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# **GCE AS MARKING SCHEME**

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**SUMMER 2018**

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

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2018 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

### SUMMER 2018 MARK SCHEME

#### COMPONENT 2: Using Language 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.
- The mark scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be explored 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 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.
- 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 assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

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.

### Mark Scheme

	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 use associated terminology (AO1).

Assessment will take into account the quality of written expression, but accept minor inaccuracies in spelling of key terms. [20 marks in total]

- (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.

No more than **two** examples can be rewarded. Award **one** mark for each appropriate use of terminology (up to a maximum of 2 marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<p><b>Alliteration</b></p> <p>Extract 2: <i>British breeds; grass and grain; fantastic flavor; taste and texture</i></p> <p>Extract 6: <i>Melts in the mouth</i></p> <p><b>Sibilance</b></p> <p>Extract 13: <i>best seller, spicy sauce, skewer</i></p> <p>Extract 11: <i>super food salads</i></p>	<p>Emphatic</p> <p>Mimics sounds of non-verbal appreciation</p> <p>Resonant and memorable</p>	<p>References to: - syntax - word classes (unqualified - not linked to effect)</p>
<p><b>Rhyme</b></p> <p>Extract 11: <i>soul bowl (also assonance)</i></p> <p>Extract 12: <i>#MEETMEATEAT</i></p>	<p>Memorable and emphatic</p>	
<p><b>Sound Patterning</b></p> <p><b>Sequences of monosyllabic words</b></p> <p>Extract 13: <i>STACK IT; RIB IT; WING IT; SURF IT</i></p>	<p>Emphatic and memorable. Highlights optional extras in a modern way</p>	
<p><b>Accent</b></p> <p>Extract 3: <i>FINISH WHAT YA STARTED</i></p>	<p>Mimics American accent and highlights American branding of TGI Fridays</p>	
<p><b>Homophone use</b></p> <p>Extract 12: <i>#MEETMEATEAT Platter</i></p>	<p>Connotes friendly atmosphere and sense of togetherness</p>	

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

- (b) Identify **four** 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. [8]

Points must be linked to word choice and meaning and examples should be cited from the political speeches in 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).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<p><b>Word play -</b></p> <p><b>Pun</b> Extract 7: <i>Flipping amazing!</i></p> <p>Extract 10: <i>HOLY CREPE!</i></p>	<p>Humorous – reference to mild taboo language and to the physical activity of flipping pancakes. Intensifies adjective.</p> <p>Humorous reference to a taboo cliché; eye-catching and memorable</p>	<p>References to:</p> <ul style="list-style-type: none"> <li>- phonology</li> <li>- grammar</li> <li>- word classes (unqualified - not linked to effect)</li> </ul>
<p><b>Semantic fields/lexical sets:</b></p> <p>Extract 5: <i>Indian, tandoori, garam masala, naan bread</i></p> <p>Extract 4: <i>Italian, PENNE GIARDINERA, Antonio</i></p> <p>Extract 8: <i>perfect, scrumptious, lighter healthy.</i></p>	<p>Emphasises cultural traditions and origins of the recipes</p> <p>Positive adjectives emphasise taste and quality</p>	
<p><b>Figurative language</b></p> <p><b>Metaphor</b> Extract 12: <i>2 cave men</i></p> <p>Extract 11: <i>soul bowl</i></p>	<p>Humorous; hyperbole highlights the giant size of the portion served</p> <p>Reflects the benefits the food may have on the spirit, body and soul</p>	

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<p><b>Engaging with audience</b></p> <p><b>second person pronouns and direct address:</b></p> <p>Extract 6: <i><b>You</b> know all about vanilla ice-cream</i></p> <p>Extract 3: <i>Come on, Jack Daniel's fans, finish what <b>ya</b> started!</i></p>	<p>Direct address: creates rapport with the audience; inclusive and encourages sense of unity and community</p> <p>Audience is challenged to take part; non-standard form of pronoun reflects American branding</p>	
<p><b>Abbreviations:</b></p> <p><b>Initialisms</b></p> <p>Extract 9: <i>At ITR</i></p> <p><b>Clipping and initialism use</b></p> <p>Extract 12: <i>BBQ, slaw</i></p>	<p>Creates a sense of brand identity and modernity</p> <p>Modern and reflects the informal nature of the menu</p>	
<p><b>Non-standard capitalization (typography)</b></p> <p>Extract 13: <i>STACK IT; RIB IT!; SURF IT!; WING IT!</i></p> <p>Extract. 12: <i>#MEETMEATEAT Platter</i></p>	<p>Creates rebellious, playful tone</p> <p>Reference to social media and linguistic freedom to break rules of Standard English</p>	
<p><b>Cliché:</b></p> <p>Extract 13: <i>WING IT!</i></p>	<p>Humorous as meaning of idiom/cliché here is changed and 'Wing' has a double meaning (here referencing chicken wings)</p>	

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

- (c) Identify **four** 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. [8]

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

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<p><b>Grammatical Patterning</b></p> <p><b>Listing of triadic and quadratic structures</b></p> <p>Extract 2: <i>flavour, taste and texture (triadic structure)</i></p> <p>Extract 8: <i>for a scrumptious, lighter and healthy choice (triadic structure)</i></p> <p>Extract 9: <i>It gives a balanced combination of nutrition, flavour, texture and colour (quadratic structure)</i></p> <p><b>Listing/patterning</b></p> <p><b>Syndetic/asyndetic listing of ingredients:</b></p> <p>Extract 11: <i>carrot, beetroot, quinoa, cherry tomato, dates, parsley, mint - kale, shiitake mushroom, sesame dressing (asyndetic listing of nouns/noun phrases)</i></p> <p>Extract 12: <i>big, fat buffalo wings, full rack of ribs, pulled pork, 4 sliders, full BBQ chicken, sliced brisket, slaw and your choice of 8 of our sides. (syndetic listing of nouns/noun phrases)</i></p> <p><b>Grammatical patterning of simple sentences</b></p> <p>Extract 13: <i>STACK IT RIB IT!; SURF IT!; WING IT! (repeated simple imperative sentence structure)</i></p>	<p>Positive adjectives emphasise the quality of the food</p> <p>Emphasises that the dish is healthy, beautiful and diverse</p> <p>Typical linguistic feature of the menu genre – allows customer to see all of the ingredients quickly and easily; heavy reliance on connotations and pre-modification</p> <p>Modern and rebellious, repeated imperative mood challenges audience</p>	<p>References to:</p> <ul style="list-style-type: none"> <li>-phonology</li> <li>-word classes</li> <li>- (unqualified - not linked to effect)</li> </ul>



Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<p><b>Grammatical mood</b></p> <p><b>Imperative:</b></p> <p>Extract 3: <i>Finish what ya started! Upgrade your fries!</i></p> <p>Extract 12: <i>Upgrade your sides for 50p each.</i></p> <p>Extract 13: <i>STACK IT; RIB IT!; SURF IT!; WING IT!</i></p> <p><b>Exclamatory:</b></p> <p>Extract 3: <i>OOH YES!</i></p> <p>Extract 13: <i>SURF IT! etc.</i></p> <p>Extract 10: <i>HOLY CREPE!</i></p>	<p>Encourages consumer to spend more money and improve their meal</p> <p>Creates a mood of excitement</p>	
<p><b>Parenthetical clauses</b></p> <p>Extract 11: <i>(50p from your purchase goes to the charity Compassion In World Farming)</i></p> <p>Extract 13: <i>(add 1/4 ribs); (add wings) etc.</i></p>	<p>Encourages audience to purchase product because of the ethical nature of the contribution to charity</p> <p>Encourages consumer to purchase added extras</p>	
<p><b>Minor sentences</b></p> <p><b>Noun phrases</b></p> <p>Extract 1, 10, 7 etc.</p> <p><b>Non-standard grammar-ellipsis</b></p> <p>Extract 4: <i>Antonio whipped this up one day for a friend - so good he's been making it ever since</i></p>	<p>Reflects the need for brevity and high impact</p> <p>Mimics spoken language – colloquial and conversational</p>	

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).

**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) Analyse and evaluate the ways in which restaurant menus use language to persuade their target 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
- how phonology is used
- the similarities and/or differences.

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

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

There will be a range of different approaches to this question, but discussion should focus on the language features used to persuade the target audience, the effect of contextual factors, and on establishing connections between the texts. Responses should also show a critical understanding of the restaurant menu extracts and their function to persuade the audience to purchase a particular product and to establish brand loyalty.

### Overview

Restaurant menus function as brief, persuasive and carefully crafted descriptions of specific dishes, but they also play an important role in promoting the restaurant as a whole and reflecting their brand identity and philosophy. Reflecting the varied cultural influences of the food being described, lexical borrowing is evident (e.g. French, Indian, Italian) and there is a clear sense of establishing a cultural persona for each restaurant, such as TGI Fridays' playful reference to an American accent "finish what ya started!" or Raymond Blanc's use of French lexis (*les classiques*) to establish a tone of luxury and sophistication. Due to the wide range of possible audiences, restaurant menus vary widely in register and tone and this is reflected across the corpus. Restaurant menus seek to persuade customers through a wide range of persuasive techniques (e.g. positive adjectives and superlatives, direct address, positive pre-modification, non-standard forms to create a modern tone) and their brief nature impacts upon the grammar use, with minor sentences and abbreviations a common feature.

### Notes

#### Medium

- the importance of positive promotion of the dishes being described
- the need for high impact and engagement
- brief description of product and its benefits
- carefully structured and crafted linguistics with some evidence of borrowing and cultural influences

## Register

- register fluctuates across the corpus, with different levels of formality reflecting the different brands and their individual identities
- tone varies from serious (Extract 1, 2) to humorous and playful (Extract 13, Extract 3) and this anchors brand identity
- relationship and rapport with audience is created through use of direct address (Extract 6,3) and use of humour (*HOLY CREPE!*)

## Lexis and Semantics

- lexical sets of food e.g. *celeriac, apple remoulade, steak, burger, Italian cheese, croutons, vegetable crepes, sliced brisket*
- positive semantic fields e.g. Extract 8: *perfect, scrumptious, lighter healthy* and positive pre-modification e.g. *double glazed burger, celeriac and apple remoulade, flaming charcoal tandoori clay oven, delicious duo*
- word play creates humour and playful tone e.g. *Flipping Amazing!, HOLY CREPE!, WING IT!*
- Use of cliché e.g. *WING IT!*, the most famous of Indian dishes, melt in the mouth
- Typography and non-standard capitalisation create emphasis and/or rebellious tone e.g. *FINISH WHAT YA STARTED, HOLY CREPE!, STEAK FRITES*
- Clipping and abbreviation reflect need for brevity e.g. *slaw, ITR, 5oz, BBQ*
- Lexical borrowing creates authenticity e.g. *MALAGUETA CHICKEN, garam masala, Thali* or is used to create a sense of sophistication and high class e.g. *LES CLASSIQUES, ENTREES, SALADE BLANC, FRITES, remoulade*
- Figurative language use e.g. *feeds 2 cave men, soul bowl*

## Phonology

- sound patterning creates emphasis with sequences of monosyllabic words e.g. *STACK IT; RIB IT; WING IT; SURF IT*
- Alliteration **emphasises the benefits of the product** e.g. *British breeds; taste and texture; Melts in the mouth and sibilance e.g. super food salads*
- Rhyme is memorable and creates a youthful tone e.g. *soul bowl, #MEETMEATEAT*
- Accent is used to give dishes and restaurant brand a sense of cultural identity e.g. *FINISH WHAT YA STARTED!*
- Homophone use creates humorous tone and sense of togetherness e.g. *#MEETMEATEAT*

## Form and Structure

- Grammatical structure is often elliptical - minor sentences and pre-modified noun phrases are common e.g. *Freshly prepared home made vegetable crepes served with salad*
- Listing (both syndetic and asyndetic) of ingredients is frequent in order to convey maximum information in a simple way e.g. *Natural yoghurt, tandoori garam masala, lemon juice, ginger, garlic*
- Simple sentences sometimes used to engage with customer and add a friendly tone e.g. *Upgrade your fries!; Thali is the traditional way Indian families eat at home; 50p from your purchase goes to the charity Compassion In World Farming*
- Imperative mood used to encourage customers to purchase extras e.g. *Add a little more to your skewer!*
- Some use of parenthesis e.g. *(50p from your purchase goes to the charity Compassion In World Farming)*

**Pragmatics (contextual aspects of language use)**

- Focus on fashionable contemporary topics such as health, wellbeing and the environment e.g. references to eating as a family in Extract 9; charitable donation to 'Compassion in World Farming' in Extract 11; vegan restaurant in Extract 10; salad referred to as a '*lighter and healthy choice*' in Advert 8
- Tone varies across the corpus, reflecting the target market and price range e.g. TGI Fridays adopts an informal, colloquial and playful tone in order to appear friendly and fun, whilst Brasserie Blanc maintains a formal tone with a high frequency of French lexis in order to create a serious and sophisticated brand identity
- Reference to social media (e.g. Twitter in *#MEETMEATEAT*) reflects changing technology and allows brand to appear contemporary and cool
- Humour creates a friendly tone and reflects modern Americanisms made popular by television and social media e.g. *HOLY CREPE!*

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

<b>BAND</b>	<b>AO2</b> <b>Demonstrate critical understanding of concepts and issues relevant to language use</b>  <b>10 marks</b>	<b>AO3</b> <b>Analyse and evaluate how contextual factors and language features are associated with the construction of meaning</b>  <b>10 marks</b>	<b>AO4</b> <b>Explore connections across texts, informed by linguistic concepts and methods</b>  <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			

## COMPONENT 2: Using Language

### 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)** Write a lively article for a student magazine entitled 'The Best Meal I Ever Ate'. You may use the extracts from the corpus of data as a stimulus, but you should introduce ideas of your own. You should aim to write approximately 350 words. **[30]**

This creative response should develop from the restaurant extracts chosen and should take an appropriate form for a magazine article. The response should make clear reference to one or more of the extracts but candidates have the opportunity to expand creatively on the information provided.

Approaches should include:

- some sense of genre e.g. headline, sub-headline, sense of voice
- an appropriate style and register for an article in a student magazine with effective stylistic choices e.g. friendly but authoritative tone
- engagement with the audience e.g. humour, references to social media and the internet, pragmatic references to popular culture
- use of a wide range of lexical and semantic techniques
- appropriate and engaging written expression.

**OR**

- (b)** Imagine that you are the owner of a new restaurant. Write a speech for your opening night outlining to your invited guests the philosophy of your restaurant. You may use the extracts from the corpus of data as a stimulus, but you should introduce ideas of your own. You should aim to write approximately 350 words. **[30]**

This creative response should take an appropriate form for a speech in a semi-formal occasion. Candidates should make clear reference to one or more of the extracts from the corpus, students may also adopt the persona of a particular chef e.g. Raymond Blanc or can use ideas of their own.

Approaches should include:

- some sense of genre e.g. direct address and sustained sense of voice
- an awareness of the specific audience (fans of a particular cuisine and a particular target demographic) and their lifestyle e.g. French borrowing could denote a middle class target market
- effective stylistic choices e.g. anecdotes, friendly tone, rapport between chef and audience
- appropriate and engaging written expression
- use of a wide range of lexical and semantic techniques
- engagement of audience
- imaginative development of extract/s from the corpus.

## 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 style="text-align: center;"><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 style="text-align: center;"><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 style="text-align: center;"><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 style="text-align: center;"><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 style="text-align: center;"><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: Response not credit worthy</b>	

- (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. lexical sets and semantic fields related to food, direct address and synthetic personalisation to engage audience, technical language e.g. flambé, finely dice etc.) and to assess the effectiveness of their article or introduction. 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 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>1-4 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