

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 at the start of each Section and also 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 candidates' 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 assessment objective 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.

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- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- 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, some suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, 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.

Component 2: Using Language

Section A: Investigating data

	AO1
Section A (a) – (c)	20 marks

1. Tasks (a) – (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. **[20 marks in total]**

- (a) Identify **three** lexical or semantic effects used in the headlines that are typical of newspaper reporting. 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 headlines, **not** from the opening sentences of the reports.

No more than **three** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of 3 marks) and **one** mark for a relevant brief explanation (up to a maximum of 3 marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<ul style="list-style-type: none"> lexical sets e.g. sin/bishop, mane/Lions, Spies/licence, Outlook pour 	Linked to topic of report	References to: <ul style="list-style-type: none"> word classes phonology syntax
<ul style="list-style-type: none"> collocations e.g. mane (<i>non-standard spelling</i>) man; high hopes, here we come 	Create a colloquial, conversational tone	
<ul style="list-style-type: none"> disrupted collocations e.g. licence to speed 	Create humour through shared knowledge	
<ul style="list-style-type: none"> clipping e.g. op word play e.g. mane man, Outlook pour (puns) 	Suggests familiarity with the topic/shared knowledge; practical—it saves space Eye-catching; create humour	
<ul style="list-style-type: none"> terms of address e.g. Kym, Ollie 	Informal, suggesting familiarity	
<ul style="list-style-type: none"> juxtaposition e.g. cattle/ferrets 	Creating humour	
<ul style="list-style-type: none"> initialism e.g. OMG 	Eye-catching; appealing to a particular audience with shared knowledge	
<ul style="list-style-type: none"> informal language e.g. lusty 	Typical tabloid emphasis on celebrity and sexuality	

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

- (b) Identify two different phonological techniques used in the headlines. 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, and examples should be cited from the headlines, **not** from the opening sentences of the reports.

No more than **two** examples can be assessed. 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 2 marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<ul style="list-style-type: none"> • <i>alliteration</i> e.g. warns watchdog; mane man, lusty leer, high hopes • <i>assonance</i> (accept rhyme) e.g. Spies/licence • <i>elision</i> e.g. Kym'n (assimilation), they're, Ollie's, makin', o' • <i>non-standard spelling: to reflect accent</i> (accept eye-dialect) e.g. makin', o', ma • <i>sibilance</i> e.g. spies/licence/speed • <i>homophone</i> e.g. mane = main; pour = poor • <i>vowel substitution</i> e.g. Kym (come) i.e. / kɪm/for / kʌm/ 	<p>Emphatic Light-hearted tone; eye-catching</p> <p>Light-hearted tone for trivial news item Conversational tone</p> <p>Light-hearted imitation of accent relevant to news story; eye-catching Light-hearted tone</p> <p>Eye-catching; humorous</p> <p>Humour</p>	<p>References to:</p> <ul style="list-style-type: none"> • word classes • syntax

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

- (c) Identify **five** different **grammatical structures** used in the headlines. 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 should be cited from the headlines, **not** from the opening sentences of the reports.

No more than **five** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of 5 marks) and **one** mark for a relevant brief explanation (up to a maximum of 5 marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<ul style="list-style-type: none"> • <i>noun phrase headlines</i> e.g. Headline 12 (<i>post-modifying prepositional phrases</i>) Headline 14 (<i>post-modifying relative clause</i>) • <i>verb phrases</i> e.g. Headline 3 (<i>present tense</i>) Headline 4 (<i>future time</i>) Headline 2 (<i>progressive aspect</i>) Headline 9 (<i>passive voice</i>) • <i>simple sentence</i> e.g. Headlines 3, 7, 11, 12 • <i>compound sentence</i> e.g. Headline 1 • <i>complex sentence</i> e.g. Headlines 9, 10 • <i>vocative:</i> e.g. Headline 1 • <i>quoted clause + quoting clause</i> e.g. Headlines 4, 5 • <i>elliptical sentence</i> e.g. Headlines 6, 8, 13 • <i>grammatical mood</i> e.g. Headlines 1, 2 (<i>imperative</i>); Headline 11 (<i>interrogative</i>) • <i>comma splice</i> e.g. Headline 2 	<p>Providing information in a compact form</p> <p>Present tense = sense of immediacy/currency Future time = indication of imminent change Progressive = reference to ongoing action Passive voice = subject (i.e. governmental body) not important</p> <p>Straightforward, accessible – effective hook to main story Two short coordinated simple clauses with monosyllabic lexis, creating a playful style Still short, but contain embedded subordinate clauses providing additional information Informal, conversational; creates a sense of direct engagement Provides authority/source for claims made in the headlines Omission of stative verb ‘to be’ typical of telegraphic style; economical/space-saving</p> <p>Humorous: implicit form of engagement</p> <p>Conversational, informal style</p>	<p>References to:</p> <ul style="list-style-type: none"> • word classes • phonology

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.

	AO2	AO3	AO4
Section A (d)	10 marks	10 marks	10 marks

- (d)** Analyse and evaluate the ways in which headlines are used in newspapers to engage the 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
- the similarities and/or differences

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

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 the contextual factors, and on establishing connections between the texts. Responses should also show a critical understanding of newspaper headlines and their function in introducing a report.

Overview

Headlines function as a focused summary of the most important, sensational or humorous elements of the news story they introduce. They are a hook to entice the reader to continue reading and therefore need to be simple, easily readable, eye-catching and appropriate. Journalists make language choices according to the focus of the news story (e.g. human interest; celebrity news; cultural trends; social issues; sports; research) and the target audience – their aim is to create an impact. The topic, the tenor, and the linguistic and grammatical features of headlines are shaped by the type of newspaper in which they appear: serious e.g. *The Times*, *i* (compact), *The Guardian* (Berliner), *The Daily Telegraph* (broadsheet); middle-market e.g. *Daily Mail*, *Daily Express*; tabloid e.g. *The Sun*, *Daily Star*. They need to entertain, to inform and to influence the way readers think about events.

Notes

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

Medium

- the importance of catching the attention of the reader and introducing the topic
- the importance of simplicity
- the need for impact
- restricted space – elliptical (telegraphic)
- use of typographical features e.g. bold print, capitalisation, font size

Topics

- cultural references e.g. celebrities, payday loans, obesity, sport, texting
- serious news stories e.g. *payday loan fees*, *obesity*, *terror operations*
- humorous news stories e.g. *rustling ferrets*, *lusty leer*; the contrast between the topics chosen by different newspapers
- fact (Headline 4) vs opinion (Headline 3)

Register

- levels of formality and informality
- use of humour
- use of informal terms of address (Headlines 1, 7, 11) vs formal (Headlines 3, 4)
- relationship with reader e.g. pronouns that engage (Headline 12); pronouns that distance (Headline 2); direct address (Headline 11)

Lexis and semantics

- connotations of words e.g. authoritative (*watchdog*, *bishop*); emotive e.g. *'outrageous'*, *sin*, *faithful*
- pre-modification e.g. *high*, *lusty* (adjectives); *taxi wheelchair*, *terror* (nouns)
- post-modification e.g. *number of text messages sent* ... (prepositional phrase + non-finite clause), *a licence to speed* (non-finite clause); *the chemical that keeps* ... (relative clause)
- verb forms e.g. current events (present tense), completed events (past tense), ongoing events (progressive aspect), proposed events (future time); stative/dynamic; passive voice etc.
- word play e.g. *mane man*, *Outlook pour* (homophone); *makin' fun o' ma* (eye-dialect); *payday loan*, *here we come*, *high hopes* (collocation); *Kym'n get me*, *licence to speed*-(disrupted collocations)
- informal e.g. *Ollie's* (familiar, personal abbreviation); *makin' fun* (multi-word verbs)
- clipping e.g. *op*
- initialism e.g. *OMG* (text speak)

Phonology

- humorous effects e.g. *Kym'n* (elision; assimilation)
- sound patterning to make headlines memorable e.g. alliteration, assonance, sibilance
- sequences of emphatic monosyllabic words e.g. *here we come*

Form and structure

- noun phrases – compact information e.g. Headlines 12, 14
- simple sentences – straightforward to read e.g. Headlines 3, 7, 12
- quoting clauses (e.g. *warns watchdog*) and quoted clauses (e.g. *most Britons will be ...*) – gives authority to statements
- limited use of punctuation – except for question mark (interrogative); apostrophes e.g. *they're* (elision); speech marks (direct speech/quotation – personal opinion; distancing technique); colon (humorous technique to draw attention to topic)
- loose linking of clauses e.g. *Forget ... now they're rustling* (comma splice)

Pragmatics (contextual aspects of language use)

- shared knowledge i.e. there is an assumption that readers will understand the references e.g. Kym Marsh, cattle rustling, OMG, James Bond, Ollie, the Lions, capital, Oscars
- cultural issues e.g. texting, obesity, payday loan fees, terror operations
- attitudes e.g. outrageous, sin, faithful, lusty
- different newspaper styles, ideologies and readership e.g. tabloid, middle-market, broadsheet

Assessment Grid Component 2: Section A part (d)

BAND	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods 10 marks
5	9-10 marks Detailed understanding of concepts (e.g. genre) and issues (cultural issues) <ul style="list-style-type: none"> • 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 (e.g. genre) and issues (e.g. cultural references) • 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 (e.g. genre) and issues (e.g. readership) • 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 (e.g. genre) and issues (e.g. readership) • 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 (e.g. genre) and issues (e.g. readership) • 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 marks: Response not credit worthy or not attempted			

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 an extract from the opening chapter of a novel using one of the headline from the corpus of data as a stimulus. You should aim to write approximately 350 words. **[30]**

This creative response should develop from the stimulus headline chosen. It should make some reference to the topic, situation, issue, or character mentioned, but this can be interpreted loosely.

Approaches should include:

- an appropriate style for fictional prose
- some features of an opening chapter e.g. establishment of context
- engagement with the audience e.g. emotive language
- effective stylistic choices e.g. view point, tense
- appropriate expression.

OR

- (b) *Write an entry for a journalists' handbook giving advice on how to write effective headlines. You should aim to write approximately 350 words* **[30]**

This creative response should take an appropriate form for an advisory text. The entry should focus only on how to write effective headlines. Learners are likely to make use of the corpus of data.

Approaches should include:

- some sense of genre e.g. headings, examples
- an awareness of the specialist audience (journalists)
- focused content e.g. techniques and effects
- effective stylistic choices e.g. advisory tone
- appropriate and engaging written expression.

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;">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 	<p>High (29-30): 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>Mid (27-28): 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>Low (25-26): 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;">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 	<p>High (23-24): 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>Mid (21-22): 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>Low (19-20): Response consciously crafted for effect in places. Some purposeful language choices. Secure understanding of audience. Good structure.</p>
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 	<p>High (17-18): Clear personal voice. Creative linguistic choices. Clear engagement with target audience. Organises material for effect. Expression generally sound and style controlled.</p> <p>Mid (15-16): Response generally clear and accurate. Some sensible personal, creative language choices. Clear focus on task and audience. Sensible development of content.</p> <p>Low (13-14): 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;">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 	<p>High (11-12): 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>Mid (9-10): 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>Low (7-8): 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;">1-6 marks</p> <ul style="list-style-type: none"> • Limited creativity • Errors in expression and lapses in clarity • Limited sense of audience • Limited attempt to link form and structure to content 	<p>High (5-6): 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>Mid (3-4): Expression lacks clarity/accuracy. Limited understanding of task. Response may lack development.</p> <p>Low (1-2): 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	0 marks: 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

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	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 or not attempted

AS English Language
Allocation of examination component marks by assessment objective

Component	Section marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Component 1: Analysing Texts in Context (100 marks)	A (50) Spoken language of the media	15	15	-	20	-
	B (50) Written Language	15	15	20	-	-
Component 2: Using Language (100 marks)	A (50) Investigating data	20	10	10	10	-
	B (50) Creative writing and commentary	-	-	20 commentary	-	30 writing
TOTAL MARKS	200	50	40	50	30	30