



GCE AS MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

EDUQAS GCE AS ENGLISH LANGUAGE

COMPONENT 2: USING LANGUAGE

SUMMER 2022 MARK SCHEME

General Advice

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

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

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

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

General Instructions – Applying the Mark Scheme

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

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

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

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

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

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

SECTION A: INVESTIGATING DATA

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

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
<p>Alliteration</p> <p>Extract 3: <i>back-to-school blues ... besties; fave film</i></p> <p>Extract 4: <i>had hoped</i></p> <p>Extract 5: <i>change and challenge</i></p> <p>Extract 7: <i>group gossip</i></p>	<p>Plosives/fricatives creates enthusiastic tone</p> <p>Aspirants suggest disappointment</p> <p>Sibilants are assertive and emphatic</p> <p>Resonant and memorable</p>
<p>Rhyme</p> <p>Extract 1: <i>large and in charge</i></p> <p>Extract 9: <i>true love shows and fake love goes</i></p>	<p>Memorable and entertaining</p>
<p>Accent</p> <p>Extract 8: <i>donchaknow</i></p>	<p>Mimics American accent to tie in with cultural reference</p>
<p>Onomatopoeia</p> <p>Extract 9: <i>BOOM</i></p>	<p>Creates drama and entertainment</p>

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

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

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

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

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

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Semantic fields/lexical sets:</p> <p>Throughout: <i>Mars, Libra, Scorpio, Leo, Jupiter, Pisces</i> etc.</p> <p>Throughout: <i>visions, confidence, decision, blues, ambitions, change, challenge, trouble, freedom, co-dependence, terms and conditions, partnerships, intrigues, temperament, family, romance, love</i></p> <p>Throughout: <i>memorable, confusing, fave, bewildering, lonely, alienated, special, exciting, boring, smart, better, quality, serious, true, fake</i></p>	<p>Proper nouns of planets/star signs attempt to add validity to horoscopes</p> <p>Frequent abstract nouns reflect the genre's focus on emotions and thoughts</p> <p>Frequent evaluative adjectives used to predict future experiences and identify current feelings</p>
<p>Figurative language</p> <p>Metaphor Extract 1: <i>house of dreams</i> Extract 6: <i>etch... in stone</i> Extract 7: <i>thunder and lightning... fiery temperament</i></p> <p>Personification Extract 1: <i>your ruler Venus...she moves... She'll... she</i> Extract 6: <i>freedom's call</i></p> <p>Idiom/Cliché Extract 2: <i>taken for granted</i> Extract 3: <i>shake off...blues</i> Extract 4: <i>no wonder</i> Extract 5: <i>social circles</i></p>	<p>Uses register of horoscopes for additional credibility Provides advice</p> <p>Hyperbole emphasises issues faced by reader</p> <p>Planet is personified to lend credibility to horoscope, inferring a degree of pre-determination</p> <p>Create a strong sense of the spoken voice in order to develop persona and build artificial connection with reader</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Extract 6: <i>In hot water, quick fix (also rhyme)</i></p> <p>Extract 9: quality time</p>	
<p>Engaging with audience</p> <p>second person pronouns/possessive determiners and direct address (reference to word classes can also be rewarded under grammar):</p> <p>frequent: <i>your, you'll, you, you're, donchaknow</i></p> <p>Extract 1: <i>Scorpio</i></p> <p>Extract 8: <i>Pisces</i></p>	<p>These appear in every horoscope as a means to build up synthetic personalisation</p> <p>Use of star sign as direct address suggests commonality for all born under it</p>
<p>Abbreviations:</p> <p>Initialisms Extract 8: <i>AW19...SS06</i></p> <p>Clipping, blending, affixation and deviant spelling Extract 3: <i>Srsly... besties... fave... sesh... CHILLAX</i></p> <p>Extract 6: <i>'scope</i></p>	<p>Assumes knowledge on behalf of reader</p> <p>Clearly indicates the sociolect of intended audience</p> <p>Lowers formality to create sense of spoken voice</p>
<p>Non-standard capitalisation (typography) Extract 3: <i>CHILLAX!!!</i></p> <p>Extract. 9: <i>BOOM!</i></p>	<p>Emphasis</p>
<p>Modal auxiliary verbs (reference to word classes can also be rewarded under grammar)</p> <p>Throughout: <i>(wi)'ll, won't, may, could, might, would, should</i></p>	<p>Used to shape predictions/speculations about future, common to this genre</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Colloquialism</p> <p>Extract 3: throughout</p> <p>Extract 6: <i>little innocent old you</i></p> <p>Extract 9: <i>mates</i></p>	<p>Creates sense of spoken voice and develops persona</p>
<p>Proper noun assumed knowledge references</p> <p>Extract 8: <i>Don Draper, Brylcreem</i></p> <p>Extract 9: <i>Selena Gomez</i></p>	<p>Indicate topics of interest to intended audience</p>
<p>Verbal humour through dislocated collocation</p> <p>Extract 6: <i>stone... stick</i></p>	<p>Demonstrates frequently playful, entertaining quality of this text type</p>

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

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

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

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

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

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Grammatical Patterning</p> <p>Listing of triadic structures</p> <p>Extract 3: <i>sleepover... fave film... pamper sesh</i></p> <p>Antithetical patterning</p> <p>Extract 8: <i>It's AW19, not SS06, By all means look smart, but not estate agent smart</i></p> <p>Extract 9: <i>away from... towards, true love shows and fake love goes</i></p> <p>Hypophora</p> <p>Extract 3: <i>The only rule? CHILLAX!!!</i></p> <p>Extract 7: <i>Better exciting than boring, right? Maybe not.</i></p>	<p>Provides specific advice relevant to intended audience</p> <p>Advice/prediction</p> <p>Advice</p>
<p>Grammatical mood</p> <p>Imperative (frequent):</p> <p>Extract 1: <i>Expect..., keep</i></p> <p>Extract 3: <i>Shake off (also multi-word verb)..., Organise..., sing-along..., have..., CHILLAX!!!</i></p> <p>Extract 6: <i>etch..., stick...</i></p> <p>Extract 7: <i>Pick...</i></p> <p>Extract 8: <i>Ditch..., look...</i></p>	<p>Provide advice as typical genre convention</p>

Acceptable answers: terminology	Acceptable answers: brief comment
<p>Extract 4: <i>Download yours now!</i></p> <p>Exclamatory:</p> <p>Extract 4: <i>CHILLAX!!!</i></p> <p>Extract 6: <i>Mars in Leo... all too easily!</i></p> <p>Extract 9: <i>BOOM!</i></p> <p>Interrogative</p> <p>Extract 3: <i>when's half term already?</i></p> <p>Extract 6: <i>In hot water again?</i></p> <p>Extract 7: <i>Better exciting than boring, right? (tag question)</i></p> <p>Extract 9: <i>is a new romance included in that too?</i></p>	<p>Used here more as a persuasive marketing tool</p> <p>Enthusiasm/emphasis</p> <p>Engages audience through synthetic personalisation direct address</p>
<p>Contraction:</p> <p>Frequent: <i>He'll, you'll, won't, when's, isn't, it's, you're, there's</i></p>	<p>Every extract contains at least one contraction, indicative of informal, spoken voice</p>
<p>Minor sentences</p> <p>Extract 3: <i>the only rule?</i></p> <p>Extract 6: <i>In hot water again?</i></p> <p>Extract 7: <i>Better exciting than boring, right? Maybe not.</i></p> <p>Non-standard grammar- ellipsis</p> <p>Extract 8: <i>You're better than that – way better.</i></p>	<p>Shapes conversational tone (interestingly, all are in interrogative mood)</p> <p>Mimics spoken language – colloquial and conversational</p>
<p>Parenthetical clauses:</p> <p>Extract 6: <i>(a Mars-Jupiter opposition, in short)</i></p>	<p>Additional information endeavours to add pseudo-scientific credibility</p>

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

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

(d) Using examples from the extracts, analyse and evaluate the ways in which language is used by horoscope writers. [30]

In your response you should consider:

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

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

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

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

Overview

Horoscopes are found in a variety of media publications, both online and in more traditional paper forms. While some present themselves as serious life advice and reliable predictions of future events (often through pseudo-scientific formality and with reference to stars and planetary movements – something of a hangover from medieval times when astrology was generally viewed as a legitimate science), they are largely perceived as fairly harmless fun. They tend towards fairly generalised predictions that could be found to have some ring of truth in anyone's life and advice that should appear sensible to anyone with a modicum of common sense. Those that purport to take themselves seriously are written to inform and instruct their audience, while others are written more with entertainment in mind.

Due to the wide range of possible audiences, horoscopes will vary hugely in register, largely according to the intended demographic of the publication that they are found in: from the pre-teen sociolect of 'Top of the Pops magazine' to the more obviously mature 'Seniors News'; from the arch, hip patter of 'GQ' to the celebrity-obsessed audience of 'CelebsNow.co.uk'. In terms of subject, they are often concerned with family, friendships, romance and work matters.

Each horoscope clearly attempts to establish a persona that 'speaks' in the same language as the intended demographic of its publication, while there is a fairly constant set of genre conventions (imperative mood, direct address, abstract nouns and evaluative adjectives to explore emotional states, modal auxiliary verbs to divine an uncertain future, spoken language features). Despite all of this – and possibly due to the manner in which some horoscope writers seem to insist that their material is taken seriously – there are occasional examples of relatively sophisticated language, at both grammatical and lexical levels.

Characteristics of a successful response may include:

- clear understanding of the contextual factors e.g. influence of where horoscope is published on language choices
- perceptive recognition of a range of common generic features e.g. modal auxiliary verbs, imperative mood, pseudo-scientific language, spoken voice
- insightful discussion of points of similarity and/or contrast e.g. differing levels of formality
- 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. levels of seriousness that differ according to audience/purpose
- 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 purpose/intended audience
- assured evaluation providing details on findings and implications consistently and purposefully tied to the texts
- consistent and purposeful references closely 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. anecdotes and personal reflections, linguistic analysis of contextual material
- 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
- investigation of concepts that may be implicit or difficult to follow
- appropriate and accurate textual references in support of only about half the points made
- 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
- over-reliance on describing 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

- Use of field-specific language of astrology
- The need for high impact and engagement
- Prediction of future events in general terms
- Assertion of current emotional state/circumstances of each star sign
- Carefully structured and crafted linguistics with evidence of influence from the spoken mode.

Register

- Register fluctuates across the corpus, with different levels of formality reflecting the intended audiences of the medium in which horoscope is published
- Tone varies from serious (Extracts 1, 4) to arch (Extract 8) to youthful and playful (Extract 3) according to audience
- Relationship and rapport with audience is created through use of direct address (throughout), assumption of register of audience (Extract 3) and use of assumed knowledge references (Extracts 8, 9).

Lexis and Semantics

- Lexical sets of proper nouns related to astrology e.g. *Mars, Libra, Scorpio, Venus, Pisces*
- Abstract nouns reflecting medium's focus on thoughts and feelings e.g. *visions, confidence, decision, co-dependence*
- Evaluative adjectives used to predict future experiences and identify current feelings e.g. *memorable, confusing, exciting, boring, better*
- Figurative language to add credibility/drama: metaphor e.g. *etch in stone, fiery temperament*; personification e.g. *she pushes through, freedom's call*
- Typography and non-standard capitalisation create emphasis e.g. *CHILLAX, BOOM*
- Clipping and abbreviation reflect assumed idiolect of audience e.g. *fave, sesh, 'scope*
- Idiom/cliché reinforce sense of spoken voice e.g. *taken for granted, quick fix, quality time*
- Modal auxiliary verbs used to speculate or predict e.g. *will, won't may, might, should*
- Colloquialism shapes persona e.g. *mates, little innocent old you.*

Form and Structure

- Grammatical structure very varied: some minor sentences but also, in the more serious publications, some complex sentences.
- Frequent use of imperative mood to provide advice e.g. *expect, organise, ditch, look, etch*
- Some exclamatory sentences for emphasis e.g. *...all too easily, CHILLAX!!!*
- Interrogative mood used to engage audience and avoid absolutes in predictions e.g. *is a new romance included in that too?* Also hypophora e.g. *The only rule? CHILLAX!!!*
- Variety of sentence types, with some minor sentences e.g. *In hot water again?* Quite a lot of simple e.g. *Your confidence may have been boosted.* Compound e.g. *You feel lonely and alienated and it's no wonder.* Complex e.g. *Your best friend or partner isn't supporting your career ambitions, which is bewildering.* Compound complex constructions e.g. *Since there's no..., etch...and stick to them* (Extract 6)
- Frequent contraction to emulate spoken form e.g. *he'll, it's, you're*
- Antithetical parallelism providing advice/prediction e.g. *it's AW19, not SS06.*

Pragmatics (contextual aspects of language use)

- Focus on providing advice and predictions that might appear relatively specific but are in fact very general, achieved through synthetic personalisation
- Tone varies hugely across the corpus, reflecting the intended audience of publication
- Topical focus on family, friends, romance, career, self-care
- Strong sense of spoken voice and clear genre conventions usually adhered to throughout.

This is not a checklist. Reward other valid interpretations.

Assessment Grid Component 2: Section A part (d)

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

SECTION B: CREATIVE AND CRITICAL WRITING

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

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

2. EITHER,

- (a) Write an extract from a story in which a prediction comes true. You may use the extracts from the corpus of data as a stimulus, but you should introduce ideas of your own. **[30]**

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

Characteristics of a successful response may include:

- clear understanding of the purpose e.g. to entertain
- insightful awareness on the audience/reader's needs e.g. engagement, description, characterisation, plot
- linguistic choices appropriate to genre e.g. imagery, description, dialogue
- form suitable for story e.g. consistent narrative perspective and tense control
- consistent control of viewpoint e.g. choosing and sticking to 1st/3rd person perspective
- 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. 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
- does not convincingly meet 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:

- some sense of genre e.g. 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,

- (b) Write a speech for a public speaking competition entitled 'Advice: take it or leave it for a happy teenage life'. You may use the extracts from the corpus of data as a stimulus, but you should introduce ideas of your own. While this is a text written to be spoken, it should **not** be presented as a transcript. **[30]**

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

Characteristics of a successful response may include:

- clear understanding of the purpose e.g. 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 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/judges of competition)
- 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	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • High level of creativity with some flair • Confident and original expression • Skilful engagement with audience • Form and structure linked intelligently to content.
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • Thoughtful creativity • Well-crafted and controlled expression • Effective engagement with audience • Form and structure purposefully linked to content.
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • Reasonable creativity • Sound expression • Clear attempt to engage audience • Form and structure sensibly linked to content.
2	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • Some creativity • Basic expression with some accuracy • Some awareness of audience • Some attempt to match form and structure to content.
1	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • Limited creativity • Basic expression with some accuracy • Some awareness of audience • Limited attempt to link form and structure to content.
0	<p style="text-align: center;">0 marks</p> <p>Response not credit worthy.</p>

AND,

- (c) Write a commentary analysing and evaluating the linguistic and grammatical choices you have made in your writing. Comment particularly on your language features and their effectiveness in relation to the context given in either part (a) or part (b). **[20]**

This question tests the candidate's ability to analyse their own 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 horoscopes, 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 <ul style="list-style-type: none"> • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation.
4	13-16 marks <ul style="list-style-type: none"> • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation.
3	9-12 marks <ul style="list-style-type: none"> • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation.
2	5-8 marks <ul style="list-style-type: none"> • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation.
1	1-4 marks <ul style="list-style-type: none"> • Some general awareness of context • Limited sense of how meaning is constructed • Limited evaluation.
0	0 marks Response not credit worthy.