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# **GCE AS MARKING SCHEME**

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**SUMMER 2017**

**AS (NEW)  
ENGLISH LANGUAGE - COMPONENT 2  
B700U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2017 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

### SUMMER 2017 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**.

- 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.
- The mark scheme offers two sources of marking guidance and support for each Section:
  - **'Overview' and 'Notes' on the material which may be offered in candidate responses.**
  - **Assessment grid, offering band descriptors, and weightings for each assessment objective.**
- Be positive in your approach; look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant AO and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response 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 decisions made 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, 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

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme should not be regarded as a checklist.

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 parts of the texts other than those mentioned in the mark scheme.

**EDUQAS GCE AS ENGLISH LANGUAGE - COMPONENT 2**

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**Section A: Investigating Data**

	<b>AO1</b>
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 use associated terminology (AO1).**

**Assessment will take into account the quality of written expression, but accept minor inaccuracy in spelling of key terms.**

- (a) Identify **two** different phonological techniques used in the extracts. Write down the examples you have selected. 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.

Award **one mark** for each appropriate use of terminology (up to a maximum of 2 marks) and **one mark** for a relevant brief explanation of the phonological effect (up to a maximum of 2 marks).

<b>Acceptable answers: Terminology</b>	<b>Acceptable answers: Brief comment</b>	<b>Unacceptable answers</b>
<p><b>Alliteration</b></p> <p>Extract 5: <i>bite back</i></p> <p>Extract 3: <i>bated breath</i></p>	<p>(Plosive) Emphasises force / aggression</p> <p>Slows down utterance highlighting the wait</p>	<p>References to:</p> <ul style="list-style-type: none"> <li>- Syntax</li> <li>- Word classes (unqualified – not linked to effect)</li> <li>- Lexis / Semantics</li> </ul>
<p><b>Sibilance</b></p> <p>Extract 7: <i>respond / timeless / sums / spirit / Yes</i></p>	<p>Emphatic and powerful</p>	
<p><b>Homophone</b></p> <p>Extract 3: <i>"U" turn/you turn</i></p>	<p>Emphasises the word play</p>	

Acceptable answers: Terminology	Acceptable answers: Brief comment	Unacceptable answers
<p><b>Sound Patterning</b></p> <p><b>Assonance</b></p> <p>Extract 4: <i>you/do</i></p> <p>Extract 6: <i>low growth</i></p> <p><b>Repetition of polysyllabic words</b></p> <p>Extract 1: <i>Education education, education</i></p> <p><b>Sequences of monosyllabic words</b></p> <p>Extract 2: <i>we shall fight in the fields and in the streets</i></p>	<p>Resonant and memorable</p> <p>Memorable due to its lyrical quality</p> <p>Memorable – highlights key message</p> <p>Memorable due to the simplicity</p>	
<p><b>Elision</b></p> <p>Extract 3: <i>Lady's</i></p> <p>Extract 6: <i>It's</i></p> <p>Extract 7: <i>can't</i></p>	<p>Typical of spoken languages</p>	

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

Candidates can only be **rewarded once** for explanations that cite the memorable / emphatic / resonant quality of the example of phonology selected without wider explanation.

Candidates should not be awarded marks for this question that could be similarly credited in questions b) or c).

- (b) Identify **three** lexical or semantic effects used in the extracts. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. [6]

Points must be linked to **word choice** and **meaning** and examples should be cited from the political speeches in the corpus of date.

Award **one mark** for each appropriate use of terminology (up to a maximum of six marks) and **one mark** for a relevant brief explanation (up to a maximum of six marks). This list is not exhaustive. Reward other valid responses.

Acceptable answers: Terminology	Acceptable answers: Brief comment	Unacceptable answers
<b>Word play:</b> <b>Pun</b> Extract 5: <i>in spirit and incisors</i>  Extract 3: <i>"U" turn/you turn</i>	Humorous - parodies the linguistic techniques often adopted by politicians, e.g. repetition of sounds for emphasis  Emphatic and shrewd – highlights rhetorical skill and ability to prove doubters wrong.	References to: – Phonology – Grammar – Word classes (unqualified - not linked to effect)
<b>Lexical sets:</b> Extract 6: <i>failure, unemployment, low growth, prison</i> (nouns)  Extract 8: <i>independent, forthright, passionate</i> (adjectives)  Extract 2: <i>defend, fight</i> (x3) Extract 9: <i>cut, turn</i>  <b>Semantic fields:</b> Extract 5: <i>gingivitis, gum line, eroding, oral, incisors, bits</i>  Extract 8: <i>independent, forthright, passionate</i>	Negative connotations Biased presentation of European Union  Positive connotations link to positive British values, sense of patriotism  Use of powerful dynamic verbs  Emphasises humorous tone by parodying rhetorical techniques usually used for serious topics  Positive presentation of British sensibilities	
<b>Figurative language:</b> <b>Metaphor</b> Extract 6: <i>economic prison of the Euro</i>	Biased presentation of topic, connotations of incarceration and negativity	
<b>Engaging with audience:</b> <b>Terms of address</b> Extract 4: <i>ask what <b>you</b> can do for your country</i>  Extract 7: <i><b>we</b> are one ... <b>we</b> will ... <b>we</b> can</i>  Extract 11: <i>our country ... <b>we</b> are the party of the future</i>  Extract 4: <i>My fellow Americans</i>	Direct address: creates rapport with the audience (second person pronouns)  Inclusive: encourages sense of unity and community (first person plural pronouns)  Vocative: sense of community and togetherness (noun phrase)	
<b>Concepts and ideas</b> Extract 7: <i>hope/cynicism/doubts/creed/spirit</i>  Extract 8: <i>sovereignty/sensibility</i>	Reflecting on issues/attitudes/states of mind, etc. (abstract nouns)	

- (c) Identify **five** different grammatical structures used in the extracts. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. **[10]**

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

Award **one mark** for each appropriate use of terminology (up to a maximum of five marks) and **one mark** for a relevant brief explanation (up to a maximum of five marks).

Acceptable answers: Terminology	Acceptable answers: Brief comment	Unacceptable answers
<p><b>Grammatical Patterning</b></p> <p><b>Listing</b> Extract 1: <i>Our top priority was, is and always will be, education, education, education</i></p> <p>Extract 9: <i>cut child benefit, cut housing benefit, reduce nursery schooling, turn hundreds of women into immigration widows?</i></p> <p>Extract 2: <i>we shall ... we shall ... we shall fight on the landing grounds, we shall fight in the fields and in the streets. We shall never surrender.</i></p>	<p>Emphasises key political policies (patterning of verb forms relating to change of time scale, asyndetic triadic listing of abstract noun)</p> <p>Negative and biased emphasis on opposition policies and their impact on the nation, provides a sense of limitless potential (asyndetic)</p> <p>Connotations of unity and strength, sense of an assured victory (parallel clauses and patterning of modal verb 'shall')</p>	<p>References to:</p> <ul style="list-style-type: none"> <li>- Phonology</li> <li>- Word classes (unqualified - not linked to effect)</li> </ul>



Acceptable answers: Terminology	Acceptable answers: Brief comment	Unacceptable answers
<p><b>Grammatical mood</b></p> <p><b>Declarative</b></p> <p>Extract 6: <i>It's a European Union of economic failure</i></p> <p>Extract 10: <i>we are the party of the future</i></p> <p>Extract 7: <i>Yes, we can</i></p> <p><b>Imperative</b></p> <p>Extract 4: <i>ask not what your country can do for you</i></p> <p><b>Interrogative</b></p> <p>Extract 9: <i>Is that the mark of 'the family party'?</i></p>	<p>Reflective of ideology of the speaker, but declarative mood creates a sense of authority</p> <p>Encourages audience engagement and sense of unity</p> <p>Encourages audience to question the opposition's policies</p>	<p>References to: – Phonology Word classes (unqualified - not linked to effect)</p>
<p><b>Parenthesis</b></p> <p>Extract 10: <i>Labour and the Tories - <b>Scotland's can't do parties</b> - will hate it</i></p> <p>Extract 3: <i>the "U" turn</i></p>	<p>Biased view Connotations of failure and incompetence, presents opposition (Labour and Tories) as inferior Suggests a defeatist attitude (noun phrase)</p> <p>Creates dramatic pause and throws emphasis on to theme of speech (noun phrase)</p>	
<p><b>Complex sentences</b></p> <p>Extracts 3, 8 and 10</p> <p><b>Compound sentence</b></p> <p>Extract 6</p> <p><b>Loosely linked sentences (comma splicing)</b></p> <p>Extracts 2 and 5</p>	<p>Grammatical structure reflects intelligent and well organised debate; abstract issues</p> <p>Sense of balance and logic</p> <p>Development of ideas – typical of spoken language (informal or rhetorical style)</p>	
<p><b>Word order</b></p> <p><b>Declarative</b></p> <p>Extracts 4, 7 and 10</p>	<p>Initial position conjunction Links to spoken language Emphatic</p>	
<p>Extract 3</p>	<p>Fronted clause Creates an ironic delay</p>	
<p>Extracts 4 and 7</p>	<p>Fronted phrase Emphasis on unity</p>	

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

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

	<b>AO2</b>	<b>AO3</b>	<b>AO4</b>
Section A (d)	10 marks	10 marks	10 marks

- (d) Analyse and evaluate the ways in which political speeches engage the audience. **[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.

Use the corpus of data, your answers to (a)-(c), and your own knowledge to inform your responses.

There will be a range of different approaches to this question, but discussion should focus on the language features used to engage the target audience, the effect of contextual factors, and on establishing connections between the texts. Responses should also show a critical understanding of the political speech extracts and their function to persuade the audience to follow a particular political party and/or individual.

## Overview

Political speeches function as persuasive and carefully crafted summaries of a political party's policies, beliefs and visions for the future. Filled with rhetorical linguistic devices, they are designed to engage a wide range of audiences and are biased towards one particular political agenda. Political speeches vary slightly in register and tone according to their audiences, but they are generally formal in tenor and complex in their grammatical structures and lexical choices. Political speeches seek to influence and manipulate the audience's opinion through a wide range of persuasive techniques (e.g. repetition, positive/negative bias, direct address and personal pronoun use, triadic and quadratic structures, rhetorical interrogatives, slogans and parallel phrasing/patterning). They often seek to present other political parties negatively (Extracts 9 and 10). Above all, political speeches aim to encourage the audience to participate in general, local and national election and to become an active part of a particular political community.

## Notes:

The following notes address features of interest which may be explored. This is not a checklist. Look for and credit alternative valid interpretations/approaches.

## Medium

- The importance of catching the attention of the audience and introducing key policies/topics/ideas.
- The need for high impact and engagement throughout.
- Constant use of rhetorical devices in order to persuade and to place emphasis on key points.
- Carefully structured and crafted linguistics.

## Register

- Generally high register with use of predominantly polysyllabic lexis, although repeated monosyllables are often employed for emphasis, e.g. *yes we can*.
- Serious tone employed to reflect the gravity of the topics covered (this is effectively parodied in Extract 5).
- Relationship and rapport with audience is created through use of inclusive first person plural pronouns (Extracts 7 and 8) and direct address (Extracts 3 and 4).

## Lexis and Semantics

- Positive and negative semantic fields employed to create a biased and one-sided and emotive tone, e.g. abstract nouns *failure, unemployment* and *low growth* used to describe the European Union.
- Figurative and hyperbolic language employed for high impact arguments, e.g. *economic prison of the EU, the steel of American resolve, no more change this British sensibility than we can drain the English Channel*.
- Verb forms: tenses, e.g. *was* (past tense) *is* present tense) *will be* (future time) reflective of wish to gain and maintain power; modal verbs, e.g. *shall, must, will* create sense of urgency for audience to act.
- Word play, e.g. *in spirit and incisors, "U" turn/you Turn*.
- Juxtaposition and antithesis, e.g. verb phrases (*can shake but cannot touch; CAN DO/can't do*) creates bias towards political party delivering the speech.
- Use of powerful dynamic verbs creates an emotive tone, e.g. *Defend, fight, shake, dent, cut*.
- Use of cliché, e.g. *we shall never surrender, the party of the future*.
- Use of the first-person inclusive plural pronouns (*we*) and determiners (*our country*) creates sense of unity and community, e.g. *our country, we are, we will*.

### Phonology

- Sound patterning creates emphasis, e.g. alliteration: *biggest buildings, bated breath*; sibilance: *stopped, suffering, spirit*; assonance: *can/do; low/growth*
- Sequences of emphatic monosyllabic words, e.g. *yes, we can; 'you turn if you want to'; bit back.*
- Sequences of emphatic polysyllabic words, e.g. *education, education, education; independent, forthright, passionate.*
- Elision reflects spoken nature of the genre, e.g. *Lady's; it's; can't.*

### Form and Structure

- Simple sentences for emphasis.
- Complex sentence structures demonstrate control and power.
- Grammatical patterning is frequent in order to make speeches memorable: triadic structures, listing, parallel syntax.
- Standard forms generally adopted to reflect formal context of politics, although there are some exceptions, e.g. initialism of proper noun European Union to *EU* and non-standard usage, e.g. *Can Do Scotland* (slogan).
- Awareness of audience is clear.
- Opinions are often biased and one-sided.

### Pragmatics (contextual aspects of language use)

- Political and social issues, e.g. European Union, war, housing, the benefit system, education; this is parodied by Extract 5 and its adoption of a non-political topic (dentistry).
- Serious, professional tone utilised to create a sense of power and status.
- Reflects contextual issues, e.g. terrorism, the European Union, Scottish Independence.
- Typical tone of persuasion, audiences are encouraged to be active in their engagement and to agree with the speakers' ideologies.

### Assessment Grid Component 2: Section A part (d)

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

### Section B: Creative 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.**

#### 2. EITHER

- (a) Imagine that you are an audience member for one of these political speeches. Write a dramatic monologue about your experience of being there. You must use one of the speech extracts from the corpus of data as a stimulus, but you may introduce ideas of your own. You should aim to write approximately 350 words. **[30]**

This creative response should develop from the speech extract chosen. The response should make clear reference to the issues/topics and the contexts of the extract but candidates have the opportunity to expand creatively on the information provided. Candidates do not need factual information about the context, but may use the location to inform their response.

Approaches should include:

- some sense of genre, e.g. development of a persona and sense of voice; form of a monologue; sustained dialogue from one character.
- an appropriate style and register that reflects, and helps to sustain, the persona created by the candidate.
- descriptive language.
- engagement with the audience, e.g. humour, emotive tone, creation of atmosphere.
- use of a wide range of lexical and semantic techniques.
- appropriate and engaging written expression.

#### OR

- (b) Recent newspaper reports have claimed that political speakers today are dull and uninspiring. Write a letter to the editor of a broadsheet newspaper in which you give your opinions on what makes a political speaker inspirational. You must use the speech extracts from the corpus of data as a stimulus, but you may introduce ideas of your own. You should aim to write approximately 350 words. **[30]**

This creative response should take an appropriate form for a formal letter. Candidates should express a range of opinions regarding the qualities and linguistic choices of inspirational speakers and these should be broadly based upon the speech extract chosen. Candidates do not need to include contextual information regarding the extract, although this may inform their response.

Approaches should include:

- some sense of genre, e.g. letter layout, correct term of address use, e.g. *Dear Sir/Madam*, etc., high register lexical choices.
- an awareness of the specified audience (the editor of a broadsheet newspaper) and some awareness that this audience will be wider (if the letter were to be published on the Letters page).
- effective stylistic choices, e.g. a strong sense of ideology and persuasive tone.
- appropriate and engaging written expression.
- use of a wide range of lexical and semantic techniques.
- engagement of audience and a generally serious tone.
- imaginative development of extract(s) from the corpus.

- (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).

**You should aim to write approximately 250 words.**

**[20]**

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. modifiers to convey attitudes; use of political semantics to reflect topic; use of complex grammatical structures to reflect subject matter) and to assess the effectiveness of their monologue or letter. 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.

## Assessment Grid Component 2: Section B Creative Writing

BAND	AO5 Demonstrate expertise and creativity in the use of English in different ways 30 marks	Guidance
5	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>• High level of creativity with some flair</li> <li>• Confident and original expression</li> <li>• Skilful engagement with audience</li> <li>• Form and structure linked intelligently to content</li> </ul>	<p><b>High (29-30):</b> 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><b>Mid (27-28):</b> 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><b>Low (25-26):</b> 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	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Thoughtful creativity</li> <li>• Well-crafted and controlled expression</li> <li>• Effective engagement with audience</li> <li>• Form and structure purposefully linked to content</li> </ul>	<p><b>High (23-24):</b> 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><b>Mid (21-22):</b> 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><b>Low (19-20):</b> Response consciously crafted for effect in places. Some purposeful language choices. Secure understanding of audience. Good structure.</p>
3	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>• Reasonable creativity</li> <li>• Sound expression</li> <li>• Clear attempt to engage audience</li> <li>• Form and structure sensibly linked to content</li> </ul>	<p><b>High (17-18):</b> Clear personal voice. Creative linguistic choices. Clear engagement with target audience. Organises material for effect. Expression generally sound and style controlled.</p> <p><b>Mid (15-16):</b> Response generally clear and accurate. Some sensible personal, creative language choices. Clear focus on task and audience. Sensible development of content.</p> <p><b>Low (13-14):</b> 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	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Some creativity</li> <li>• Basic expression with some accuracy</li> <li>• Some awareness of audience</li> <li>• Some attempt to match form and structure to content</li> </ul>	<p><b>High (11-12):</b> 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><b>Mid (9-10):</b> 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><b>Low (7-8):</b> Technical errors but they will not affect understanding. Some basic awareness of genre and audience in places. Some stylistic inconsistency.</p>
1	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Limited creativity</li> <li>• Errors in expression and lapses in clarity</li> <li>• Limited sense of audience</li> <li>• Limited attempt to link form and structure to content</li> </ul>	<p><b>High (5-6):</b> 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><b>Mid (3-4):</b> Expression lacks clarity/accuracy. Limited understanding of task. Response may lack development.</p> <p><b>Low (1-2):</b> 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	<b>0 marks:</b> Response not credit worthy or not attempted	



- (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). **You should aim to write approximately 250 words.** [20]

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. modifiers to create atmosphere; clear explanations of technical terms*) and to assess the effectiveness. Discussion should explore how the key contextual factors (*e.g. audience, purpose and genre*) and the distinctive language features (*e.g. creation of a fictional world; figurative language, attributive/predicative adjectives; grammatical mood, sentence structure; subject specific language*) have shaped meaning.

#### Assessment Grid Component 2: Section B Critical Writing

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