GradeMax



Mark Scheme (Results)

June 2018

Pearson Edexcel IAL
In English Language (WET01)
Unit 1: Post-2000 Poetry and Prose



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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section A: Post-2000 Poetry

Question Number 1	Indicative Content
	Effects All reasonable and relevant interpretations of 'regret' should be rewarded. A pertinent choice of second poem might be *Inheritance* by Eavan Boland. Students may include the following in their answers: • both poems recognise a past for which the speakers are grateful but, in effect, the speaker, with self-lacerating vehemence, regrets his neglect and disdain of his mother and in *Inheritance* the speaker feels she has not lived up to the traditions of the past in her own motherhood: the mother's raw hands from preparing food in *Effects* suggest a debt that has not been repaid; the mother cannot pass on the skills of a past generation to her own daughters in *Inheritance* • the long sentences, sometimes unfinished, in *Effects* reflecting regretful thoughts of the past; the stanza divisions in *Inheritance* • the use of rhyme to hold the ideas together and reinforce regret especially in the concluding triplet in *Effects*; enjambment in both poems, but especially in *Inheritance* where there is no rhyme • the shift in mood in both poems: *Effects* ends with the poignant little bag of effects and regret; *Inheritance* ends on a positive note with a recognition that the speaker had skills after all • imagery in both poems is both literal and figurative, creating vivid pictures that reinforce the regret; the image of the hand at the beginning of *Effects* is reintroduced at the end and picks up some symbolic meaning; similarly the language in *Inheritance* becomes metaphorical – 'the island of waters', 'the secrets of health and air' • the first person speaker in both poems, expressing feelings of regret.

Question Number 2	Indicative Content
	Please Hold All reasonable and relevant interpretations of 'people coping with difficulties' should be rewarded. A pertinent choice of second poem might be *An Easy Passage* by Julia Copus. Students may include the following in their answers: • both poems deal with a difficult situation: an older person trying to cope with modern technology in *Please Hold* and the girl making her way into her family's house without a key in *An Easy Passage* • the irony of both titles: *Please Hold* becomes an annoying mantra; *An Easy Passage* involves a fear of heights and falling • contrasts: the frustration of the speaker in *Please Hold*, in contrast to the smooth talking of the robotic machine, produces some sardonic comedy; the observer in *An Easy Passage* sees painted toenails and a graceful drop in contrast to the trickiness of the manoeuvres described earlier • the language in *Please Hold* is concrete and realistic with little that can be called figurative or 'imagery' in the traditional sense of similes, metaphors etc.; in *An Easy Passage* we have 'the long, grey eye of the street' and 'the warm flank of the house' to aid the description of the girls' escapade • the rhythms of both poems: the rhythmic repetition of *Please Hold* with three or four metric feet to a line, and the irregular iambic pentameter of *An Easy Passage*: particular lines might be indicated to show their effect • the broader themes: *Please Hold* uses the robotic answering service as a model for a changing, and unhelpful, world in which the speaker is growing old. *An Easy Passage* reflects on the way 'the world admits us less and less/the more we grow'.

Please refer to the specific marking guidance on page 2 when applying this marking grid.				
Level	Mark	AO1 = bullet point 1	AO2 = bullet point 2	AO4 = bullet point 3,4
	0	No rewardable material.		
Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Demonstrates limited awareness of connections between texts. • Describes the texts as separate entities.		
Level 2	6 – 10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Identifies general connections between texts. • Makes general cross-references between texts.		
Level 3	11 – 15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Makes relevant connections between texts. • Develops an integrated approach with clear examples.		
Level 4	16 – 20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Analyses connections between texts. • Takes a controlled discriminating approach to integration with detailed examples.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Evaluates connections between texts. • Exhibits a sophisticated connective approach with sophisticated use of examples.		

Question Number 3	Indicative Content
	The Kite Runner Students may include the following in their answers: • the relationship between Amir and Hassan; how Amir comes to regret his teasing of Hassan over his illiteracy, for example • the brutality of Assef and his followers in their selfish pursuit of power; the results of this, their victimisation of people like Hassan and his father, Ali; Assef sharing Hitler's outlook, joining the Taliban • Amir finding a way to be good again by facing danger: returning to Afghanistan and repaying his debt to Hassan; adopting his child as a way of showing this • Amir's failure to intervene in the scene where Hassan is raped; his keeping quiet about what he has seen; his engineering of Hassan and Ali's dismissal for purely selfish reasons • context: the self-interest of other nations in invading Afghanistan, careless of the consequences for the people of Afghanistan • altruistic ideals in contrast to the realities of a society divided by ethnic differences and torn apart by war.

Question Number 4	Indicative Content
	The Kite Runner Students may include the following in their answers: • questions as to whether this is a novel about 'issues' or whether the reader's primary interest is in the characters and what happens to them. If the latter, the ending will not disappoint • some consideration of the action-packed ending of the novel: does the run of sensational events stretch credulity and work too determinedly towards closure, as the assertion in the question suggests? • the tone of the ending: whether it is simply a happy conclusion, or issues are left unresolved. The final image of kite flying suggests resolution, but there has been a long struggle to persuade Sohrab to smile • up to the phone call this has been a coming of age novel, exploring psychological development; now, it might be argued, it changes and becomes an action-packed adventure story instead • the extent to which the ending fails to satisfy because Amir and his family find escape to the West as their only possible solution • questions about the unanswered issues: the politics are far from resolved, all that has been achieved, it might be argued, is that Amir has rescued a single child from a war-torn country.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 5	Indicative Content
	Life of Pi Students may include the following in their answers: • the phrase 'What strikes the reader most' might be investigated: the narrative itself is very compelling; is it really the case that the description is more 'striking'? • particular moments where horrific description is very vivid: the goat being fed to the tiger at the zoo, the sinking of the Tsimtsum, for example • the sea creatures: the oceanic hitchhikers that attached themselves to the raft with the sweet civility of angels, the description of the night sky and awareness of eternity; Pi's awareness of the restorative power of beauty • the power of description: how it might convince the reader as to the reality of the situation, enabling suspension of disbelief; lending plausibility to the more fantastical elements; issues as to whether the novel is realistic or surrealistic • the description of the new India at the beginning of the novel compared with that of a more settled domestic life in Canada at the end, and what this might say about the two societies the description of church leaders' reactions to Pi's multi-faith philosophy and the description of the Japanese investigators' incredulity place the novel in the context of a cynical and disbelieving world.

Question Number 6	Indicative Content
	Life of Pi Students may include the following in their answers: • the alternative ending replaces the animal with a human story: the reader must decide on which to choose • appalling human behaviour - the sailors intending to throw Pi to his death in order to save themselves; the chef, if we are to believe this interpretation, showing there is no real difference between animal and human behaviour – arguably, human behaviour is worse • giving the tiger the name of Richard Parker and the man who finds him Thirsty is a comic way in which the theme of animal-human confusions is introduced; the taming of Richard Parker asserts human superiority but only as the result of carefully contrived tricks • the tenderness with which some of the animals' behaviour is observed and the way Pi and the reader therefore identify with them as fellow living things: the description of the orang-utan Orange Juice, the way Pi must come to terms with eating living things • the genre of the novel in a postmodern framework: whether we are dealing with animals or humans is disputable and never resolved the way the novel comments on society in general: the need for survival, for asserting superiority, to eat, whatever the cost; the microcosm of society presented on the boat.

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Level 2	6 – 10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 7	Indicative Content
	The White Tiger Students may include the following in their answers: • a consideration of what type of novel this is and how we might judge the presentation of disrespect and disloyalty as a result: satire on world leadership, attack on capitalism, grim prophecy of the future, for example • examples of behaviour that show respect is not really due to them: Balram's family, especially his grandmother, are only interested in seeing him as a money provider; should Balram continue to respect his employers after their attempt to blame him for the child's death in the road accident? • the comic tone of the novel, which might lead the reader not to take the moral issues too seriously; it is satire, mocking exploitative entrepreneurship • the reader's reaction to the killing of Mr Ashok, the one person who had shown Balram some degree of kindness, which might be seen as the ultimate act of disrespect and disloyalty in the novel • the voice of Balram: but is this the voice of the novel? Candidates might explore the ways Balram is presented as an unreliable narrator the allegedly valueless world of modern India as it is portrayed in the novel, a world of bribes and the survival of the fittest in which there is no place for traditional loyalties; no caste is immune from corruption.

Question Number 8	Indicative Content
	The White Tiger **Students may include in their answers:** • this is clearly a man's world, with the entrepreneur Balram writing to a male world leader; women seen through the male gaze with crude physical description • the lowly position of women in the novel; prostitution frequently mentioned – the prime minister's death while with a prostitute; Balram's encounter with the golden-haired girl; Mr Ashok's visits to brothels after his wife has left him • Kusum's influence in Balram's family: the grandmother's importance means it is not sufficient to say simply the novel presents us with a patriarchal society • Pinky Madam and the way she treats her husband – partly controlling and partly playfully feminine; her action in killing a child while driving and the repercussions show she is not 'insignificant' • the position of women in society, explored in the novel when they are seen as prostitutes, or a dominating grandmother, or in the arranged marriage with which Balram is threatened • the dowry system; Pinky Madam as the trophy wife; to be poor is to be trapped in the rooster coop in any case, but to be female and poor is a double disadvantage.

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Level 2	6 – 10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 9	Indicative Content
	Brooklyn Students may include the following in their answers: • the novel as a coming of age story and how Eilis is presented as moving from someone who lets other people decide her fate at the beginning of the novel to being a decision-maker herself. It is possible some candidates may consider characters other than Eilis as undergoing transformation • the effect of being removed from familiar surroundings makes Eilis meet new people and learn from them: her roommate on the liner, her fellow lodgers, her colleagues at work, for example • the effect of living and working in a sophisticated city contrasted with living in a small country town like Enniscorthy; Eilis gaining qualifications as a bookkeeper and gaining in status; coming back to Enniscorthy with American-style clothes and looking different • the major events that change Eilis's life: meeting Tony, the death of Rose, her relationship with Jim • the novel shows the influence of the environment: how society determines or changes the individual's perceptions and attitudes • Eilis's increased awareness of different nationalities: her introduction to Tony's Italian family, her Jewish lecturer, selling Red Fox stockings to black women at Bartocci's, encountering racial prejudice.

Question Number 10	Indicative Content
	Brooklyn Students may include the following in their answers: • Tony's entry into the novel is a successful dramatic device and comes at a point where change is taking place: 'coloured people' are going to be welcomed into Bartocci's store; Father Flood organises dances in the parish hall to include other communities; Eilis has overcome her homesickness and has started bookkeeping lessons • things change for Eilis with the death of Rose and there is an immediate tension between the pull of home and her feelings for Tony in Brooklyn, which represents new beginnings • Tony takes Eilis to meet his family and Eilis has insight into the lives of immigrant families and the changes they are undergoing and introducing: this is a new way of looking at family life; this is another side to Brooklyn, as up to now Eilis has seen only the Irish community • the relationship with Tony represents sexual freedom for Eilis and for the reader there is a new romantic interest in the novel • the context of immigration, change and new directions: Eilis is meeting people of a nationality she has not encountered before and sees how they are making their mark in a new country with plans to build houses and make a future for her and Tony • choices confronting women in the 1950s: Tony might be said to represent the future that Eilis has opted for; her family and Jim back in Enniscorthy represent what she has decided to move away from. It might be argued, however, that Tony represents yet another entrapment – her impulsive commitment to marriage is a 'new beginning' she is not yet ready for, and may regret having made. The novel's success lies in the ambivalent feelings aroused by the ending.

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Level 2	6 – 10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		

Question Number 11	Indicative Content
	Purple Hibiscus Students may include the following in their answers: • Eugene provides a harsh environment, but despite this, love and tenderness between mothers and children do survive • the way Kambili's cousins and their mother treat Papa Nnukwu; how this is observed by Kambili and Jaja; love and tenderness survive in spite of poverty and the struggle to survive • some attention may be paid to Eugene and the extent to which his concern for his family and others may be considered an act of love, his harshness being due to his conviction that he is driving out the devil from his children • questions as to the accuracy of the assertion, asking whether love and tenderness do actually manage to survive. Beatrice decides to poison her husband; Jaja's sensibility is affected by his experience of the harsh environment in prison after he sacrifices himself for the love of his mother • the political context: the harsh environment of a repressive government means that Ade Coker is killed and his family suffer as a result of speaking out against the government • the clash of religious beliefs means that any love and tenderness Eugene might have felt for his father are lost.

Question Number 12	Indicative Content
	Purple Hibiscus Students may include the following in their answers: • the opening of the novel presents us with Eugene putting ash on the congregation's foreheads and this sets the tone of guilt and the need for repentance, which is central to the book as a whole • Eugene's refusal to accept his father's 'heathen' beliefs and the problems this causes in the novel • students may dispute the assertion: religion is not the problem, it is political repression, poverty, ignorance, failure to tolerate different cultures and beliefs; or it is the people themselves, in particular Eugene, and his extremist position. Others may point out that, because of his religious convictions, Eugene does a great deal to help other people • Father Amadi shows a different side of religion from that presented by Eugene, suggesting if religious people were more like him religion would not cause problems • the arrival of white missionaries, the abandonment of traditional beliefs and ways of life may be considered to be the root cause of problems in Nigeria • the church as a place in the social hierarchy: Eugene owes much of his status to being a key figure and benefactor at the Church of St Agnes.

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Level 1	1 – 5	**Descriptive** • Makes little reference to texts with limited organisation of ideas. Limited use of appropriate concepts and terminology with frequent errors and lapses of expression. • Uses a narrative or descriptive approach that shows limited knowledge of texts and how meanings are shaped in texts. Shows a lack of understanding of the writer's craft. • Shows limited awareness of contextual factors. • Shows limited awareness of links between texts and contexts.		
Level 2	6 – 10	**General understanding / exploration** • Makes general points, identifying some literary techniques with general explanation of effects. Aware of some appropriate concepts and terminology. Organises and expresses ideas with clarity, although still has errors and lapses. • Gives surface readings of texts relating to how meanings are shaped in texts. Shows general understanding by commenting on straightforward elements of the writer's craft. • Has general awareness of the significance and influence of contextual factors. • Makes general links between texts and contexts.		
Level 3	11 – 15	**Clear relevant application / exploration** • Offers a clear response using relevant textual examples. Relevant use of terminology and concepts. Creates a logical, clear structure with few errors and lapses in expression. • Demonstrates knowledge of how meanings are shaped in texts with consistent analysis. Shows clear understanding of the writer's craft. • Demonstrates a clear exploration of the significance and influence of contextual factors • Develops relevant links between texts and contexts.		
Level 4	16 – 20	**Discriminating controlled application / exploration** • Constructs a controlled argument with fluently embedded examples. Discriminating use of concepts and terminology. Controls structures with precise cohesive transitions and carefully chosen language. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses, in a controlled way, the nuances and subtleties of the writer's craft. • Provides a discrimination analysis of the significance and influence of contextual factors. • Makes detailed links between texts and contexts.		
Level 5	21 – 25	**Critical and evaluative** • Presents a critical evaluative argument with sustained textual examples. Evaluates the effects of literary features with sophisticated use of concepts and terminology. Uses sophisticated structure and expression. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays a sophisticated understanding of the writer's craft. • Presents a sophisticated evaluation and appreciation of the significance and influence of contextual factors. • Makes sophisticated links between texts and contexts.		