GCE AS MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE AS ENGLISH LANGUAGE

COMPONENT 2 – USING LANGUAGE

SUMMER 2024 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 (**AO**s) 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.

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, and all responses must be marked according to the banded levels provided for each question.

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, nor is it set out as a 'model answer'**. 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

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

(a) Identify and write down **two** different phonological techniques used in the messages. 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 rewarded. Award **one** mark for each appropriate use of terminology (up to a maximum of **two** marks), and **one** mark for a relevant brief explanation (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)	
Message 2: **S**UPER-COOL **S**PIDEY	Emphatic and lively
Message 3: **b**ig **b**irthday	
Message 6: **F**RIENDS-**F**ILLED	
Message 9: **L**ots of **l**ove	
Message 10: **M**r and **M**r **M**ade	
Message 11: **m**ore **m**agical… **b**est **b**ig	
Message 12: **W**ishes for **W**ELLNESS… **T**AKE **T**IME	
Sibilant consonance	
Message 8: **S**o **s**orry… **s**ad lo**ss**… **s**uch… **s**pecial	Sibilants shape soft, sympathetic tone

Acceptable answers: terminology	Acceptable answers: brief comment
Rhyme: Message 1: *day / way* Message 6: *FRIENDS-FILLED NICELY-CHILLED PLACE-TO-REST COMFY-NEST FUTURE-ROSY WARM & COSY* (also rhythmic sound patterning)	Memorable and emphatic, shaping positive tone
Onomatopoeia: Message 2: *WOOHOOO*	Phonological representation of a celebratory cheer

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 extracts. 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 semantic effects.

Acceptable answers: terminology	Acceptable answers: brief comment
Word play: **Pun** Message 4: *INK-REDIBLE!... WRITE-STUFF*	Humorous – suggests that the job will involve writing in some form
Disrupted collocation Message 10: *Mr & Mr*	Reflects inclusivity of modern society
Sarcastic humour Message 14: *… FROM 6 FEET AWAY.*	Suspension marks/ellipsis followed by prepositional phrase to deliver punchline
Semantic fields/lexical sets: **Throughout – specific days of celebration** *Mother's Day, BIRTHDAY/birthday, 60th, RETIREMENT, Wedding Day*	Provides context for card choice
Abstract nouns (frequent) *Chance, reasons, (GOOD) LUCK, RETIREMENT, life, heart, loss, thoughtfulness, care, Love, happiness, love, laughter, WELLNESS, TIME, Strength*	Indicates general abstract nature of this medium/ expression of feelings
Positively-connoted adjectives (also frequent) *Happy, lovely, special, Great, GOOD, WARM, COSY, SWEET, FANTASTIC, NEW, special, wonderful*	Associated with positive wishes for recipient

Acceptable answers: terminology	Acceptable answers: brief comment
Comparative and superlative adjectives Message 11: *more magical, best*	Add emphasis to positive wishes
Message 13: *BIGGEST… easier, HAPPIER… BETTER* Message 14: *OLDER*	Used humorously – often a feature of greeting between adult friends
(hyphenated) Compound adjectives/pre-modifiers Message 2: *SUPER-COOL… HIGH-FLYING, ACTION-PACKED, MEGA-AWESOME*	Add youthful exuberance appropriate to intended recipient
Message 6: *FRIENDS-FILLED NICELY-CHILLED PLACE-TO-REST COMFY-NEST FUTURE-ROSY*	Compact expression of good wishes (constrained by physical size of card)
Intensifying adverbs (quite frequent) *So* (Messages 1,3, 8, 9,) *Really* (Message 3) *Very* (Message 6)	Further reinforces strength of feelings expressed
Less positive word choices for other occasions: Message 5: *Sorry… missed*	
Message 8: *losing… missing… sorry… sad loss… never… forgotten*	Used for expressions of sympathy or to indicate sorrow of parting
Figurative language **Metaphor** Message 11: *magical… kingdom*	Develops fairytale princess trope
Engaging with audience **second person pronouns, possessive determiners and direct address (throughout)** *you, your, YOURSELF*	Obviously, given the nature of this medium, the second person voice is used to personalise the texts
Use of other European languages: Message 5: *Au Revoir, ADIOS*	Possibly suggesting the card recipient is heading overseas

Acceptable answers: terminology	Acceptable answers: brief comment
Non-standard capitalisation and use of italics (typography) Throughout – e.g. Message 1: THANK YOU… ALWAYS	Clearly used for emphasis, but also quite random in places, just to make message more graphologically engaging

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

c) Identify and write down **four** different grammatical structures used in the extracts. 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
Grammatical Patterning **Listing of triadic structures** Message 2: *HIGH-FLYING, ACTION-PACKED, MEGA-AWESOME* Message 5: *GOODBYE! Au Revoir! ADIOS!* Message 8: *your home, your life…your heart* Message 10: *happiness, love and laughter… now, always, and forever after* Message 12: *relax, TAKE TIME, AND REST EASY*	Used for rhetorical emphasis
Listing/patterning **asyndetic listing of attributive adjectives/pre-modifiers:** Message 6: *FRIENDS-FILLED NICELY-CHILLED PLACE-TO-REST COMFY-NEST FUTURE-ROSY WARM & COSY VERY HAPPY*	Creates a rhythmic quality to the good wishes
Anaphoric patterning Message 1: *to have… to THANK… to remind* Message 4: *YOU'LL… YOU'VE* Message 5: *Sorry You're… Sorry to see* Message 7: *NEW PLACES… NEW SIGHTS*	Makes greetings feel sincere due to rhetorical persuasion

Acceptable answers: terminology	Acceptable answers: brief comment
Grammatical mood	
Imperative (frequent):	
Message 2: *HAVE A HIGH_FLYING…*	
Message 3: *Have a Great 60th*	The 'have a…' construction is generic, while use of imperative mood encourages the recipient to celebrate
Message 4: *GO FOR IT!*	
Message 7: *… ENJOY!*	
Message 12: *relax, TAKE TIME, AND REST EASY… REMEMBER…*	
Exclamatory (also frequent):	
Message 2: *WOOHOOO!!!!... BIRTHDAY!*	
Message 4: *YOU'LL BE INK-REDIBLE! etc.*	
Message 5: *GOODBYE! etc.*	Creates a mood of excited celebration
Message 7: *… ENJOY!*	
Message 9: *… wonderful!*	
Message 10: *… after!*	
Message 11: *… SISTER!*	
Message 14: … OLDER!	
Interrogative:	
Message 2: *6 TODAY?*	
Message 4: *A NEW JOB?*	Redundant questioning to identify card's subject

Acceptable answers: terminology	Acceptable answers: brief comment
Minor sentences **Noun phrases** Message 1: *Happy Mother's Day* Message 2: *A NEW JOB?* Message 5: *GOODBYE etc… GOOD LUCK* Message 11: *NEW BIG SISTER!* Message 12: Wishes for WELLNESS	Largely used to identify the occasion marked by the card
Non-standard grammar – ellipsis Message 2: *SUPER-COOL SPIDEY MISSION INSIDE* Message 5: *Sorry You're Leaving* Message 6, 7, 12: *WISHING YOU…* Message 9: *Lots of Love* Message 10, 11: *With love*	Mimics spoken language – colloquial and conversational Often misses out subject for brevity and impact

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

	AO2	**AO3**	**AO4**
Question 01 d)	10 marks	10 marks	10 marks

d) **Using examples from the corpus of data, analyse and evaluate the ways in which language is used in the printed messages in greetings cards. [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

Greetings card messages tend towards relatively formulaic writing with the use of instantly recognisable collocations (Mother's Day, Happy Birthday etc) that inform the reader of the occasion that they are intended for. In addition to the recipient of the card as its intended audience, the card's sender can also be seen as a secondary audience as the language used in the greeting message is in some ways a representation of their feelings towards the recipient. There is significant tonal variation in terms of the occasion: from the unbridled exuberance of celebrating a six-year-old's birthday to the subdued sympathy of the card selected for the grieving owner of a deceased pet; and for the audience: attempting to manage the mixed emotions of a little girl who may feel slightly marginalised by the attention received by a new sibling in comparison to an adult who can (presumably!) take a joke at their increasing years. The use of stylistic devices such as rhyme can perhaps seem a little mawkish and old-fashioned.

Characteristics of a successful response may include:
- clear understanding of the contextual factors e.g. audience, sender, occasion
- perceptive recognition of a range of common generic features e.g. varying sentence moods, use of positive language
- insightful discussion of points of similarity and/or contrast e.g. register according to occasion
- 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. generic grammatical constructions within this medium
- productive explorations of the implications of contextual origins of data

- intelligent interpretation of texts through close reading, engaging with how meaning is constructed to drive on the argument e.g. presence of second person direct address/notable absence of first person to shape personalisation synthetically
- assured evaluation providing details on findings and implications
- consistently and purposefully tied to the texts
- tightly focused, meaningful analysis of the corpus in light of the question set.

Characteristics of a less successful response may include:
- focusing on irrelevant factors e.g. excessive focus on typography
- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the corpus/wider knowledge
- exclusive focus on the corpus rather than developing arguments with wider examples
- description of some relevant linguistic concepts/issues without linking to the question/corpus
- an investigation of concepts that may be implicit and difficult to follow
- only about half of the points are appropriately and accurately supported with textual references
- 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
- a reliance 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
- positive/celebratory language used throughout all bar Message 8, which has a sympathetic tone
- the need for high impact and engagement
- reliance on formulaic constructions
- carefully structured and crafted linguistics.

Register
- register fluctuates across the corpus, with different levels of formality reflecting the different audiences and occasions marked
- tone varies from serious (Message 8) to humorous and playful (Messages 4, 14) according to event marked and relationship between sender and recipient
- relationship and rapport with audience is created through use of direct address.

Lexis and Semantics

- lexical sets of days of celebration e.g. *Mother's Day, birthday, 60th, RETIREMENT, Wedding Day*
- positive semantic fields e.g. adjectives: *Happy, lovely, special, Great, GOOD, WARM, COSY, SWEET, FANTASTIC, NEW, special, wonderful;* Comparative and superlative adjectives e.g. *more magical, best, BIGGEST, easier, HAPPIER, BETTER;* hyphenated) Compound adjectives e.g. *SUPER-COOL… HIGH-FLYING, ACTION-PACKED, MEGA-AWESOME*
- Less positive word choices for other occasions: e.g. *Sorry, missed, losing, missing, sad loss, never, forgotten*
- Abstract nouns to reflect abstract nature of celebration as a concept e.g. *Chance, reasons, (GOOD) LUCK, RETIREMENT, life, heart, loss, thoughtfulness, care, Love, happiness, love, laughter, WELLNESS, TIME, Strength*
- word play creates humour and playful tone e.g. *INK-REDIBLE!... WRITE-STUFF, Mr & Mr*
- Typography and non-standard capitalisation create emphasis e.g. *THANK YOU, Sorry You're Leaving*
- Figurative language use e.g. *magical, kingdom*
- Frequent use of second person pronouns and possessive determiners to directly address recipient e.g. *you, your, YOURSELF*.

Form and Structure

- frequent use of listing of triadic structures: *HIGH-FLYING, ACTION-PACKED, MEGA-AWESOME; GOODBYE! Au Revoir! ADIOS!, your home, your life…your heart*
- asyndetic listing of attributive adjectives: *FRIENDS-FILLED… WARM & COSY VERY HAPPY*
- anaphoric patterning e.g. *to have… to THANK… to remind, YOU'LL… YOU'VE, Sorry You're… Sorry to see*
- imperative mood used to encourage recipient to celebrate e.g. *GO FOR IT!*
- exclamatory mood to express enthusiasm/excitement e.g. *now, always, and forever after!*
- frequent use of noun phrase collocations e.g. *Happy Mother's Day, NEW JOB, GOOD LUCK, HOME-SWEET-HOME, Wedding Day.*

Pragmatics (contextual aspects of language use)

- event marked influences tone e.g. enthusiastic tone of celebration cards (birthdays, new home, wedding etc) compared to subdued and sympathetic tone of Message 8, aimed at grieving pet owner
- intended audience also shapes content e.g. Message 2 aimed at six-year-old child is significantly less formal than that aimed at older recipients where Standard English is the norm
- heavy use of phonological devices throughout also shape celebratory tone.

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** • Detailed understanding of concepts and issues • Relevant and concise textual support	**9-10 marks** • Confident analysis and evaluation of contextual factors • Productive discussion of the construction of meaning	**9-10 marks** • Subtle connections established between texts • Perceptive overview
4	**7-8 marks** • Secure understanding of concepts and issues • Consistent apt textual support	**7-8 marks** • Secure analysis and evaluation of contextual factors • Thorough discussion of the construction of meaning	**7-8 marks** • Purposeful connections between texts • Focused overview
3	**5-6 marks** • Sound understanding of concepts and issues • Generally appropriate textual support	**5-6 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning	**5-6 marks** • Sensible connections between texts • Competent overview
2	**3-4 marks** • Some understanding of concepts and issues • Some points supported by textual references	**3-4 marks** • Some valid analysis of contextual factors • Simple discussion of the construction of meaning	**3-4 marks** • Some basic connections between texts • Broad overview
1	**1-2 marks** • One or two simple points made about concepts and issues • Limited textual support	**1-2 marks** • Some awareness of context • Limited sense of how meaning is constructed	**1-2 marks** • 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 (a) OR (b). Part (c) is compulsory.

02.   EITHER,

a)   Write an extract from a short story set at a family celebration. You may use the extracts 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.

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. immediate engagement, setting, characterisation
* linguistic choices appropriate to genre e.g. narrative voice, humour
* form suitable for narrative or descriptive writing
* consistent control of viewpoint e.g. consistent use of first or third person throughout
* appropriate and relevant information e.g. appropriate interpretation of task
* clear, logical and appropriate structure to engage the audience/reader e.g. chronological/well-managed flashbacks, tense control
* figurative language techniques to encourage reader engagement e.g. metaphor, simile, personification
* content drawn from the stimulus material but creative development of appropriate details
* well-selected and developed content e.g. authenticity in use of dialogue
* astute contextual awareness of the medium e.g. writing an extract
* effective stylistic choices e.g. range of sentence types and lengths for dramatic effect
* appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:
* misunderstanding of the genre e.g. writing a dramatic monologue
* limited awareness of the reader's / audience's needs e.g. unrealistic plotting
* a lack of ability to convincingly meet the requirements of the task e.g. issues with tense control
* awkward, inappropriate or incoherent written expression
* a struggle to maintain focus on task e.g. writing a full story, rather than an extract
* a lack of tight focus of prescribed viewpoint e.g. moving from first to third person
* over-reliance on stimulus material e.g. trying to incorporate too many of the messages into the writing.

Approaches should include:
- some sense of genre e.g. characterisation, setting, consistent narrative voice
- an appropriate style and register for a short story extract e.g. use of precise description, dialogue
- engagement with the audience e.g. authenticity of character and setting, believable plot
- use of a wide range of lexical and semantic techniques
- appropriate and engaging written expression.

This is not a checklist. Reward other valid approaches.

OR,

b) Write an obituary that summarises and celebrates the life of an imaginary or real person. You may use the extracts 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.

Characteristics of a successful response may include:
- clear understanding of the purpose e.g. to inform, to entertain
- insightful awareness on the audience/reader's needs e.g. information, engagement
- linguistic choices appropriate to genre e.g. respectful tone
- form suitable for genre e.g. past tense, paragraphing
- consistent control of viewpoint e.g. third person
- appropriate and relevant information e.g. life and achievements, reference to family
- clear, logical and appropriate structure to engage the audience/reader e.g. non-linear: engaging opening relating greatest achievements first before going back to start of life, finishing with family left behind
- informative techniques to encourage reader engagement e.g. specific details through proper noun names/places/dates
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content e.g. authoritative but sympathetic tone, using euphemism to gloss over less positive details
- astute contextual awareness of the medium e.g. appropriate structure
- effective stylistic choices e.g. variety of sentence types/lengths in declarative mood
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:
- misunderstanding of the genre e.g. writing biography
- limited awareness of the reader's / audience's needs e.g. insufficient levels of detail
- a lack of ability to convincingly meet the requirements of the task e.g. using excessively critical language to present the subject
- awkward, inappropriate or incoherent written expression
- a struggle to maintain focus on task e.g. going off topic in order to pad piece out
- a loss of tight focus of prescribed viewpoint e.g. use of first/second person

- over-reliance on stimulus material (unlikely here, but the reference to the deceased pet might cause some issues).

Approaches should include:
- some sense of genre e.g. carefully structured, sympathetic tone
- an awareness of the specific audience e.g. those familiar with the life/work of the deceased
- effective stylistic choices e.g. precise details
- appropriate and engaging written expression
- use of a wide range of lexical and semantic techniques
- engagement of audience/reader.

This is not a checklist. Reward other valid approaches.

Assessment Grid Component 2: Section B Creative Writing parts a) and b)

BAND	AO5 Demonstrate expertise and creativity in the use of English in different ways
5	**25-30 marks** • High level of creativity with some flair • Confident and original expression • Skilful engagement with audience • Form and structure linked intelligently to content
4	**19-24 marks** • Thoughtful creativity • Well-crafted and controlled expression • Effective engagement with audience • Form and structure purposefully linked to content
3	**13-18 marks** • Reasonable creativity • Sound expression • Clear attempt to engage audience • Form and structure sensibly linked to content
2	**7-12 marks** • Some creativity • Basic expression with some accuracy • Some awareness of audience • Some attempt to match form and structure to content
1	**1-6 marks** • Limited creativity • Basic expression with some accuracy • Some awareness of audience • Limited attempt to link form and structure to content
0	**0 marks** Response not credit-worthy

AND,

c)   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]**

This question tests the candidate's ability to analyse their own language 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. engagement through believable plot, setting and characterisation/the sympathetic but knowledgeable portrayal of the deceased's life) and to assess the effectiveness of their short story extract or obituary. Discussion should explore how the key contextual factors (e.g. audience, purpose and genre) and the distinctive language features (e.g. figurative language; description and provision of detail; 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. entertainment through engaging storytelling/information through specific detail
- evaluation of the success of the intended effects e.g. selecting highlights from writing for analysis
- insightful assessment of effectiveness e.g. linking text to intended audience/purpose
- wide-ranging exploration of the distinctive contextual factors e.g. linking analysis to specific details of question/apt selections from the corpus
- purposeful analysis of chosen language features e.g. figurative language/specific detail
- meaningful analysis of chosen stylistic features e.g. narrative voice/structure
- thoughtful discussion reflecting on how meaning is shaped e.g. exploring connotations of well-selected language choices and their contribution to tone
- consistent and accurate reference to the language levels e.g. phonology/discourse
- 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. limited to word classes and sentence moods.

This is not a checklist. Reward other valid approaches.

Assessment Grid Component 2: Section B Critical Writing part c)

BAND	AO3 **Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.** **20 marks**
5	**17-20 marks** • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation
4	**13-16 marks** • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation
3	**9-12 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	**5-8 marks** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation
1	**1-4 marks** • Some general awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	**0 marks** Response not credit-worthy