

# Specimen Paper Answers

## Paper 1 Reading

# Cambridge International AS & A Level English Language 9093

For examination from 2021



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## Introduction

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The main aim of this booklet is to exemplify standards for those teaching Cambridge International AS & A Level 9093 English Language, and to show examples of very good answers.

We have selected questions from the Specimen Papers for examination from 2021.

In this booklet, we have provided answers and examiner comments for:

- Specimen Paper 1 Reading Questions 1(a), 1(b) and 2

Each question is followed by an example of a high-level answer with an examiner comment on performance. Comments are given to indicate where and why marks were awarded, and how additional marks could have been obtained. In this way, it is possible to understand what candidates have done to gain their marks and how they could improve.

The mark schemes for the Specimen Papers are available to download from the School Support Hub [www.cambridgeinternational.org/support](http://www.cambridgeinternational.org/support)

**2021 Specimen Paper 01**

**2021 Specimen Paper Mark Scheme 01**

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## Assessment at a glance

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### Paper 1 Reading

Written paper, 2 hours 15 minutes, 50 marks

Candidates may not use dictionaries.

This question paper is set out in two sections:

- In **Section A** (Directed response) there is **one** compulsory question which is divided into two parts – **Question 1(a)** and **Question 1(b)**. Candidates must answer both parts.
- In **Section B** (Text analysis), there is **one** compulsory question.

Externally assessed

50% of the AS Level

25% of the A Level

Candidates should be prepared to demonstrate knowledge and understanding of the conventions of a wide range of written textual forms, and of the linguistic elements and literary features of texts. They should also demonstrate knowledge and understanding of the significance of audience in both the design and reception of texts and the ways in which genre, purpose and context contribute to the meaning of texts.

Candidates should be able to:

- recognise different textual forms and their conventions
- write analytically about the effects produced by a range of linguistic elements and literary features
- recognise and comment on the overall style of a text, and exemplify this through specific instances of language analysis
- use quotations and evidence, with judgement, to produce precise, meaningful commentaries
- integrate quotations and evidence into a cohesive argument
- write in the same style as another text
- write in a different style from a text at the same time as re-using the content/material
- compare the style and linguistic elements of their own writing with those of a given text.

### Paper 1 assessment objectives (AOs)

**AO1** Read and demonstrate understanding of a wide variety of texts.

**AO2** Write effectively, creatively, accurately and appropriately, for a range of audiences and purposes.

**AO3** Analyse the ways in which writers' and speakers' choices of form, structure and language shape meanings.

## Question 1

### Question 1

Read the following text, which is an advertisement for a luxury apartment called *Pembroke*, in Cape Town, South Africa.

- (a) Imagine you have recently stayed at the apartment. Write the text for a review of the apartment, which will be posted on the *Real Deal* holiday review website. Use 150–200 words. [10]
- (b) Compare your review with the advertisement, analysing form, structure and language. [15]

#### Pembroke – Only the very best

Set on the water's edge in the heart of Cape Town's acclaimed waterfront, *Pembroke* is the quintessence of luxury serviced accommodation for either business or holiday, rubbing shoulders with two of the world's leading hotels, The One and Only, and Cape Grace.

Within walking distance of a myriad of bistros, gourmet restaurants, popular and designer shopping, and an internationally-renowned aquarium, *Pembroke* is an oasis to which you can retreat after sampling the city's busy delights. 5

Perched above the marina, relax and enjoy a languid drink at sunset, looking out over the water, or contemplate the majesty of Table Mountain after an invigorating day out and about.

When only the very best will do for your Cape Town trip, why look any further?

Retail food outlets and fine dining establishments are within walking distance. For a special occasion, enlist a private chef for that indulgent gourmet meal. We can arrange tours of the Winelands, as well as trips to experience the exceptional regional flora and fauna (e.g. botanical gardens or whale-spotting). The Cape is also a hotspot for golf with many nearby courses. We will gladly organise airport transfers as well as assist with vehicle hire during your stay. 15

This luxury serviced apartment's bedroom suite, which comes with a plush extra-length king bed and luxury linen, commands superb views across the marina to Cape Town's waterfront and the ocean beyond. There is an open-plan dressing room and en suite bathroom with separate wet room and power shower, a regal double bath enjoying views over the harbour, twin basins and bidet. 20

The bed is an extra-length king-size, dressed with the finest linens with which to enjoy your marina bedroom choice of TV, film or music from the flat-screen TV and the surround-sound speakers' link to the apartment's integrated audiovisual system, enhanced by mood lighting to orchestrate the ambience of the moment and all by remote control.

The suite enjoys vistas of Table Mountain and the cableway, Signal Hill and the Noon Day Gun (you'll hear its crack at twelve precisely), with The One and Only Hotel and its private villas huddled around the canal below. There are magnificent views of the green belt of Signal Hill from even the shower and bath. The terrace, too, invites you to step out and contemplate this panorama. On a balmy summer's evening, the play of light is remarkable. 25

The fully-equipped kitchen is sheer perfection. Built-in appliances, coupled with finger-touch drawers and cupboards, make it heaven for gastronomes. Stylish cobalt blue stone surfaces, punctuated with silver glints, add a dramatic signature to the kitchen's muted off-white and teal colour scheme. Aspiring chefs can communicate directly with their guests in the lounge and dining area, with a serving counter providing direct and practical access from the kitchen. 30

The glass dining table is another spectacular creation and provides generous seating for at least eight people. The extremely comfortable dining chairs were specially made in a grey-blue leather to match the sofa in the lounge and to marry in with tall units in the kitchen. The lighting of the dining area was created for atmosphere to allow focused lighting on the table while reducing the light level throughout the rest of the open-plan space. All of this can be adjusted at the touch of a button on the remote control. A few tea-lights in white porcelain holders add further to the atmosphere as does the wonderful sound of the music from the speakers. Looking towards the balcony from the table and through the sheer red chilli metallic drapes, the lights of the marina shine like stars. It really is so magical. 40

**Specimen answer 1(a)***Ocean and mountain*

*Picture this: you're sitting at your own glass-topped dining table looking out at the most famous table-top in the world – you've got it: Table Mountain, South Africa. That's exactly how it was in Pembroke, Cape Town!*

*We stayed in this luxury serviced apartment last month to celebrate our anniversary and oh boy, did it live up to the hype! We felt as free as seabirds surveying our ocean playground, perched atop the marina with the panoramic vista in our beady eyes.*

*Apart from looking out in jaw-dropping awe, did we find plenty to do? You bet we did! Despite the apartment having a state-of-the-art kitchen, we opted to explore the local eateries most nights. Cape Town is so full of gourmet experiences, it would have been rude not to!*

*We'd planned our itinerary with help from the Pembroke management who kindly transferred us from the airport and back again at the end of our stay. Nothing was too much trouble for them. Our highlight was the whale-spotting trip they organised for us – an experience of a lifetime!*

*Would we return? Oh yes ... in a heartbeat! And next time, I've promised to let my husband explore the golfing hotspots. Honest!*

### Examiner comment

The candidate has written a response of appropriate word length. Linguistic and literary features have been chosen carefully and these demonstrate a sophisticated expression and a high level of accuracy. The content of the writing has been written concisely in order for a number of carefully selected ideas to be developed (the view from the apartment, the position of the apartment, potential for eating out in the area, and the help offered by the management), rather than using all the ideas which may have been offered in the stimulus material.

Using a variety of stylistic devices, which include a relaxed register, direct address and humorous comment, the candidate has directed the response to the specific audience implied in the purpose of the task: to write a review. When writing in this way, the candidate has demonstrated a sophisticated understanding of the context and audience of the stimulus material and has been able to include insightful reference to a selection of its characteristic features.

Overall, the response is sophisticated.

**Marks awarded = 5 out of 5 (AO1) 4 out of 5 (AO2)**

### How the candidate could have improved the answer

The candidate has provided a title to the response which would be appropriate for a review intended to be published on a website. In this case, the title seems to lack energy and as such fails to attract the attention of the audience. The candidate could have used a quote from the review, such as 'Jaw-dropping awe' where the hyperbole would have provided a much more energetic thrust for the main body of the response.

Although stylistic with its direct address to the audience, the opening to the review is a little lengthy. As the suggested word limit for this task is only between 150 and 200 words, the candidate could have been more concise at the opening which would have released space in the word limit for a more developed description of, for example, the 'whale-spotting trip', or perhaps a more detailed anecdote of an experience in a Cape Town restaurant.

In order to provide a well-rounded review, the candidate could have introduced a counterargument of mild negativity into the response instead of only praising the apartment. This could have taken the form, for example, of a short anecdote of the perceived shortcomings of the management or a possible imagined disappointment over the kitchen appliances or television reception in the location.



### Specimen answer 1(b)

The forms of advertisement (original text) and review (my answer) serve different purposes and are designed to appeal to different audiences: whereas the purpose of the advertisement is to persuade, the purpose of my review is to give personal opinion and true facts. This is because the target audience for the advertisement appears to be those seeking a luxurious self-catering holiday in an apartment that includes very modern items (for example the 'integrated audio-visual system'); the target audience for the review includes those people who need to know details such as airport transfers. Even though the personal opinions expressed in the review could indeed persuade, that is not the primary purpose. Overall, there is a wider target audience for the advertisement (including those who may be reading out of general interest) than that for the review: those who have a specific interest in the practicalities of booking the apartment.

The structures of both the advertisement and the review is similar in that they contain short paragraphs which separate topics. Both forms open by setting the scene for the reader. However, the advertisement continues by describing in detail the interior of the apartment ('stylish cobalt blue stone surfaces'), whereas the review omits these details in favour of including hints about how the reviewer explored Cape Town ('gourmet experiences').

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The structure of the sentences in the review is similar to those in the advertisement in that both forms use lengthier constructions to describe. However, the advertisement uses mainly declarative sentences, such as 'Within walking distance of ...' (line 6) and '... are within walking

### Specimen answer 1(b), continued

distance' (line 10) which imply a sense of authority, confirmed by repetition. By contrast, the review includes imperatives, 'Picture this' and interrogatives, 'Would we return?' as a method to engage the audience by appearing human and more friendly – as if the reviewer is actually speaking.

Furthermore, rather than mimic the elevated register of the advertisement, I chose to lower the register of the review so that the writer's voice could be understood by the audience to contain excitement and true feelings. I did this by using colloquial language such as 'Picture this', 'You bet' and 'In a heartbeat'. However, so I could give a true impression of the position and overwhelming views from the apartment, I decided to extend the metaphor of birds used in the advertisement 'perched' by using the simile 'as free as seabirds' and 'beady eyes'. This reflects the literary quality of the advertisement, providing some similarity, and prevents the review from being totally colloquial, as it could run the risk of not being taken seriously by the audience.

The language features in the advertisement heighten its level of formality. One way in which this is achieved is by using a lexical field of royalty: 'king bed', 'majesty' and 'regal'. This hyperbole is extended by the many adjectives such as 'exceptional', 'superb' and 'magnificent', chosen to extend the idea of the apartment being luxurious and exclusive. My review also includes hyperbole in 'jaw-dropping awe', but I used language in a different way, to give the impression of the excitement that the reviewer felt from a real-life experience.

The idea of a real-life experience is enhanced in my review by the use of pronouns. The review begins with a direct address to the audience for inclusivity ('You've got it') and continues with the inclusive plural 'we' throughout. To an extent, the advertisement also addresses its audience with the rhetorical question, 'Why look any further?' However, this is not continued through the advertisement such as it is in the review, perhaps because the advertisement wishes to retain an aloof stance to persuade its audience of exclusive status which can be contrasted with the inclusive and down to Earth language of the review.

### Examiner comment

The candidate has provided a sustained analytical response which compares the form, structure and language of the stimulus material and the review in generally equal manner. It is clear that the candidate has observed the apportionment of available marks in relation to the overall examination time and has produced a response of appropriate length.

Structurally, the response moves through discussion on the frameworks demanded by the question, commenting first on form, then structure and then language. This is effective as the response structure has allowed the candidate to sequence ideas in a logical pattern which is appropriate to the demands of an analytical response.

At AO1 there is a detailed comparative understanding of both texts, in particular in discussion of purpose and audience and the ways in which these differ according to form. There is some insightful reference to characteristic features, such as the literary feel of the advertisement and the ways in which the review form needs specific characteristic features of its own, for authenticity.

At AO3, the candidate has made a careful selection of stylistic choices for analysis. This has enabled a sophisticated comparison of features, with detailed discussion on how the selected choices shape meaning for their specific intended audiences. The response is particularly effective in its comparison of use of hyperbolic expression. There is further sophisticated detailing in the analysis of sentence structure, with insightful discussion on the reasons such structures were chosen where this is directly related to audience engagement.

Throughout the response, ideas are evidenced by quotes from the text which are always concise and relevant, demonstrating the candidate's knowledge and understanding of the demands of an analytical response.

**Marks awarded = 5 out of 5 (AO1) and 9 out of 10 (AO3)**

**Total marks awarded for Question 1 = 23 out of 25**

### How the candidate could have improved the answer

The candidate has provided a sophisticated response, which has been awarded 14 out of 15 available marks. To gain full marks, there could have been a more detailed analysis of varied language features of the texts.

The stimulus material is very rich in language features, such as comparatives and superlatives, connotations of superiority and adjectives which provide an overwhelming sense of positivity to the writing and which could have provided further analysis.

Alternatively, the candidate could have provided analysis of the ways in which the texts use tense, comparing the present tense of the stimulus material which positions the reader directly inside the apartment, and the necessity for the past tense and future aspect to authenticate the review.

## Common mistakes

It is a common mistake in Paper 1 Question 1(a) to take as many ideas as possible from the stimulus material, whereas (as shown in the specimen response) it is much better to make a careful selection and use only some of the ideas provided, developing these into a coherent answer.

In Question 1(a), candidates often do not take sufficient time to consider the target audience of their response, according to the form required by the task. Content should always be fully relevant to the audience and purpose described in the wording of the question.

Often, candidates will provide a response to Question 1(a) which is too brief, according to the word limit. Where this occurs, the candidate will generally find that in Question 1(b), there is insufficient response material to provide a developed answer.

It is a common mistake in Question 1(b) to use lengthy quotes from the text as supporting evidence for the analysis. These should be brief, to avoid copying long parts of text and therefore wasting examination time. Quotes should always be entirely relevant to the point that the candidate wishes to support.

In Question 1(b), candidates should observe the number of available marks for their response in relation to the overall examination time. They therefore need to ensure that they write a sustained although not over-lengthy response, given that in Question 2 they will need enough time to write a full response which could attract 25 marks.

It is a common mistake in Question 1(b) not to observe the demands of the question fully. Candidates should bear in mind that they are being asked to provide comparative analysis on form, structure and language. Unless all three elements are considered, it is not possible for marks to be awarded above Level 3 of the mark scheme for AO3.

## Question 2

### Question 2

Read the following text, which is an article from an Australian food website about a successful pastry chef called Helen Goh.

Analyse the text, focusing on form, structure and language.

[25]

#### Meet Helen Goh, the Melbourne woman Ottolenghi is sweet on

For Helen Goh, baker and psychologist, creating cakes and easing troubled minds have much in common. It was Ottolenghi's first yo-yo biscuit that did it. London-based chef Yotam Ottolenghi had never encountered the classic Australian biscuit, a double-layered melting moment with butter-cream filling. One fateful day in 2006, recently arrived Melbourne recruit Helen Goh gently lamented that there were no biscuits among the patisserie cakes at Ottolenghi's café. A yo-yo or an Anzac and a cup of tea was exactly what she hankered for after a hard, hand-blistering shift chopping butternut pumpkins. 5

'He asked me to make him some yo-yo biscuits,' says Goh. 'I was a bit sheepish because they are so normal in Australia, but he absolutely loved them. We started making them for the café and they sold really well.' Anzac biscuits followed soon after. 10

Goh characterises herself as a traditionalist, whereas she says Ottolenghi can't resist changing things. 'I like to perfect classic simple things,' she says. 'I don't like invention for its own sake. He is less bound by the traditional. He's always saying, "What can we add?" We call it Ottolenghifying something.' When he Ottolenghified Anzacs, adding sultanas and lemon zest, the response from Australia was swift and outraged. 'He cares less about making an Anzac than making a biscuit that tastes really, really good,' says Goh. 15

Goh started cooking almost by accident when, in the early 1990s, her boyfriend received a small redundancy payment and they spontaneously decided to open a café. At the time, she was a psychology graduate working as a rep for a pharmaceutical company, unenthusiastically selling pills to doctors. 20

The tiny café, Mortar & Pestle, was in Melbourne's eastern suburbs. 'It was sheer stupidity,' she says. 'Neither of us had experience. We'd run out of money by the time we opened and I remember standing in the kitchen and thinking, "OK, so now I've got to cook." I bought books, I followed recipes, we worked 20-hour days, living above the store.' Business was OK but one Sunday she sat on a bench opposite her closed café, on the verge of tears. 'I was so tired and drained, I didn't know how I was going to cook the next day,' she says. 25

Then a local shopkeeper ran up to her brandishing the Sunday morning newspaper. 'My face was on the front of it and the title was "World's Best Chocolate Cake".' The article was a turning point – though not in terms of getting more sleep. 'I would bake all night,' she says. 'That cake takes quite a long time to cook. I would put it in the oven, set the alarm for 1½ hours, have a nap, make another batch and put them in the oven and have another nap.' 30

She began an apprenticeship at a local restaurant in 1996. On her second day, the pastry chef did a runner. 'They shoved me in there, to keep me out of the way, I think. It was ghastly. But I thought: there are recipes in pastry. I can read. I can follow instructions. It was hugely busy, awful, and I remember in my second week wondering how I could break an arm or a leg so I didn't have to come back the next day.' She survived and, in the end, thrived. 'My prime attribute was that I was prepared to work,' she says. 'It was the best training ground.' 35

During seven years at the restaurant, it became clear to Goh that she didn't want to slog long hours in a kitchen forever so she began post-graduate psychology training. When she moved to London to be with her now husband, she paired her role at Ottolenghi's café with studying for a doctorate. In both cases, her employers were encouraging. 40

She doesn't find it hard to connect psychology and baking. 'I'm not necessarily a patient person but I like the idea of nailing something, of hitting the spot, resolving things. In psychology, I might help someone come to a place where something just makes sense. It's the same with pastry. When the components come together and it feels right, it's deeply satisfying.' 45

## Specimen answer 2

The genre of the text is a non-fiction journalistic account whose target audience is likely to be those who are interested in cooking, searching online for magazine-style articles on the subject.

One purpose of the text is to inform, and the way in which the writer achieves this is to include facts about Helen Goh, 'baker and psychologist' and Yotam Ottolenghi, 'London-based chef', beginning in the first paragraph and continuing through the article, giving a biographical aspect to the writing. Furthermore, the text informs the audience about the difference in personalities between Goh, 'a traditionalist' and Ottolenghi, who 'can't resist changing things'. These details provide an extra level of audience interest, adding depth and colour to the portrayal of the two chefs being described.

However, a further purpose of the text is to entertain. The writer uses a relaxed register and some colloquial humour such as 'did a runner'. These stylistic features not only suit the writer's purpose, but would be meaningful to the target audience who would expect a lower level of formality from this particular form. Although the lexical field of baking or cookery is present throughout, only subject-specific lexis is used and the field does not become jargonistic. In this way, a wider target audience is reached and the article remains more inclusive than exclusive.

One of the conventions of online journalism is to include interview quotes. The writer has incorporated many examples of Goh's own words, giving the impression that Goh is actually speaking and that the interview is 'live'. In this way, the tenor between audience and text is enhanced, consolidating the overall meaning of the writing. The writer presents the biographical and anecdotal content of the article in the past tense, which is appropriate to the backstory provided. However, in order to imply that the interview is taking place in real time, reported speech is presented using the present tense ('... says Goh'), so that the audience can perceive their own direct involvement.

The short paragraphs of the overall text allow the audience to absorb the information gradually. This structure is helpful as the article does not flow chronologically. For example, the opening of the text positions the audience in 2006, whereas it is not until paragraph four that the writer begins to explain Goh's backstory from 'the early 1990s'. Then, by line 32, there is description of Goh's career to 1996, with the remainder of the article explaining how, during the next 'seven years', Goh decided to alter her life choices and relocate to London, where she met Ottolenghi. So, there is a circular structure to the text as it begins and ends in 2006.

There are various points during the timeline which detail important highlights of Goh's career, for example the creation of the 'World's Best Chocolate Cake', which is described as a 'turning point'. Overall, the interruptions to the chronology in the structure give a sense of Goh's change from one career to another and could also mirror the way in which Goh relocated from Australia to the UK to further her ambitions.



## Specimen answer 2, continued

On first reading, the audience for the text may find it difficult to believe that a career in baking and psychology can be combined. To ensure credibility, the writer has used juxtaposition as a language device to create meaning by providing contrast. Examples of this are 'no biscuits among the patisserie', and 'classic simple things ... invention for its own sake'. This juxtaposition also serves to enhance the idea of opposites attracting, as in the relationship between Goh and Ottolenghi who work at different ends of the culinary spectrum.

Another way in which the writer uses language to portray the sense of the fusion of alternate aspects is by using compound adjectives, for example 'butter-cream'. Of these, perhaps the most meaningful is 'double-layered', or 'yo-yo', where these lexical items epitomise Goh's dual career and her movement between Melbourne and London.

Humorous aspects of the text are brought about by the writer's use of a variety of language devices. One of these is the neologism, 'Ottolenghifying', which is then forced into the past tense, 'Ottolenghified' for further metalinguistic play to amuse the audience. Furthermore, the writer uses Goh's comment 'wondering how I could break an arm or a leg' to demonstrate the humour Goh felt even though at the time she was working in a 'hugely busy, awful' situation.

Goh's sense of humour and relaxed personality is shown by the inclusion of much colloquial language, which intensifies a perceived relationship between herself, the writer and the audience. Examples of colloquialism include, 'slog long hours' and 'nailing something'. The writer has also included quotes of Goh's idiomatic language as a demonstration of her friendly personality for further audience engagement. Examples include, 'I was a bit sheepish' and 'hitting the spot'. Although figurative, both these phrases are commonly used in the everyday, simple language of English speakers.

The writer has used a variety of sentence structures throughout the text. The title begins with an imperative: 'Meet Helen Goh ...' to instruct the target audience, with the active verb 'Meet' implying that there will be a face-to-face opportunity to get to know this person. Throughout the article, long, complex sentences comprising multiple clauses are set against short, percussive declaratives such as, 'It was Ottolenghi's first ...'. The lengthier constructions can convey a sense of a frenzied, varied activity taking place over time, with the shorter declaratives providing welcome interruption and pause for thought during Goh's career.

### Examiner comment

The response is sustained and maintains a sophisticated level of detail throughout. There is insightful reference to a selection of characteristic features from the stimulus material, with quotes from the text being used appropriately and succinctly.

The candidate has demonstrated a sophisticated understanding of the meaning of the text and how and why the context achieves its purpose. The response details ways in which the conventions of the given form are observed by the writer and provides detailed examples.

The candidate has structured the response in terms of form, structure and language, which is coherent and logical. However, the sophistication that the candidate has demonstrated lies partly in the way that comments from a variety of language frameworks are cohesively woven through the answer. Thus, the response appears tightly controlled yet allows fluidity of ideas, which is a sign of confident writing.

The analysis includes an insightful selection of ideas from the text. There is in-depth exploration of how and why stylistic features – including lexical field, neologism, colloquialism and tense choices – relate to the intended audience and how and why these shape and enhance meaning.

There is an in-depth structural analysis of the chronology of the stimulus material which is insightful in its interpretation. This section of the response is written succinctly and coherently, demonstrating a highly sophisticated level of understanding.

Throughout the response, the candidate uses precise terminology to link evidence with explanatory comments and maintains a register appropriate to an analytical response.

**Marks awarded = 5 out of 5 (AO1) and 19 out of 20 (AO3)**

### How the candidate could have improved the answer

Although the candidate has been awarded full marks for AO1, and 19 marks out of 20 for AO3, there are ways in which the response might have been improved in order to achieve full marks for both assessment objectives:

- Brief discussion on the writer's attitude towards Goh could have developed the analysis of purpose
- The candidate could have developed discussion on humour further by commenting more on the title of the text
- Further, brief comments on the use of first- and third-person narrative points of view could have deepened the analysis of language features
- Analysis of the use of contractions may have been included in the discussion on register.



## Common mistakes

Candidates often make the mistake of describing any analytical features they may have identified by using general terms. In an analytical response it is important to remember to use technical terminology as fully and accurately as possible.

It is a common mistake in Question 2 of Paper 1 not to leave sufficient examination time to complete the response. Candidates should be aware that 25 marks are available here – that is half of the total marks available in the whole examination – therefore they should allow themselves enough time to demonstrate their knowledge, understanding and analytical skills appropriately.

Candidates often make the mistake of using an informal tone in their Question 2 response. They should be careful to use a register which is appropriate to analytical writing and maintain this throughout the development of their response.

It is a common mistake to ignore one of the three aspects of the text which are required by the question. Candidates should be careful to note that form, structure and language should all be analysed to ensure that a fully developed and sustained response is supplied.

Similarly, candidates can often omit detailing when they analyse the writer's stylistic choices. It is a common mistake not to include how these choices relate to and shape meaning for the audience. Merely providing a list of features does not constitute analysis.

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