIR: Do you think you will ever be Queen?

DIANA: No, I don't, no.

BASHIR: Why do you think that?

DIANA: I'd like to be a queen of people's hearts, in people's hearts, but I don't see myself being Queen of this country. I don't think many people will want me to be Queen. Actually, when I say many people I mean the establishment that I married into, because they have decided that I'm a non-starter.

SECTION B: Comparing Voices

Text B

This is an edited extract from an interview with a teenage prisoner printed in an online American newspaper aimed at a teen audience.

Behind bars: A teen in prison tell his story

Nicholas Williams, 17, says that interviewing a teenager in jail showed him that we must listen to and learn from his story.

DAVID, 18, AWAITING SENTENCING

Was your life exciting before you came in here?

I was living in the fast lane and I didn't have no time to think. Since I been off drugs I noticed I'm a real good person. I just regret those "exciting days".

I think of me now as a man. I had to grow up early. It's sad I did that to myself but I did. But I can't look at the past. As far as me getting locked up, I'm happy. If I didn't get locked up I would have kept going, I would have lost all my years.

Did your parents try to discipline you?

My mom tried so many ways to control me. I couldn't let a woman take control. I felt too grown. I felt, I'm a man. I was too stubborn, hard-headed.

How are you preparing for adult prison?

You can't really predict it at all. I think prison is not a rehabilitation and it's just there for us to kill each other or to get that mentality that we're nothing. I can live through it. I gotta take it and roll with it.

Did your environment contribute to you being in here?

I carry my own weight. My surroundings had a lot to do with it. [But] it was me, my decision. Made the wrong one. I just need the opportunity to make the right one.

What's your maximum sentence?

25 years to life. If I lose my case, it's life without parole.

Is it hard to wait for the results?

I'm like, get this over with. It's like stripping you slowly. People rather die than go through this slow pain. Go ahead and give that to me. They think this is a game that can be played with. This is our life.

How does it feel not to control your fate?

I don't think nobody controls my fate. God controls my fate. If I get a long time, it's 'cuz I got to learn something. And if I go home it means I'm ready. God has control. And I'm very happy he has control.

What would you be doing if you weren't locked up?

With the state of mind I have now, I'd be occupying myself with a trade and I'd be going to school to be an actor. And keep myself busy, occupied. The last time I was out my

mind was stuck on drugs, money and other things. I don't want that to sneak up on me. I got high expectations of myself.

How are you preparing for adult prison?

Instead of you getting ready for them, how about them getting ready for you? Be confident in yourself. Be something different. You gotta be a man of your own path.

I got something to say. It's still itching in my brain. It bothers me when people say it's easy in here. I go through a lot of pain. I sit and think about the things I done, and I sit there and cry. For people who say this is easy, they don't know how much pain we go through. I heard people down the hall from where I sleep saying they rather die than go through this. Some people are stronger than others.

DAVID IS AWAITING HIS SENTENCE IN CENTRAL JUVENILE HALL.

Text C

This is an extract from 'De Profundis', written by Oscar Wilde during his imprisonment in Reading Gaol and first published in 1905.

I want to get to the point when I shall be able to say quite simply, and without affectation that the two great turning-points in my life were when my father sent me to Oxford, and when society sent me to prison. I will not say that prison is the best thing that could have happened to me: for that phrase would savour of too great bitterness towards myself. I would sooner say, or hear it said of me, that I was so typical a child of my age, that in my perversity, and for that perversity's sake, I turned the good things of my life to evil, and the evil things of my life to good.

What is said, however, by myself or by others, matters little. The important thing, the thing that lies before me, the thing that I have to do, if the brief remainder of my days is not to be maimed, marred, and incomplete, is to absorb into my nature all that has been done to me, to make it part of me, to accept it without complaint, fear, or reluctance. The supreme vice is shallowness. Whatever is realised is right.

When first I was put into prison some people advised me to try and forget who I was. It was ruinous advice. It is only by realising what I am that I have found comfort of any kind. Now I am advised by others to try on my release and to forget that I have ever been in prison at all. I know that would be equally fatal. It would mean that I would always be haunted by an intolerable sense of disgrace, and that those things that are meant for me as much as for anybody else – the beauty of the sun and moon, the pageant of the seasons, the music of daybreak and the silence of great nights, the rain falling through the leaves, or the dew creeping over the grass and making it silver – would all be tainted for me and lose their healing power, and their power of communicating joy. To regret one's own experiences is to arrest one's own development. To deny one's own experiences is to put a lie into the lips of one's own life. It is no less than a denial of the soul.

BLANK PAGE

Source information

Text A: taken from the transcript of the BBC1 Panorama Interview with the Princess of Wales.
Broadcast November 1995, <http://www.bbc.co.uk/news/special/politics97/diana/panorama.html>

Text B: taken from <http://www.layouth.com/behind-bars-four-teens-in-prison-tell-their-stories/>

Text C: taken from *Voices in Speech and Writing: An Anthology*, Pearson Education Limited 2014

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

Paper 1 Mark scheme

Question Number	Indicative content
1	<p>Text A</p> <p>Students must use only the factual information contained in the interview to develop their article, but there is considerable scope for development of this information. Students should be rewarded for:</p> <ul style="list-style-type: none"> • creativity in generating a convincing newspaper article in terms of adapting the information contained in the interview • demonstrating awareness of the significance of the context in which their text is received, such as: <ul style="list-style-type: none"> ○ creativity in producing an article that engages and sustains the interest of the audience ○ creative application of the appropriate generic conventions, such as headline, key sentence, incorporation and modification of direct speech. <p>Details drawn from the stimulus text might include:</p> <ul style="list-style-type: none"> • the focus of Bashir’s questions – monarchy and change • the upbringing of William and Harry and how this is different from other members of the royal family • Diana’s perception of her role within the royal family • Diana’s vision for the future of the monarchy • Diana’s attitude to her husband and the prospect of divorce • Bashir’s quest for Diana’s personal perspective • Diana’s movement from personal experience to constitutional issues and the articulation of her thoughts on this framed through her children • the final attack on the establishment. <p>Contextual considerations/generic features of an article might include:</p> <ul style="list-style-type: none"> • language choices appropriate to an adult reading audience • use of language or structural devices to shape the text according to convention • adaptation of spoken mode • literary and linguistic features designed to inform, engage and perhaps persuade the audience • assumptions about the stance of the reader to the issue.

Please refer to the specific marking guidance on page 3 when applying these marking grids.

Level	Mark	Descriptor (A03)
	0	No rewardable material
Level 1	1–2	Broad understanding <ul style="list-style-type: none"> • Basic understanding of contextual factors and genre conventions. • Limited consideration of how the text is received, with some attempt to craft a text for the given context.
Level 2	3–4	Detailed understanding <ul style="list-style-type: none"> • Clear understanding of contextual factors and genre conventions. • Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.
Level 3	5–6	Consistent understanding <ul style="list-style-type: none"> • Consistent understanding of contextual factors and genre conventions. • Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 4	7–8	Discriminating understanding <ul style="list-style-type: none"> • Subtle and nuanced understanding of contextual factors and genre conventions. • Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.

Level	Mark	Descriptor (A05)
	0	No rewardable material
Level 1	1–2	Low level skill <ul style="list-style-type: none"> • Writing is uneven with frequent errors and technical lapses. • Little attempt to craft a new text with heavy reliance on the stimulus text. Writing lacks engagement.
Level 2	3–4	General/imprecise skills <ul style="list-style-type: none"> • Writing has general sense of direction but has inconsistencies in register and style. • Some attempt to craft a new text, with general elements of engagement.
Level 3	5–6	Clear skills <ul style="list-style-type: none"> • Writing is logically structured with few lapses in clarity. • Clear attempt to craft a new, engaging text incorporating clear original elements.
Level 4	7–9	Consistent skills <ul style="list-style-type: none"> • Writing is confident and consistent. • Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.
Level 5	10–12	Controlled skills <ul style="list-style-type: none"> • Writing is controlled and assured throughout. • Creates a distinctly new, original and effective text that engages throughout.

Question Number	Indicative content
2	<p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Text B</p> <ul style="list-style-type: none"> • Audience: teenaged readers of online American newspaper, those interested in the issues of teen crime and punishment. • Purpose: to give an insight into the attitude of a teen inmate to his crime and punishment. To provide background information on the boy interviewed. To question the system and its treatment of young offenders. • Mode: transcribed interview incorporated in an online newspaper. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions that shape both the article and the interview it presents • the significance of the age of the participants; how and why this is foregrounded • typical discourse structure of interview with adjacency pairs and regular turn-taking: 'how are you preparing for adult prison?/you can't really...' • the application of adjective 'adult' and the transition implied • presentation of Williams' questions as subheadings • the sequence of the questions • ideolectal/vernacular features of David's (American) voice, including: <ul style="list-style-type: none"> ○ modal omission: 'people rather die' ○ double negative: 'I didn't have no time...' ○ colloquial elision: 'gotta' and ellipsis: 'Made the wrong one' • David's use of clichéd imagery: 'in the fast lane...' • the acceptance of responsibility achieved through reflexive pronoun: 'I did that to myself' • lack of a male/father figure implied by David's response to the question about parents: 'My mom' • remembered attitudes to his mother and the gender issues this raises: 'I couldn't let a woman take control' • the positives taken from the experience: 'If I didn't get locked up I would have kept going, I would have lost all my years' • references to God as guide/control • the final references to the actual prison experience and its effect on some of the young inmates: 'I go through a lot of pain... they rather die than go through this' and the fear and vulnerability implied • the final declarative and the present continuous tense applied: 'David is awaiting his sentence in Central Juvenile Hall.'

2 contd**Text C**

- Audience: initially a personal letter to Douglas. After publication, those interested in the work and life of Oscar Wilde, those interested in issues of historical criminal law relating to Wilde's specific case.
- Purpose: to offer Wilde's personal reflection on his imprisonment, the reasons for it and the lessons he takes from it. Students may also identify the underlying persuasive function in Wilde's comments on the judicial system.
- Mode: personal letter, subsequently adapted for publication.

Points of interest/comment might include:

- the date of publication and how this reflects on content and style
- the opening projection and how it is constructed through tense and verb form: 'I want to get to the point when I shall be able to say' and its statement of the personal aspirations of Wilde
- parallel structures to convey the significance of the key events that have shaped the writer: 'my father sent me to Oxford' and 'society sent me to prison'. Substitution e.g. 'father/society' and the placement of Wilde as direct object in both events
- Wilde's determination to be remembered as one that: 'turned the good things of my life to evil, and the evil things of my life to good'; the parallel structures used to convey this in relation to his imprisonment
- triple structures/repetition, the projection this presents and the rhythm it generates:
 - 'The important thing, the thing that lies before me, the thing that I have to do'
 - 'maimed, marred, and incomplete'
 - 'without complaint, fear, or reluctance'.
- Wilde's stated intention to: 'absorb into my nature all that has been done to me, to make it part of me' – the shift from passive to active here and how this links to his attitude to his prison sentence
- the semantic link of self/identity between paragraphs, the use of discourse markers to reflect back to the advice delivered by the pointed collective reference to 'some people' and their advice for him to 'try and forget who I was'
- the shift to current advice, signalled by discourse markers and vague collective reference: 'Now I am advised by others to try on my release and to forget...'
- Wilde's statement of the consequence of denial presented via personification: 'I would always be haunted by an intolerable sense of disgrace' and the wider impact on Wilde's appreciation of beauty: 'all be tainted for me and lose their healing power'
- the poetic list of natural images presented, the significance of temporal references: 'the beauty of the sun and moon, the pageant of the seasons, the music of daybreak and the silence of great nights'
- personification to convey the intensity of feeling: 'put a lie into the lips of one's own life'.

Points that discuss contextual factors:

Any reference the student makes to context must be relevant and appropriate to the question. These may include:

- different contexts in which the texts were produced and received, separated by time, generic form and purpose
- the American/British context of each and how this impacts on content and 'voice'

2 contd

- the nature of crime and the ways in which the respective societies respond to this
- current attitudes (and the attendant legislation) towards homosexuality and the contrast with those experienced by Wilde
- issues of production: the interview is posted online to a broad audience. Wilde intended the letters for personal consumption (of Douglas) initially. They were published five years after his death
- the literary and personal reputation of Wilde and how this may influence both content and reception
- the issues of transition between juvenile and adult systems and the questions this may raise. There may be a personal response on this given the age of participants and its proximity to the age of the candidates.

AO4 - Points that link or differentiate Text B and Text C might include:

- both relay personal experiences of imprisonment but use different generic forms to do so
- the different time frames in which the texts were produced
- the different age, backgrounds and 'crimes' of the writer/speaker
- contrast in register and complexity linked to the above
- both find 'positives' in the experience, but the nature of these positives is very different
- both project beyond the prison experience
- both find the nature of the institutions in which they are incarcerated oppressive
- both contain spiritual/ religious references.

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

Please refer to the specific marking guidance on page 3 when applying this marking grid.

A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3		
Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material
Level 1	1-3	<p>Recalls information</p> <ul style="list-style-type: none"> • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	4-6	<p>Broad understanding</p> <ul style="list-style-type: none"> • Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses. • Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	7-9	<p>Detailed understanding</p> <ul style="list-style-type: none"> • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	10-12	<p>Consistent application</p> <ul style="list-style-type: none"> • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	13-15	<p>Discriminating application</p> <ul style="list-style-type: none"> • Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft. • Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.

Please refer to the specific marking guidance on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
Level 1	1-3	<ul style="list-style-type: none">Approaches texts as separate entities with limited recall of concepts and methods.
Level 2	4-6	<ul style="list-style-type: none">Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.
Level 3	7-9	<ul style="list-style-type: none">Explains a range of connections between texts, informed by some relevant concepts and methods.
Level 4	10-12	<ul style="list-style-type: none">Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.
Level 5	13-15	<ul style="list-style-type: none">Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.

