



GCE AS MARKING SCHEME

SUMMER 2025

**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 2025 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.

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

1. 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 extracts. 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 Text 2: <i>dreadful driver</i> Text 3: <i>Please... patient... Petrified Parent</i> Text 9: <i>TEN-TON TRUCKS</i> Text 14: <i>BLACK BOX</i> Text 13: <i>HAPPY...HONK...HORN</i>	Plosives are emphatic and memorable Aspirants add to onomatopoeia of <i>HONK</i>
Onomatopoeia Text 13: <i>Honk</i>	Replicates car horn sound for humour
Letter/number homophones Text 12: <i>4EVA</i>	Continues pattern of abbreviation from preceding initialisms and creates modern tone

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).

Unqualified references to phonology and grammar will not be accepted.

Acceptable answers: terminology	Acceptable answers: brief comment
Word play Pun Text 11: <i>GAY... drive straight</i>	Humorous – exploits the polysemic nature of the adjective
Semantic fields/lexical sets Texts 2, 3: <i>driver</i> Text 6: <i>vehicle</i> Text 9: <i>TRUCKS</i> Text 13: <i>HORN</i> Text 14: <i>BLACK BOX</i> Texts 9, 11: <i>drive</i> Text 3: <i>on Board</i>	Concrete nouns linked to subject of cars and driving Dynamic verb links to subject Prepositional phrase links to subject [also as grammar feature but not to be credited twice across Q2 and Q3]
Hyperbole Text 1: <i>LEGEND</i> Text 2: <i>dreadful</i> Text 3: <i>Petrified</i> Text 12: <i>4EVA</i>	Abstract noun/adjectives: used for humorous self-representation Emphasises strength of feeling
Engaging with audience second person pronouns and direct address (frequent): Texts 1, 2, 5, 7, 10, 13, 14: <i>you</i> Text 7, 13: <i>YOUR</i> frequent use of first person pronouns Text 1, 2, 3, 8, 11, 12, 14: <i>I/ME</i>	Attempt to engage with audience (other road users) to create rapport and to entertain. Sometimes used generically (e.g. Text 1), and often implied through imperative mood. Suggests sticker speaks on behalf of driver

Acceptable answers: terminology	Acceptable answers: brief comment
Self-definition through nouns/noun phrases Text 1: <i>LEGEND</i> Text 2: <i>dreadful driver...cooking</i> Text 3: <i>TEEN DRIVER...Petrified Parent</i> Text 4: <i>BOSS...THE WIFE</i> Text 6: <i>Security by The Norwich Mafia</i> Text 7: <i>Real women...TEN-TONNE TRUCKS</i> Text 8: <i>Jesus</i> Text 12: <i>REMAIN</i>	Humorous self-definition to communicate something about the vehicle user to other road-users Used to express religious/political identity
Abbreviations Initialisms Text 12: <i>UK...EU</i> Hybrid homophones Text 12: <i>4EVA</i> Ampersand Text 3: <i>&</i>	Commonly used for brevity, even to the point of superseding original forms in common parlance Continues pattern established by preceding initialisms and provides modern tone Used for brevity
Typography Non-standard capitalisation (frequent) Text 1: <i>A LEGEND</i> Text 3: <i>TEEN DRIVER</i> Text 4: <i>RETIRED...BOSS...THE WIFE</i> Etc. Use of asterisks Text 14: <i>PI**ED OFF</i>	Emphatic and eye-catching/possibly easier to read from distance Used to humorously censor taboo language
Cliché Text 1: <i>you are what you eat...</i>	Use for humour through self-definition as <i>A LEGEND!</i>

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).

Unqualified references to phonology and word class will not be accepted.

Acceptable answers: terminology	Acceptable answers: brief comment
Conditional clauses Text 2: <i>if you think I'm a dreadful driver...</i> Text 7: <i>If you are reading this...</i> Text 13: <i>If you're HAPPY and you know it</i>	Sets up punchline of joke Prepares audience for key information of admonitory message As part of a well-known song that is then made relevant to the context of driving
Grammatical mood Imperative Text 3: <i>Please be patient</i> Text 5: <i>Never do anything...</i> Text 7: <i>KEEP YOUR DISTANCE</i> Text 8: <i>Don't Follow Me</i> Text 12: <i>DON'T BLAME ME</i> Text 13: <i>HONK YOUR HORN</i> Text 14: <i>TRUST ME</i> Exclamatory Text 1: <i>...A LEGEND!</i> Text 2: <i>...try my cooking!</i> Text 3: <i>...on Board!</i> Text 4: <i>...TOO CLOSE!</i> Text 12: <i>...for REMAIN!</i>	Frequently used for humorous effect but occasionally (e.g. Text 7) in a genuinely admonitory manner Used for emphasis

Acceptable answers: terminology	Acceptable answers: brief comment
Text 14: ...<i>than you are!!</i> Interrogative Text 10: <i>ARE YOU READY?</i> Declarative Text 4, 5, 6, 8, 9, 11	Non-standard use of double exclamation mark Promotes religious ideology of self-examination Used for self-definition or to deliver humour
Various punctuation uses Elliptical suspension marks Texts 1, 4, 8: ... 'Em' dashes Texts 2, 14: - Lack of final punctuation Texts 4, 5, 6, 9, 11, 12, 13	Used for humorous effect to delay the delivery of a punchline or as aposiopesis Used in place of standard punctuation to reduce formality Demonstrate informality of this genre
Contraction (frequent) Text 1: <i>don't</i>; Text 2: <i>I'm</i> Etc. BUT lack of contraction Text 7: <i>you are...YOU ARE</i> (also patterning)	Conveys speech-like tenor Provides emphasis in order to reinforce serious message

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 extracts, analyse and evaluate the ways in which language is used in the messages of vehicle bumper stickers. [30]

In your response you should consider:

- the context/purpose of the sticker and who has chosen it
- 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

Vehicle bumper stickers are a rather peculiar thing: intended to amuse, inform or perhaps even persuade their intended audience of other road users; their very presence frequently has the opposite effect by being really rather irritating. But perhaps this is actually the point. They often convey – or at least attempt to convey – some idea of the identity of the vehicle owner (e.g. parent, tradesperson, religious/political affiliation, sexuality) as a means, presumably, to create connections with the like-minded and division from those who see or experience the world differently.

They can be divided into those which are purely intended for the purpose of 'entertainment', and those that do attempt to convey a genuine message, either in terms of information regarding road safety or vehicle security, or the religious or political beliefs of the vehicle owner.

In linguistic terms, they tend towards short, pithy texts, presumably to ensure they can be read quickly by other road users who have only a limited time in which to read them, with a fairly informal tenor and a relatively loose relationship with Standard English punctuation, in particular. There is frequent direct address, use of a variety of sentence moods and fields of language linked to road use, and personal identification through the shaping of persona.

Characteristics of a successful response may include:

- clear understanding of the contextual factors e.g. identity of vehicle user conveyed by choice of text
- perceptive recognition of a range of common generic features e.g. direct address, exclamatory/imperative moods, brevity, graphological manipulation
- insightful discussion of points of similarity and/or contrast e.g. serious messages/entertainment
- 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. identity of vehicle user conveyed by choice of text, different purposes
- 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. language shaped by identity/purpose
- assured evaluation providing details on findings and implications
- comments 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:

- focus on irrelevant factors e.g. discussion of other types of signs
- 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
- implicit and difficult to follow investigation of concepts
- only about half of the points 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
- reliance on describing and/or summarising content
- some points of comparison drawn 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

- self-identification through fields of language
- the need for high impact and engagement through brevity and graphological manipulation
- frequent direct address
- carefully structured and crafted linguistics with evidence of influence from the spoken mode.

Register

- largely informal
- tone varies from serious (Texts 7, 10) to humorous and playful (e.g. Text 1 and 2) in line with intended purpose
- relationship and rapport with audience is created through use of direct address (e.g. Texts 2, 5, 7, 10).

Lexis and Semantics

- lexical sets of transport e.g. *driver, vehicle, TRUCKS, drive, HORN, BLACK BOX*
- lexis linked to identity of vehicle user e.g. *LEGEND, dreadful driver, TEEN DRIVER/Petrified Parent, RETIRED, The Norwich Mafia, Lost, Real women, Jesus, GAY, REMAIN*; also frequent use of first person pronoun *I/ME*
- word play creates humour and playful tone e.g. *GAY/straight, BOSS...THE WIFE, The Norwich Mafia*
- Use of clichéd well-known collocation e.g. *If you're HAPPY and you know it*
- Typography and non-standard capitalisation create emphasis and/or readability e.g. *A LEGEND, TEEN DRIVER, RETIRED*
- Abbreviations reflect need for brevity e.g. *UK, EU, 4EVA, &*
- Hyperbole e.g. *A LEGEND, dreadful, Petrified, 4EVA.*

Phonology

- Alliteration for emphasis/entertainment e.g. *dreadful driver, Petrified Parent, TEN-TON TRUCKS, HONK YOUR HORN*
- Onomatopoeia links to driving e.g. *HONK*
- Hybrid homophone for brevity and to continue pattern of abbreviation e.g. *4EVA.*

Form and Structure

- Sentence structure is often complete but lacks SE punctuation e.g. *Real women drive TEN-TON TRUCKS*
- Conditional clauses to set up jokes or messages e.g. *If you think I'm a dreadful driver, If you are reading this*
- Interrogative mood to engage e.g. *ARE YOU READY?*
- Imperative mood used for engagement/to emphasise message e.g. *Please be patient, KEEP YOUR DISTANCE, Don't Follow Me*
- Frequent exclamatory mood to convey humour or emphasis e.g. *you should try my cooking!, I'm more PI**ED OFF THAN YOU ARE!*
- Declarative mood to convey information about vehicle owner e.g. *I'M SO GAY, I'm Lost too, Jesus is Coming Soon*
- Use of punctuation to control meaning e.g. elliptical suspension marks ..., 'em' dash -.

Pragmatics (contextual aspects of language use)

- Focus on humour/entertainment e.g. Texts 1, 2, 4, 5; or serious message e.g. Texts 7, 10; or a mixture of both e.g. Texts 3, 6, 14
- Brevity of expression and use of graphological features to ensure easy, quick reading
- Emphasis on personal identity in order to perhaps seek mutual identification with other road users e.g. *RETIRED, Parent, Real women, Jesus, REMAIN*
- Clear sense of spoken voice throughout, shaped by ellipsis, contraction etc.

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 worthy of credit		

Section B: Creative and Critical Writing

	AO3	AO5
2. or 3.	-	30 marks
4.	20 marks	-

Candidates are required to respond to EITHER (a) OR (b). Part (c) is compulsory.

2. EITHER,

Write an extract from a story in which a character is a passenger in a car. You may use 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. 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. engagement, description, characterisation, plot
- linguistic choices appropriate to genre e.g. imagery, description, dialogue
- form suitable for story e.g. consistent narrative perspective, tense control
- consistent control of viewpoint e.g. choosing and sticking to first/third person
- appropriate and relevant information e.g. setting, characterisation, link to context
- clear, logical and appropriate structure to engage the audience/reader e.g. narrative hook, creation of tension/suspense
- lexical, semantic, phonological, grammatical techniques to encourage engagement e.g. sensory imagery linked to phonological techniques, variation of sentence length/type
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content e.g. authentic-sounding dialogue
- astute contextual awareness of the medium e.g. writing an extract that does not come across as a full and completed narrative
- 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. writing a monologue
- limited awareness of the reader's / audience's needs e.g. pedestrian narrative, too much plot, not enough description, unconvincing/unrealistic storyline
- not convincingly meeting the requirements of the task e.g. writes complete narrative
- awkward, inappropriate or incoherent written expression
- a struggle to maintain focus on task e.g. loses focus on contextual background for narrative
- a loss 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.

Approaches should include:

- clear sense of narrative perspective, imagery, setting, characterisation
- 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.

This is not a checklist. Reward other valid approaches.

OR,

- 3.** Write a speech entitled 'Bumper Stickers: Harmless Fun or Dangerous Irritation?' for a debating competition. You may use 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.

Characteristics of a successful response may include:

- clear understanding of the purpose e.g. persuade, inform, entertain
- insightful awareness on the audience/reader's needs e.g. voice, clarity, structured argument
- linguistic choices appropriate to genre e.g. rhetoric, imagery
- form suitable for speech
- consistent control of viewpoint e.g. some second person direct address reference
- appropriate and relevant information e.g. clarity of position on subject
- clear, logical and appropriate structure to engage the audience/reader e.g. opening/closing strategies, developing argument
- rhetorical techniques to encourage persuasion e.g. redundant questions, anaphora, hypophora, triadic structures
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content e.g. facts, opinion, examples, anecdotes
- astute contextual awareness of the medium e.g. mixed-mode writing
- effective stylistic choices e.g. repetition, alliteration
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:

- misunderstanding of the genre e.g. writing a monologue/report
- limited awareness of the reader's / audience's needs e.g. lack of clarity, lack of persuasive devices
- not convincingly meeting 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
- a loss of tight focus of prescribed viewpoint e.g. no second person direct address
- over-reliance on stimulus material e.g. over-long quotes from stimulus material.

Approaches should include:

- some sense of genre e.g. direct address and use of persuasive language
- an awareness of the specific audience (general public/competition judges)
- effective stylistic choices e.g. alliteration, rhetorical devices, range of sentence moods
- appropriate and engaging written expression
- use of a wide range of lexical and semantic techniques
- engagement of audience.

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 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 worthy of credit

AND,

- 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]**

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. lexical sets and semantic fields related to bumper stickers, direct address and synthetic personalisation to engage audience, clear narrative perspective and tense control) and to assess the effectiveness of their story extract or speech. Discussion should explore how the key contextual factors (e.g. audience, purpose and genre) and the distinctive language features (e.g. figurative language; attributive/predicative adjectives; 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. imagery, rhetoric
- 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. 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 worthy of credit