



GCE AS MARKING SCHEME

SUMMER 2023

**AS
ENGLISH LANGUAGE – COMPONENT 2
B700U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE AS ENGLISH LANGUAGE

COMPONENT 2: USING LANGUAGE

SUMMER 2023 MARK SCHEME

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss features of the texts other than those mentioned in the mark scheme.

Section A: Investigating data

	AO1
Section A (a)-(c)	20 marks

Tasks (a) to (c) require short responses and test the ability to apply appropriate methods of language analysis and to use associated terminology (AO1).

- 0 1** (a) Identify and write down **two** different phonological techniques used in the listings. Describe each one using accurate terminology and briefly explain the effects created in each case. **[4]**

Points must be linked to the sound of words or phrases, and examples should be cited from examples in the corpus of data.

No more than **two** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of **two** marks), and **one** mark for a relevant brief explanation of the effect (up to a maximum of **two** marks).

References to syntax and word class cannot be credited.

Acceptable answers: terminology	Acceptable answers: brief comment
Alliteration (frequent)	Used as a persuasive strategy throughout
Listing 1: <i>superhero sidekick... hard to do homework</i>	Sibilants are catchy and memorable, aspirants suggest difficulty
Listing 2: <i>Presents. Parties. Pizza... beaming bunnies</i>	Plosives create enthusiastic tone
Listing 3: <i>take on teen peer pressure. Popularity is no match for girl power</i>	Plosives suggest strength
Listing 4: <i>most magical</i>	Emphasises superlative
Listing 6: <i>fear can be fatal</i>	Fricatives create dramatic tone
Listing 10: <i>Hilarious hosts... takes to transform... future of fashion... industry icons</i>	A range of different patterns ensure listing is resonant and memorable
Listing 12: <i>Seventeen-year-old Syd's got secrets, simmering rage and seriously inconvenient superpowers... harder to hide</i>	Sibilants and aspirants echo character's fury and struggle

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Rhyme</p> <p>Listing 4: <i>When the owners are away, the pups will play</i></p> <p>Listing 6: <i>DRIVE TO SURVIVE</i></p>	<p>Engaging sing-song quality</p> <p>Dramatic and memorable</p>
<p>Onomatopoeia</p> <p>Listing 5: <i>swish... tap</i></p>	<p>Creates drama and entertainment</p>

The list above is not exhaustive. Other valid responses should be awarded.

- (b) Identify and write down **four** lexical or semantic effects used in the listings. Describe each one using accurate terminology and briefly explain the effects created in each case. [8]

Points must be linked to word choice and meaning, and examples should be cited from the corpus of data.

No more than **four** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of **four** marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Phonological and grammatical points will not be accepted without reference to lexical and/or semantic effect.

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Semantic fields/lexical sets:</p> <p>Throughout: <i>season, movie, series, comedy, hosts, (guest) stars, HD, U, PG</i> (also initialism), <i>cast, animated, executive produces, sci-fi</i> (also clipping/compound)</p> <p>More specifically in each text relating to subject matter of programme e.g.</p> <p>Listing 2: <i>joys, life</i></p> <p>Listing 3: <i>(peer) pressure, popularity, (girl) power</i></p> <p>Listing 5: <i>challenges, fashion, shade</i></p> <p>Listing 6: <i>competition, confidence, fear</i></p> <p>Listing 8: <i>serial killer, true-crime story, detectives</i></p>	<p>Presenting the language of visual media</p> <p>Nouns and noun phrases used compactedly in order to efficiently summarise programme content and to dramatise as a persuasive device</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Figurative language</p> <p>Metaphor Listing 5: <i>for the gods, shade, slay</i></p> <p>Listing 10: <i>serve up</i></p> <p>Listing 11: <i>urban jungle</i></p> <p>Personification Listing 2: <i>beaming bunnies</i></p> <p>Listing 6: <i>elite teams eager to dominate... confidence... fear</i></p>	<p>Hyperbole emulates language of presenters</p> <p>Uses sociolect of hosts</p> <p>Suggests level of threat in programme</p> <p>Anthropomorphised animals for children</p> <p>Motor racing teams collectively given human characteristics in order to increase sense of drama</p>
<p>Abbreviation:</p> <p>Initialism Listing 3: <i>BFFs</i></p> <p>clipping Listing 3: <i>teen</i></p> <p>Listing 4: <i>pup</i></p>	<p>Indicates sociolect of intended audience</p>
<p>Non-standard capitalisation (typography) Some titles of programmes/films e.g. Listing 4: <i>PUP ACADEMY</i></p>	<p>Emphasis – draws attention to titles</p>
<p>Americanisms</p> <p>Throughout: <i>season/s</i></p> <p>Listing 1: <i>guys, sidekick</i></p> <p>Listing 5: <i>shade</i></p> <p>Listing 9: <i>mom</i></p>	<p>Acknowledges U.S. base of Netflix and source of several of its programmes</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Enumeration/Cardinals</p> <p>Throughout: <i>2014, 2020, 2007</i> etc.</p> <p><i>12, 15, 18</i> etc.</p> <p><i>1, 2 (seasons)</i></p>	<p>Dates of original release for information</p> <p>Certificates to identify suitability for audience</p> <p>Further information as to availability of further series of programmes</p>
<p>Proper noun assumed knowledge references</p> <p>Listing 7: <i>David Tennant, Fred Armisen and Ron Perlman</i></p> <p>Listing 9: <i>Tina Fey, 30 Rock, Tracey Wigfield</i></p> <p>Listing 10: <i>Tan France, Queer Eye, Alexa Chung, It</i></p>	<p>Promotes watching through audience knowledge of those involved/other projects they have been involved with (note other programmes presented in italics)</p>

The list above is not exhaustive. Other valid responses should be awarded.

- (c) Identify and write down **four** different grammatical structures used in the listings. Describe each one using accurate terminology and briefly explain the effects created in each case. [8]

Points must be linked to grammatical structure, and examples must be cited from the corpus of data provided.

No more than **four** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of **four** marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Only references to the effects of grammatical structures can be credited.

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Grammatical Patterning</p> <p>Listing of triadic structures (frequent)</p> <p>Listing 1: <i>School. Chores. Bad guys.</i></p> <p>Listing 2: <i>Presents. Parties. Pizza.</i></p> <p>Listing 5: <i>Fierce challenges, fashion for the gods and so much shade.</i></p> <p>Listing 7: <i>David Tennant, Fred Armisen and Ron Perlman.</i></p> <p>Listing 10: <i>Hilarious hosts. Seasoned designers. Serious stakes</i></p> <p>Listing 12: <i>secrets, simmering rage and seriously inconvenient superpowers.</i></p>	<p>Used both as a persuasive device and to present significant details about programmes in a compact fashion</p>
<p>Listing of quadratic structures</p> <p>Listing 11: <i>Drugs. Violence. Alliances. Revenge.</i></p>	<p>As above (comment credited only once)</p>
<p>Antithetical patterning</p> <p>Listing 1: <i>hard to do homework, but easy to save your city</i></p> <p>Listing 9: <i>good news...bad news</i></p>	<p>Suggests drama and, possibly, confrontation in programmes but also operates as a persuasive device</p>
<p>Hypophora</p> <p>Listing 9: <i>The good news? Her mom got a job. The bad news? That means they'll be co-workers.</i></p>	<p>Works with feature above to reinforce antithesis and to persuade</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Grammatical mood</p> <p>Imperative:</p> <p>Listings 2, 4: <i>Watch Season 1 now</i></p> <p>Listing 9: <i>Cue the hilarity</i> ('cue the...' structure also idiomatic)</p> <p>Exclamatory:</p> <p>Listing 2: <i>For those...a jump away!</i></p> <p>Listing 4: <i>When the owners...most magical lessons!</i></p> <p>Interrogative</p> <p>Listing 10: <i>Who has what it takes to transform the future of fashion?</i></p>	<p>Used to influence potential viewers</p> <p>Suggests enthusiasm and clearly linked to register of programmes aimed at a younger audience</p> <p>Rhetorical – implies answers will be found through watching programme, therefore operating as persuasive device</p>
<p>Contraction:</p> <p>Listing 11: <i>you're</i> (also second person generic pronoun)</p>	<p>Indicative of informal, spoken voice</p>
<p>Minor sentences (frequent):</p> <p>All programme titles (except Listing 12)</p> <p>Listing 1: <i>School. Chores. Bad guys.</i></p> <p>Listing 2: <i>Presents. Parties. Pizza.</i></p> <p>Listing 5: <i>Fierce challenges, fashion for the gods and so much shade.</i></p> <p>Listing 8: <i>XXX</i></p> <p>Listing 9: <i>The good news?...The bad news?</i></p> <p>Listing 10: <i>Hilarious hosts. Seasoned designers. Serious stakes.</i></p> <p>Non-standard grammar- ellipsis:</p> <p>Listing 6: <i>elite teams eager to dominate...</i></p>	<p>Often dramatic sounding but also an effective way to provide a large quantity of information about the programmes in a compact manner required by limited space available</p> <p>Removal of relative pronoun and verb compacts information</p>

The list above is not exhaustive. Other valid responses should be awarded.

	AO2	AO3	AO4
Question 1 (d)	10 marks	10 marks	10 marks

- (d) Using examples from the corpus of data, analyse and evaluate the ways in which language in Netflix listings is used to inform and persuade viewers. **[30]**

In your response you should consider:

- the context
- the tenor and the effect of the lexical choices
- how form and structure are used to create impact
- the similarities and/or differences.

You may use your answers to (a)-(c) and your own knowledge to inform your response.

This question tests the candidate's ability to analyse and evaluate the content and meaning of the texts in context, to make meaningful links between the texts informed by language study, and to apply knowledge of relevant concepts and issues in a critical discussion of the writers' language choices and of the effects created.

Task (d) requires an extended response. There should be some evidence of wider knowledge.

Overview

Netflix listings are themselves limited to that particular platform provider but are stylistically similar to any digital television listing service. Their aim is to provide a brief informative outline of some of the details of the programme they promote and, indeed, to promote this to the demographic for whom the programme is appropriate, using universally-known ratings systems (U, PG, 18 etc). Due to the wide range of potential audiences, listings will vary somewhat in tone and tenor, largely according to the intended demographic of the programme that they promote: from the lively exclamatories of 'Sylvanian Families' and 'Pup Academy' clearly aimed at a pre- and junior school audience to the more obviously mature – and indeed rather lurid – sensationalism of 'Top Boy: Summerhouse' and 'Night Stalker'. The compacted provision of information about each programme/series is supplied through lexical sets and frequent noun phrase minor sentences, while persuasive features, such as triadic structures, alliteration, imperatives and hypophora abound, along with assumed knowledge proper noun references to actors, presenters and other shows are common. It is also important to note that, as a payment subscription platform, Netflix needs to ensure that it retains its customers in order to be economically viable: by making its listings as engaging as possible they maintain a sense of providing an exclusive service.

Characteristics of a successful response may include:

- clear understanding of the contextual factors e.g. intended audience on language choices
- perceptive recognition of a range of common generic features e.g. minor sentences, imperative mood, proper noun assumed knowledge references, alliteration, tripling
- insightful discussion of points of similarity and/or contrast e.g. programme genres, audiences
- well-chosen textual references that support the points made concisely and precisely
- clear appreciation that contextual factors shape the content, language, grammatical structures, and style of each text
- intelligent conclusions drawn e.g. tone linked to programme genre/intended audience
- productive explorations of the implications of contextual origins of data e.g. informative/ persuasive language used to retain custom of subscribers
- intelligent interpretation of texts through close reading, engaging with how meaning is constructed to drive on the argument e.g. language shaped by purpose/intended audience
- assured evaluation providing details on findings and implications
- points consistently and purposefully tied to the texts
- secure linguistic knowledge, applying a wide range of terminology from across the language levels
- tightly focused, meaningful analysis of the corpus in light of the question set.

Characteristics of a less successful response may include:

- a focus on irrelevant factors e.g. discussing the programmes themselves, rather than the linguistic features of the listings as texts in context
- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the corpus/wider knowledge
- a description of some relevant linguistic concepts/issues without linking to the question/corpus
- the investigation of concepts which may be implicit and difficult to follow
- only about half of the points appropriately and accurately supported with textual references
- a demonstration of some linguistic knowledge although it may not always be accurate
- some overview of appropriate but general contextual factors such as audience and/or purpose
- a somewhat superficial view of the data
- a limited number of points developed through the response
- reliance largely on describing and/or summarising content
- some points of comparison across the texts, mostly rudimentary but some of which may be sensible.

This is not a checklist. Reward other valid approaches.

Notes

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

Medium

- Use of field-specific language of television and film
- The need for high impact and engagement
- Compacted information
- Frequent assumed knowledge references
- Carefully structured and crafted linguistics with some evidence of influence from the spoken mode.

Register

- Register fluctuates across the corpus, with different levels of formality reflecting the intended audiences of the programme advertised
- Tone varies from dramatic (e.g. Listing 6) to youthful and playful (e.g. Listing 2) according to audience
- Lexical choice is largely high frequency to facilitate a quick and easy read.

Lexis and Semantics

- Lexical sets of proper nouns related to actors, presenters and other programmes e.g. *David Tennant, RuPaul, 30 Rock, Queer Eye*
- nouns in lexical sets linked to television and film e.g. *season, hosts, cast, series, comedy*
- Lexical sets presenting the subject matter of each programme e.g. Listing 7, relating to modelling: *drag, fashion, gowns, heels*
- Evaluative adjectives used to persuade potential viewers e.g. *talented, hilarious*
- Figurative language to add drama: metaphor e.g. *for the gods, urban jungle*; personification e.g. *beaming bunnies*
- Typography and non-standard capitalisation create emphasis and draw attention to titles e.g. *PUP ACADEMY*
- Clipping and abbreviation reflect assumed idiolect of audience e.g. *teen, BFFs*
- Americanisms acknowledge U.S. cultural influence e.g. *season/s, guys, mom time*
- Enumerators/cardinals to provide specific information e.g. *2020* (date of release), *12* (certificate), *2* (number of seasons)
- Proper noun assumed knowledge references (actors and other shows) e.g. *David Tennant, 30 Rock*.

Form and Structure

- Frequent use of minor sentences e.g. *School. Chores. Bad guys*; and ellipsis e.g. *elite teams eager to dominate* as language is very concentrated
- Use of imperative mood to influence e.g. *watch*
- Some exclamatory sentences for shows aimed at younger audience, suggestive of enthusiastic tone e.g. *...a jump away!, ...most magical lessons!*
- Interrogative mood used rhetorically as persuasive device e.g. *so why couldn't anyone save him?* Also hypophora e.g. *The good news? Her mom got a job*
- Contraction to emulate spoken form e.g. *you're*

- Antithetical parallelism suggesting drama and confrontation in shows e.g. *good news...bad news*
- Frequent use of triadic listing for persuasion and compact delivery of information e.g. *Presents. Parties. Pizza* (asyndetic), *David Tennant, Fred Armisen and Ron Perlman* (syndetic).

Pragmatics (contextual aspects of language use)

- Language is carefully compacted to engage, inform and persuade in as few words as possible
- Tone varies across the corpus, reflecting the intended audience and content of each show
- Significant reliance on assumed knowledge
- Some sense of spoken voice and clear genre conventions usually adhered to throughout.

This is not a checklist. Reward other valid interpretations.

Assessment Grid Component 2: Section A part (d)

BAND	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods 10 marks
5	9-10 marks <ul style="list-style-type: none"> Detailed understanding of concepts and issues Relevant and concise textual support 	9-10 marks <ul style="list-style-type: none"> Confident analysis and evaluation of contextual factors Productive discussion of the construction of meaning 	9-10 marks <ul style="list-style-type: none"> Subtle connections established between texts Perceptive overview
4	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts and issues Consistent apt textual support 	7-8 marks <ul style="list-style-type: none"> Secure analysis and evaluation of contextual factors Thorough discussion of the construction of meaning 	7-8 marks <ul style="list-style-type: none"> Purposeful connections between texts Focused overview
3	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts and issues Generally appropriate textual support 	5-6 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning 	5-6 marks <ul style="list-style-type: none"> Sensible connections between texts Competent overview
2	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts and issues Some points supported by textual references 	3-4 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Simple discussion of the construction of meaning 	3-4 marks <ul style="list-style-type: none"> Some basic connections between texts Broad overview
1	1-2 marks <ul style="list-style-type: none"> One or two simple points made about concepts and issues Limited textual support 	1-2 marks <ul style="list-style-type: none"> Some awareness of context Limited sense of how meaning is constructed 	1-2 marks <ul style="list-style-type: none"> Some links made between texts Vague overview
0	0 marks: Response not credit-worthy		

Section B: Creative and Critical Writing

	AO3	AO5
(a) or (b)	-	30 marks
(c)	20 marks	-

Candidates are required to respond to EITHER **0 2** OR **0 3** . **0 4** is compulsory.

EITHER,

0 2 Write a review of a film or television programme for a website. You may use the listings from the corpus of data as a stimulus, but you should introduce ideas of your own. **[30]**

This question tests the candidate's ability to demonstrate expertise in shaping, crafting and developing ideas to engage the reader the reader, and to use a critical selection of language and language features. Responses should show an understanding of contextual factors, concepts and issues related to the task.

Approaches should include:

- some sense of genre e.g. broad synopsis that does not give away ending, evaluative language, expertise
- an awareness of audience and purpose
- effective linguistic knowledge apparent from writing choices and crafting across language levels
- use of a wide range of lexical and semantic techniques
- appropriate and engaging written expression.

Characteristics of a successful response may include:

- clear understanding of the purpose e.g. to inform, persuade, entertain
- insightful awareness of the audience/reader's needs e.g. engagement, information – without spoilers - and expert opinion
- linguistic choices appropriate to genre e.g. assumed knowledge, intertextuality, description and evaluation
- form suitable for medium e.g. layout, structure
- consistent control of viewpoint e.g. expert voice providing evaluation
- appropriate and relevant information e.g. actors, field specific language
- clear, logical and appropriate structure to engage the audience/reader e.g. brief plot synopsis, reference to those involved, evaluation of product and performances, rating
- lexical, semantic, phonological, grammatical techniques to encourage engagement e.g. vivid description, variation of grammatical structures, language use appropriate to audience of film/programme
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content e.g. e.g. well-developed sense of narrative voice of experienced reviewer
- astute contextual awareness of the medium e.g. language appropriate for website
- effective stylistic choices e.g. engaging and varied vocabulary choices
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:

- misunderstanding of the genre e.g. providing just a full synopsis of film/programme that gives away the ending
- limited awareness of the reader's / audience's needs e.g. language not appropriate for audience of film reviewed
- a lack of ability to convincingly meet the requirements of the task e.g. lacks voice of experienced reviewer
- awkward, inappropriate or incoherent written expression
- a struggle to maintain focus on task e.g. provides discussion of other programmes/films rather than just one as instructed
- a lack of tight focus of prescribed viewpoint e.g. slips in narrative voice/tense
- over-reliance on stimulus material e.g. quoting verbatim and at length from corpus.

This is not a checklist. Reward other valid approaches.

OR,

0 3

Write a dramatic monologue – a script for performance in the single voice of the character – in which a super-fan explains their obsession with a film or TV programme. You may use the listings from the corpus of data as a stimulus, but you should introduce ideas of your own. [30]

This question tests the candidate's ability to demonstrate expertise in shaping, crafting and developing ideas to engage the reader, and to use a critical selection of language and language features.

Approaches should include:

- some sense of genre e.g. authentic voice, purposeful stage directions (sparingly used although not essential)
- an awareness of the specific audience (actor/director as well as listening audience)
- effective stylistic choices e.g. colloquialism, idiom to characterise effectively
- appropriate and engaging written expression
- use of a wide range of lexical and semantic techniques
- engagement of audience.

Characteristics of a successful response may include:

- clear understanding of the purpose e.g. to entertain
- insightful awareness on the audience/reader's needs e.g. voice, engagement, stage directions for performer as audience
- linguistic choices appropriate to genre e.g. colloquialism, idiom, non-fluency features, stage directions in third person present tense
- form suitable for monologue
- consistent control of viewpoint e.g. monologue itself in first person
- clear, logical and appropriate structure to engage the audience/reader e.g. opening/closing strategies, twist/reveal
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content e.g. strong sense of spoken voice
- astute contextual awareness of the medium e.g. mixed-mode writing
- effective stylistic choices e.g. repetition, alliteration, verbal tics of character/persona
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:

- misunderstanding of the genre e.g. writing a short story
- limited awareness of the reader's / audience's needs e.g. overly formal language choices
- inability to convincingly meet the requirements of the task e.g. lack of audience engagement
- awkward, inappropriate or incoherent written expression
- a struggle to maintain focus on task e.g. slips in tense, lack of focus
- loss of tight focus of prescribed viewpoint e.g. writing in third person
- over-reliance on stimulus material e.g. over-long quotes from stimulus material.

This is not a checklist. Reward other valid approaches.

Assessment Grid Component 2: Section B Creative Writing

BAND	AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways	Guidance
5 25-30 marks	<ul style="list-style-type: none"> • High level of creativity with some flair • Confident and original expression • Skilful engagement with audience • Form and structure linked intelligently to content 	<p>High (29-30): Demonstrates expertise and self-assurance, flair and originality with language consciously and creatively manipulated for effect. Intelligent and engaging writing. Skilful engagement with audience.</p> <p>Mid (27-28): Accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently.</p> <p>Low (25-26): Very good understanding of task. Genre and style understanding underpins choices made about form/structure. Polished style. Voice confident in places, with some confident engagement with audience</p>
4 19-24 marks	<ul style="list-style-type: none"> • Thoughtful creativity • Well-crafted and controlled expression • Effective engagement with audience • Form and structure purposefully linked to content 	<p>High (23-24): Strong sense of the writer as an individual. Thoughtful creativity. Some assured linguistic choices. Response shaped by target audience. Explicit focus on task genre. Carefully controlled and sustained expression.</p> <p>Mid (21-22): Some assurance in the approach—although not all creative choices will be effective. Engagement with audience well developed. Writing demonstrates some interesting features. Purposeful linking of form and structure to content.</p> <p>Low (19-20): Response consciously crafted for effect in places. Some purposeful language choices. Secure understanding of audience. Good structure.</p>
3 13-18 marks	<ul style="list-style-type: none"> • Reasonable creativity • Sound expression • Clear attempt to engage audience • Form and structure sensibly linked to content 	<p>High (17-18): Clear personal voice. Creative linguistic choices. Clear engagement with target audience. Organises material for effect. Expression generally sound and style controlled.</p> <p>Mid (15-16): Response generally clear and accurate. Some sensible personal, creative language choices. Clear focus on task and audience. Sensible development of content.</p> <p>Low (13-14): Expression mostly sound. Clear organisation. Focuses on demands of task and attempts to engage with audience. Good sense of shaping the writing. Some understanding of link between form, content and structure.</p>
2 7-12 marks	<ul style="list-style-type: none"> • Some creativity • Basic expression with some accuracy • Some awareness of audience • Some attempt to match form / structure to content 	<p>High (11-12): Straightforward expression. Some creative engagement with task. Sense of structure. Clear signs that knowledge of genre underpins some lexical choices. Some awareness of audience.</p> <p>Mid (9-10): Adequate expression. Knowledge of genre and basic awareness of audience underpin some linguistic decisions. Some evidence that link between form/content is understood.</p> <p>Low (7-8): Technical errors but they will not affect understanding. Some basic awareness of genre and audience in places. Some stylistic inconsistency.</p>
1 1-6 marks	<ul style="list-style-type: none"> • Limited creativity • Errors in expression and lapses in clarity • Limited sense of audience • Limited attempt to link form / structure to content 	<p>High (5-6): Technical inaccuracy and lack of fluency in expression. Some limited awareness of audience. Some evidence of occasional attempt to choose words for effect.</p> <p>Mid (3-4): Expression lacks clarity/accuracy. Limited understanding of task. Response may lack development.</p> <p>Low (1-2): Expression often awkward and frequent technical errors. Little explicit evidence of organisation. Cursory awareness of demands of task. Response may be very brief or incomplete.</p>
0	0 marks: Response not credit-worthy.	

AND,

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| 0 | 4 | Write a commentary analysing and evaluating the linguistic and grammatical choices you have made in your writing. Comment particularly on your language features and their effectiveness in relation to the context given in either part (a) or part (b). [20] |
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This question tests the candidate's ability to analyse their own languages choices and their impact, and how meaning is constructed for the context of the task. It also tests the candidate's ability to make judgements based on the effects of selected aspects of the text, using appropriate terminology.

Candidates should demonstrate their ability to analyse and evaluate their own linguistic and structural choices. There should be a clear attempt to explain what they have tried to achieve (e.g. providing opinion and overview in review, creation of authentic character in monologue) to engage audience, clear narrative perspective and tense control) and to assess the effectiveness of their review or monologue. Discussion should explore how the key contextual factors (e.g. audience, purpose and genre) and the distinctive language features (e.g. lexical choices; genre conventions; grammatical mood; sentence structure; subject specific language) have shaped meaning.

Characteristics of a successful response may include:

- clear attempt to explain what they have tried to achieve e.g. purpose, use of stimulus material
- evaluation of the success of the intended effects e.g. selection of successful elements for discussion
- insightful assessment of effectiveness e.g. how audience needs/purpose have been met
- wide-ranging exploration of the distinctive contextual factors e.g. genre, medium
- purposeful analysis of chosen language features e.g. narrative perspective, structure
- meaningful analysis of chosen stylistic features e.g. opinion/information; colloquialism
- thoughtful discussion reflecting on how meaning is shaped e.g. connotations of choices and impact on intended audience
- consistent and accurate reference to the language levels e.g. use of a wide range of linguistic terminology
- use of apt and accurate quotation to support points.

Characteristics of a less successful response may include:

- observational or descriptive overview with little analysis
- general statements regarding context rather than specific to the task/examples provided
- straightforward identification of language features e.g. word classes only.

This is not a checklist. Reward other valid approaches.

Assessment Grid Component 2: Section B Critical Writing

BAND	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.
5	17-20 marks <ul style="list-style-type: none"> • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation
4	13-16 marks <ul style="list-style-type: none"> • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation
3	9-12 marks <ul style="list-style-type: none"> • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	5-8 marks <ul style="list-style-type: none"> • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation
1	1-4 marks <ul style="list-style-type: none"> • Some general awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	0 marks Response not credit-worthy