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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

**A LEVEL  
ENGLISH LANGUAGE - COMPONENT 2  
A700U20-1**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2023 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 A LEVEL ENGLISH LANGUAGE**  
**COMPONENT 2: LANGUAGE CHANGE OVER TIME**  
**SUMMER 2023 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, and all responses must be marked according to the banded levels provided for each question.

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, nor is it set out as a 'model answer'**. 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: LANGUAGE CHANGE OVER TIME

## Prefaces in slang dictionaries

## 1. Short questions (AO1)

- (a) Identify the word class and archaic spelling patterns of the following three words using appropriate terminology. [6]

*This question tests the candidate's knowledge of word classes and archaic spelling patterns.*

Award **one** mark for the correct identification of the word class (up to a maximum of 3 marks) and **one** mark for an appropriate description of the variation (up to a maximum of 3 marks).

Example	Word Class	Archaic Spelling Pattern
<i>litle</i> (Text A, I.1)	adjective	single consonant where PDE would use double
<i>aduisse</i> (Text A, I.4)	(base form) verb	–u/v interchange
<i>theyr</i> (Text A, I.6)	(third person plural) (possessive) determiner	–i/y interchange

- (b) What do the examples below tell us about language change? Make two points and refer to the examples using appropriate terminology. [4]

*This question tests the candidate's knowledge of word classes, language variation over time, and language change concepts.*

Award **one** mark for the correct identification of the word class (up to a maximum of 2 marks) and **one** mark for a valid comment about language change (up to a maximum of 2 marks).

Example	Word Class	Language Change	
		Description of Variation	Concepts
<i>part / parte</i> (Text A, II.8/9)	noun	use of silent appended -e	<ul style="list-style-type: none"> <li>spelling inconsistency</li> </ul>
<i>compleat</i> (Text A, I.20)	adjective	<ul style="list-style-type: none"> <li>spelling reflecting pronunciation</li> <li>alternative orthographic variation for /i:/</li> </ul>	<ul style="list-style-type: none"> <li>reference to SJ's 1755 dictionary</li> <li>reference to standardisation</li> </ul>

- (c) Describe the form and the archaic grammatical features of the following two examples using appropriate terminology. [4]

*This question tests the candidate's knowledge of word classes and phrases, and frequently occurring EME verb forms and inflections.*

Award **one** mark for the correct identification of the form (up to a maximum of 2 marks) and **one** mark for a valid description of the archaic grammatical feature (up to a maximum of 2 marks).

Example	Form	Archaic Grammatical Features
<i>a Rogues Company</i> (Text A, l.5)	<ul style="list-style-type: none"> <li>noun</li> <li>(possessive) noun phrase</li> </ul>	<ul style="list-style-type: none"> <li>omitted apostrophe in possessive (noun phrase)</li> </ul>
<i>hath</i> (Text A, l.20)	(third person) (singular) present tense verb (phrase)	<ul style="list-style-type: none"> <li>third person verb inflection obsolete by the end of EME period</li> <li>third person standard southern inflection replaced by northern dialect –s inflection</li> </ul> <p>(accept reference to PDE 'has' <b>with relevant language change knowledge</b> – must be present tense i.e. not 'had' and third person i.e. not 'have')</p>

- (d) Describe three features that are typical of Early Modern English grammatical structure and/or punctuation in the extract from Text A below. You should use appropriate terminology to describe your examples. [6]

*TEXT A*

... you may acquaint your self with so much Canting as will giue you to understand what they do saie, and their Damn'd designs.

The Task I haue vndertaken is so difficult, and the Persons I am about to describe so many, and their Vyces and Practices so Vilainously various (though they all center in one Hellish designe): that I know not how to begin, nor how to end when I haue begun, for their Rogueries are infinite, and they euerlastingly would practice them did not a Rope on the chats put an end to further progress of their matchless Villainies.

I shall endeauour to giue you an exact account of these Caterpillars, with their hidden way of speaking; Which they make vse to blind the eyes of those which they haue cheated or robb'd, and inform one another with what they haue done. Theyr Canting words are most newe, and what too commonly known are thrown aside. [ll.9-19]

*This question tests the candidate's ability to identify EME grammatical structures and/or punctuation features in the extract, and to describe the features and/or examples cited using appropriate linguistic terminology.*

**Three** points required – award **one** mark for each feature/associated terminology (up to a maximum of 3 marks) and **one** mark for each appropriate example/associated terminology (up to a maximum of 3 marks). A mark can only be awarded for an example where it clearly and precisely demonstrates a recognisable EME feature.

Example	Archaic Grammatical Structure/ Punctuation Feature
<i>your selfe</i>	<ul style="list-style-type: none"> <li>reflexive pronouns not yet compounded</li> </ul>
<i>do saie</i>	<ul style="list-style-type: none"> <li>common use of periphrastic 'do' in affirmative verb phrases where there was no other auxiliary (typical of 16<sup>th</sup>/early 17<sup>th</sup> century)</li> <li>auxiliary 'do' used for emphasis</li> </ul>
<i>know not</i>	<ul style="list-style-type: none"> <li>absence of dummy auxiliary 'do' in negative high frequency verb phrases</li> <li>non-use of periphrastic 'do' in negative verb phrases</li> <li>negator (not) follows lexical verb (accept reference to PDE 'do' – tense of auxiliary must be present 1<sup>st</sup> person singular form i.e. not 'does' or 'did')</li> </ul>
<i>did not ... put</i>	inconsistent – periphrastic 'do' used in inverted negative structure
<i>euerlastingly</i>	<ul style="list-style-type: none"> <li>adverb occurring before verb</li> </ul>
<i>did not a Rope</i>	<ul style="list-style-type: none"> <li>inversion of subject and auxiliary verb for a conditional clause with no conjunction</li> </ul>
<i>(those) which (they haue cheated)</i>	<ul style="list-style-type: none"> <li>relative pronouns could be used for both people and things (<i>which</i> less common for people in seventeenth century)</li> </ul>
<b>ACIs:</b> <i>When I haue begun ...</i> <b>NCIs:</b> <i>what they do saie ...</i> <b>RelCIs:</b> <i>∅ I haue vndertaken, Which they make vse ...</i> <b>NFCIs:</b> <i>to giue</i>	<ul style="list-style-type: none"> <li>frequent use of subordination – with reference to specific types of clauses</li> </ul>
e.g. ll.11-15 multiple clauses  (specific clauses must be cited)	<ul style="list-style-type: none"> <li>long compound-complex sentence (examples of subordination should be cited)</li> <li>listed coordinated main clauses (<i>The Task ... is ..., and the Persons ∅ ..., and their Vyces and Practices ∅ ...</i>)</li> <li>subordinate clauses e.g. <ul style="list-style-type: none"> <li>post-modifying RelCI: <i>∅ I haue vndertaken, ∅ I am ...</i></li> <li>post-modifying NCI: <i>that I know not</i></li> <li>NFCI: <i>to describe, to begin, to end</i></li> <li>ACIs: (<i>though they all center ...</i>), <i>when I haue begun ...</i>, <i>for their Rogueries are .... would practice ..., ... ∅ did not a Rope</i></li> </ul> </li> </ul>
<i>Vyces, Rogueries Damn'd, Hellish Vilainously</i>	<p>Random capitalisation with thematic significance (emphasis on words with negative connotations):</p> <ul style="list-style-type: none"> <li>nouns</li> <li>adjectives</li> <li>adverb</li> </ul>
<i>so difficult ... : that I know not ... speaking; Which they make vse ...</i>	<ul style="list-style-type: none"> <li>colon separating adjective phrase and post-modifying noun clause after long parenthesis</li> <li>semi-colon separating relative clause from the head noun; capitalisation after a semi-colon</li> </ul>

Responses should show evidence of linguistic knowledge: terminology can be used to describe each EME feature and/or the examples cited.

Do not accept answers that comment on archaic spelling and lexis.

Reward other valid responses where they are accompanied by a relevant example and use appropriate linguistic terminology.

## 2. Extended response

A02	A03	A04
20 marks	20 marks	20 marks

In making judgements, look carefully at the marking grid, and at the Overview and Notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different ones. Look for and reward valid, well-supported ideas which demonstrate independent thinking.

In your response to the question that follows, you must:

- explore connections across the texts
- consider relevant contextual factors and language features associated with the construction of meaning
- demonstrate understanding of relevant language concepts and issues.

**Analyse and evaluate how Texts A, B and C show changing attitudes to slang in prefaces written at different times. [60]**

*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.*

### Overview

Characteristics of a successful response may include:

- clear understanding of prefaces in slang dictionaries e.g. focus on language use in a specific period; language-use advice; expression of attitudes; examples to entertain; direct address to engage reader (Texts A/C); references to the compilation process
- perceptive understanding of concepts e.g. purpose (informative: Texts A/B/C; advisory: Texts A/B; entertaining: Text C); language change (e.g. word creation, ephemeral words, adoption to the standard lexicon); first-person pronouns to engage (Texts A/C) and formal third-person references to add authority (Text B); levels of formality
- confident selection and discussion of issues e.g. attitudes to slang (the writer and wider contemporary society); social judgements (Texts A/B)
- well-chosen, concise textual references that support the points made precisely
- explicit references to the prefaces e.g. references to the types of people who use slang (Text A), the ephemeral nature of slang (Texts B/C), the benefits of knowing some slang
- a clear appreciation that contextual factors shape the content, language, grammatical structures, and style of each extract e.g. the period, the approach to the topic, contemporary references, accusations of immorality (Text B)
- intelligent interpretation of texts based on close reading e.g. an understanding of the tenor and attitude of the writers, relevant references to specific details; clear evidence of reflection on the extracts
- assured evaluation e.g. effect of lexical choices in communicating writer attitudes; level of engagement with readers; range of slang terms for exemplification



- insightful discussion of points of contrast that explore the change in language use over time e.g. formal tenor Texts A/B vs informal Text C; serious tone (Texts A/B) vs humour (Text C); changing attitudes including the use of loaded language; the semantic fields of the slang words collected
- intelligent conclusions drawn about the differences e.g. changes in style/attitude linked to social perceptions of slang and the relationship between the writers/topic; writer's self-representation as 'expert' (Text A) vs upholder of decency (Text B) vs self-effacing, recognising the impossibility of the task (Text C)
- a range of terminology, which is used consistently and purposefully
- tightly focused, well-developed analysis of the three extracts in light of the question, with a consistent focus on genre and meaning
- clearly focused, fully developed and carefully structured discussion.

Characteristics of a less successful response may include:

- a broad overview of appropriate general concepts (e.g. genre, audience, purpose)
- recounted knowledge of issues such as religion/gender/social position or attitudes (i.e. not applied to the question and/or texts)
- limited close analysis with few references to specific textual details (the discussion could be about any prefaces)
- a lack of focus on the question (e.g. missing the key words; failing to analyse and evaluate the texts)
- inconsistent use of textual references (about half the points made are supported) or quotations may be overly long
- a lack of engagement with meaning resulting in rather superficial discussion
- general, observational links between the extracts, which are often not based on language study
- a largely descriptive approach, with a summary of content rather than analysis
- some accurate labelling of linguistic features, but with no clear link to the question or to the point being made
- evidence of imprecise or inaccurate linguistic knowledge
- references to irrelevant general features of period language e.g. broad observations about orthography and/or sentence type and structure that are not related to meaning
- a limited number of points
- an argument which lacks development, or that is difficult to follow.

**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.

### Text A: *The Canting Academy* (1673)

**Semantic fields:** judgemental attitudes to slang users e.g. *Rogue, Villain, Caterpillars* (nouns), *Debauched, Looser* (adjectives); illegal acts of slang users e.g. *their Vyces and Practices so Vilainously various, their Damn'd designs, one Hellish designe* (noun phrases), *cheated, robb'd* (verbs); focus on language e.g. *Canting, speaking* (verbal nouns), *Print, Speech, words* (nouns)

**Terms of address:** polite vocative to engage e.g. *Courteous Reader* (suggested humility set against writer's emphasis on his personal efforts on the reader's behalf)

**Abstract nouns** (typical in prefaces): reflective/explanatory tone e.g. social judgement (*Reputation vs Vyces, Practices, designs/designe, Rogueries*); promotional (*conuenience, Knowledge*); emphasis on writer's dedication (*pains, labours, labouring*)

**Concrete nouns** (less common in book focusing on language): focus on slang users (pejorative) e.g. *Clinckers, Kidnappers, Giltts, Milkens, Villain*; reference to the book e.g. *dictionary, part/parte, Canting-Dictionary*

**Adjectives** (typical in prefaces communicating attitude of writer/society): defining to establish the structure of the dictionary e.g. *later* (comparative); most evaluative (judgemental) e.g. to describe users of slang (*more Debauched and Looser; Rogues* – noun modifier) and the actions of slang users (*Damn'd, Hellish, matchless*); set against readers/non-slang users (*honest minded, Honest*); promoting the dictionary (*great, exact*), and the writer's exceptional commitment (*unimaginable*)

**Enumerators:** to establish the structure of the dictionary e.g. *first* (ordinal)

**Pronouns:** frequent use of first-person singular *I* to establish the writer's role; formal second-person plural *you* to address readers directly in a general way; familiar second person singular pronouns *thee* to create a positive relationship with reader (intimate tenor); third person plural *they* to distance users of slang; gendered third person singular *he* (reflecting social expectations)

**Deixis:** direct references to the dictionary e.g. demonstrative determiners (*This Canting-Dictionary, these Wordes*) and pronouns (*this, I.23*), adverb (*here*); plural demonstrative determiner to create distance (*these Caterpillars*)

**Adverbs:** e.g. arguing a case (*yet*); time references to justify the value of the dictionary (*some times*), to establish a critical attitude to slang users (*eueralstingly*), to comment on the ephemeral nature of slang (*too commonly*), to emphasise the writer's commitment to readers (*always*); negative intensifiers for dramatic effect (*Vilainously*)

**Noun phrases** (head in bold): less complicated than is typical of the period (perhaps because the writer presents himself as an expert writing for an uninformed audience) e.g. simple to establish users of slang (*the vsers, the Clinckers, a Rogue*); pre-modified focusing on attitudes (*an Honest Man, any honest minded man; their Damn'd designs, one Hellish designe; Courteous Reader*); post-modified focusing on the dictionary (*The Task Ø I haue vnderaken, RelCl; the Persons Ø I am about to describe RelCl + NFCl; the length of my labours ... PrepP*); and pre- and post-modified focusing on the users of slang (*the more Debauched and Looser sort of people*) and on the writer's efforts (*the unimaginable pains Ø I took ...*)

**Adjective phrases** (head in bold, emphatic position): critical of slang and its users (e.g. *as confused, as the vsers are disorderly*); emphasising the difficulty of the task (e.g. *so difficult ... so Vilainously various ...*); highlighting the ephemeral nature of slang (e.g. *most newe*); promoting the book (*more compleat than ...*)

**Verb phrases:** present tense – addressing a topical issue (e.g. *is, are, know*); simple past – completed tasks (e.g. *took*); frequent use of modals (e.g. *will be, will know* – certainty; *shall endeavour* – formal obligation; *would practice* – hypothetical; *should be* – possible event in the future); frequent use of passive (e.g. *is contained* – end focus on dictionary; *are thrown* – foregrounding of object i.e. familiar slang words; *to be known, but not practised* – focus on words rather than users); emphatic use of periphrastic ‘do’ (e.g. *do saie*)

**Grammatical mood:** declarative – expressing personal view on task/slang; subjunctive – implied future events, hypothetical (e.g. *he that value, if my worke profitt, if this proue*)

**Syntax** (typical of formal writing in the EME period): long sentences with frequent use of subordination – associated with formal written language e.g. comparative clauses (e.g. *as confused as the vsers are disorderly*), relative clauses (*he that value ...*); adverbial clauses (*though they all center ...*), noun clauses (*that I know not ...*)

**Word order:** parenthesis (e.g. *I mean* – comment clause; *(Courteous Reader)* – vocative; *(to be known, but not practised)* – advisory non-finite clause); foregrounded prepositional phrases to describe the organisation of the dictionary (e.g. *In the first part ...; in the later parte ...*); inversion of subject/verb for hypothetical (e.g. *did not a Rope*)

**Genre:** preface – advisory tone; gives the writer an opportunity to voice his critical opinions on slang, to emphasise the scale of his task, and to comment implicitly on negative elements of society; focus on language in use (specific group of speakers) and the ephemeral nature of slang; includes examples – no explanations (need the dictionary to understand them)

**Personal sense of writer:** repeated use of first person – focus on the writer’s expertise and the scale of the task; judgemental language reflecting writer’s point of view; direct address/vocative to create a relationship with the reader

**Historical/period factors:** title – loaded language; formal tone; slang users defined as criminals; period slang cited – now obsolete; noun *Kidnappers* italicised to mark unfamiliar slang term – now part of PDE lexicon; gendered references (e.g. *any honest minded man, he, an Honest Man, my Countrey-men*); reference to period punishment (e.g. *a Rope on the chats* – indicative of the kind of people who are believed to use slang); language of humility typical of period (e.g. *by labouring to serue*).

**This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.**

### **Text B: A Classical Dictionary of the Vulgar Tongue (1785)**

**Semantic fields:** negative attitude – repetition of *vulgar* (adjective, ll.1/13; noun l.11); ephemeral nature of slang e.g. *temporary, late* (adjectives), *disuse* (noun), *superseded, vanish* (verbs),

**Lexical sets:** linked to language e.g. *allusions, expressions, words, phrases, termes* (plural nouns); slang users (working men and women, not just criminals) e.g. *soldiers on the long march, seamen on board ship, ladies disposing of their fish*

**Proper nouns:** alternative names for slang e.g. *Pedlars French/St. Giles’s Greek* (references to European languages suggesting the unintelligible, incomprehensible nature of slang – reflects contemporary attitudes)

**Abstract nouns:** linked to language e.g. *expressions, conversation, usage, use*; evaluating slang’s potential for corruption e.g. *immorality*; criticising society – slang still associated with criminals e.g. *villanies*; promoting purpose of dictionary e.g. *discoveries*; promoting the dictionary as an aid e.g. *help*; authentic sources of slang e.g. *authorities*

**Concrete nouns:** potential readers e.g. *foreigners, natives resident at a distance ...*, *gentlemen, warie citizens, justices*; examples of slang e.g. *black legs, lame duck, a plumb*; references to the dictionary e.g. *a work ...*, *the work*

**Adjectives:** recognising that slang is not exclusive to a certain group e.g. *common, traditional*; associating slang with city life e.g. *well-known*; highlighting the limitations of other works (promoting dictionary) e.g. *ordinary*; emphasising the ephemeral nature of slang e.g. *fashionable, trifling, temporary, new, late fashionable*; evaluative – expressing opinion (less judgemental than Text A) e.g. *vulgar, ludicrous, quaint, most notorious, strange, indelicate*; people on their guard against deception e.g. *warie*

**Enumerators:** to establish the structure of the dictionary e.g. *two* (cardinal), *first, second* (ordinal)

**Pronouns:** limited range – little sense of writer and little engagement with reader; third person plural *they* (general references to potential readers); third person singular *he* (reference to male editor/writer)

**Adverbs:** e.g. recognition that slang is universal e.g. *so frequently*; intensifiers – emphatic (promoting dictionary) e.g. *extremely, absolutely*; establishing origins e.g. *generally*; reference to authorial process e.g. *carefully*; reference to dictionary e.g. *here*; reference to contemporary society e.g. *now*

**Noun phrases** (head in bold) typical of formal genre: few are simple e.g. *the words, two parts, its terms, the Editor*; most are long with multiple modification to provide specific information e.g. *natives resident at a distance ...* (post-position adjective), *who do not ...* (RelCl); *those ludicrous phrases, quaint allusions, and nick-names ...*, *which, from long uninterrupted usage, are made ...* (RelCl); *termes drawn from ...* (NFCI); *soldiers on the long march* (PrepP); *ladies disposing of their fish* (NFCI);

**Adjective phrases:** promoting dictionary with intensifiers e.g. *extremely useful, absolutely necessary*

**Verb phrases:** dominated by present tense – focusing on topical issue (e.g. *make, are, originate, vanish*) or on dictionary (e.g. *consists, is, has*); simple past – identifying lost words (e.g. *were*); present perfective – past action with current relevance e.g. *has forced, has endeavoured*; fewer modals than Text A – less authoritative in tone (e.g. *might hunt, may make*); passive typical of formal text – removing subject e.g. *are made* (language users), *are ... practised* (criminals), *are ... registered, have been collected* (author), *being brought* (readers)

**Prepositional phrases:** location e.g. *from the Metropolis, in parts of our city*; time e.g. *of the day*; ephemeral e.g. *without leaving a trace behind*; emphasis on language in use e.g. *from long uninterrupted usage, by use, from the most traditional authorities*

**Grammatical mood:** declarative – informative (exploring the origins of slang), promoting the dictionary, and explaining the contents

**Syntax** (typical of formal writing in the ModE period): mostly complex/compound-complex, but simple (divided by a colon) referring to specific examples (e.g. *Such were ...*) and the dictionary (e.g. *these ... are ...*); making the reading experience easier – comma separating long subject (post-modified with relative clause) from verb e.g. *The many vulgar allusions ... that so frequently occur ..., make*

**Word order:** foregrounding e.g. PrepPs promoting dictionary (*without some such help*) and its organisation (*For the first*); adverbial NFCI to circumvent accusations of depravity (*To prevent any charge of immorality ...*); adverbial clause to reduce the writer's level of responsibility (*when an indelicate word has forced ...*) – reflecting attitudes

**Figurative language:** dictionary represented as a guide (metaphor) e.g. *a pilot*; suggestion that the writer is not responsible for the inclusion of 'immoral' words (personification) e.g. *an indelicate word has forced itself ...*

**Genre:** preface – advisory tone; gives the writer an opportunity to voice his opinions (less judgemental than Text A), to reflect the sources of his research, and to comment implicitly on society; focus on language in use and the ephemeral nature of slang (like Text A); includes examples e.g. criminal types, associated with contemporary punishment, evaluative expressions (explicit emphasis on the importance of the dictionary in understanding them – no explanations included)

**Personal sense of writer:** distant relationship with reader – except for first person plural inclusive possessive determiner e.g. *our city*; formal, distant third person reference to *the Editor*; formal impersonal politeness marker e.g. *begs leave* (courteous, apologetic means of asking what is already expected)

**Historical/period factors:** title – neutral language, but adjective *Classical* adds status; formal tone; slang users defined as city dwellers, criminals, the working class, but also a recognition that it is used in everyday interactions (less critical than Text A); obsolete words; language linked to contemporary punishment.

**This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.**

### Text C: How to Talk Teen (2019)

**Semantic fields:** emphasis on ephemeral e.g. *evolving, changes* (verbs), *sooo last month, differences* (noun phrases), *current, different, popular, passé* (adjectives), *on trend* (prepositional phrase)

**Lexical sets:** slang users (no longer associated with a criminal underworld – something to entertain rather than fear) e.g. *someone in year eight, someone graduating from uni, the different teen social groups or subcultures, Thirteen-year-old girls, wannabe gangstas* (noun phrases); focus on language e.g. *words, phrases, terms* (nouns)

**Proper nouns:** references to cities in England to establish regional differences in slang

**Abstract nouns** (fewer than Texts A and B because of lighter tone): focusing on language study e.g. *treatise, trends, meaning, usage, revival*

**Concrete nouns:** focusing on slang users (young people – no judgements) e.g. *teenagers, Thirteen-year-old girls, wannabe gangstas*

**Adjectives:** defining e.g. *sociological, linguistic, definitive, regional, teen* (providing specific information); repetition of *different* (emphasis on linguistic variation – no judgement); repetition of *current* (focus on relevance of dictionary with humorous rider about the delay between the collection of examples and publication); *wannabe* (idiomatic – spelling reflects assimilation in informal pronunciation); *popular, common* (emphasising widespread usage)

**Pronouns:** no first-person references (other than the possessive determiner in the idiomatic informal interjection *My bad.*); second person pronouns engage reader (direct address); I.6 generic ‘you’

**Adverbs:** ephemeral nature of slang e.g. *always, suddenly, recently* (time); purpose of dictionary e.g. *primarily*; sense of writer’s voice e.g. *probably* (disjunct expressing degree of confidence – few expressions marking writer’s attitudes); emphatic e.g. *remarkably, exclusively, truly* (reinforcing point)

**Noun phrases** (head in bold): more frequent use of simple NPs e.g. *This book, the words, grown-ups, your kicks* (reflecting informal, conversational tone); post-modification is mostly prepositional e.g. *the lifespan of ..., a treatise into ... a collection of ...*; some post-modifying clauses (but not complicated structures) e.g. *the slang that changes ...* (RelCI), *the slang used by ...* (NFCI) – more engaging style for reader

**Adjective phrases** (complements – emphatic position): focusing on ephemeral nature of slang e.g. *out of date*, *on trend*, *unheard of*, *passé*, (idiomatic reflecting informal tone); fewer references to attitudes e.g. *disappointed*, *MAF* (readers expecting a more formal dictionary – humour), *capable*, *confident enough to ...* (readers who have assimilated the contents), *divisive* (causing conflict amongst slang users); *impossible*, *gimongous* (slang – humour)

**Verb phrases**: dealing with topical issue so dominated by present tense e.g. *is*, *changes*, *have*, *ask*; sense of ongoing process e.g. *'s ... evolving*, *'re riding* (present progressive); reflecting linguistic variation e.g. *will be*, *can be*, *might be*, *may be*, *(might) have* (epistemic modals i.e. possibility/probability); reference to readers' state of mind after reading the dictionary e.g. *'ll be/will be* (future modals); marking process of change e.g. *had fallen/have ... seen* (past/present perfective); passive voice e.g. *have been appropriated* (end focus on by + agent i.e. *grown-ups*, subject of active sentence), *are used/being spoken* (subject not important)

**Prepositional phrases**: to define specific user groups e.g. *in year eight*, *from uni* (age/ social group), *in Manchester*, *in Liverpool* (place); to reference the dictionary e.g. *in the book*, *in its contents*; to give a frame of reference e.g. *for example*, *for instance* (parenthetical)

**Grammatical mood**: mainly declarative – informative (explaining linguistic variation); interrogative quoted clause l.12 (giving voice to reader – making preface more engaging); imperatives e.g. *consider*, *chillax*, *take off*, *decompress* (direct engagement of reader); subjunctive e.g. *If you were ...* (hypothetical)

**Syntax**: closer to spoken language with more frequent use of simple (e.g. *This book is out of date.*), compound (e.g. *Some words had fallen ... but have recently seen ...*) and minor (e.g. *My bad.*) sentences; frequent use of subordination but sentences are not as long as in earlier texts e.g. adverbial *If* clauses, relative clauses (e.g. *which can be ...*), subject noun clauses (e.g. *What it is ...*, *What might be popular ...*)

**Word order**: foregrounded adverbials e.g. *If* clause (highlighting condition/expectation that will be dispelled), *After immersing yourself ...* (promoting book), *For starters ... Then ...* (organising argument)

**Figurative language**: to make the concept of linguistic transience clearer (metaphor) e.g. *the lifespan of a mayfly (or a boy band)* – cultural references; to communicate the concept of struggling with something simple e.g. *the struggle bus* (slang – designed to confuse/amuse)

**Genre**: preface – informative, but written to entertain; no judgement; emphasis on ephemeral nature of slang and variations according to social/geographical groups; slang embedded in sentences rather than provided as examples (humorous contrast with standard lexical choices); emphasis on dictionary's role in enlightening reader (like Texts A and B), but no longer any sense of the need for knowledge as a means of self-protection

**Personal sense of writer**: voice of writer emerges indirectly in humour e.g. *impossible*, *gimongous*, *a great dealio* (contrast between SE and slang usage); no judgemental attitudes expressed

**Historical/period factors**: title/opening sentence – humorous; informal tone (text is intended to entertain) e.g. short paragraphs, contracted verb forms, conversational idioms (e.g. *here's the thing* – offering important insight about slang; *a whole ton of reasons*) and interjections (e.g. *So ll.7/25*, *Yeah right l.12*), repeated use of fronted conjunctions *Or/And*, and elliptical sentences (*My bad.*, *Yeah, right.*); focus on teenage slang users; elongated words and acronyms – influence of digital English; contemporary cultural references (boy band, school year groups, university graduation, digital communications); reference to the publishing process.

**This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.**

### Assessment Grid: Section A, Question 2

BAND	AO2	AO3	AO4
	Demonstrate critical understanding of concepts and issues relevant to language use  20 marks	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning  20 marks	Explore connections across texts, informed by linguistic concepts and methods  20 marks
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts</li> <li>Perceptive discussion of issues</li> <li>Confident and concise selection of textual support</li> </ul>	<p><b>17-20 marks</b></p> <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>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Insightful connections established between texts</li> <li>Sophisticated overview</li> <li>Effective use of linguistic knowledge</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Secure understanding of concepts</li> <li>Some intelligent discussion of issues</li> <li>Consistent selection of apt textual support</li> </ul>	<p><b>13-16 marks</b></p> <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>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Purposeful connections established between texts</li> <li>Detailed overview</li> <li>Relevant use of linguistic knowledge</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sound understanding of concepts</li> <li>Sensible discussion of issues</li> <li>Generally appropriate selection of textual support</li> </ul>	<p><b>9-12 marks</b></p> <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>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sensible connections established between texts</li> <li>Competent overview</li> <li>Generally sound use of linguistic knowledge</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Some understanding of concepts</li> <li>Basic discussion of issues</li> <li>Some points supported by textual reference</li> </ul>	<p><b>5-8 marks</b></p> <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>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Makes some basic connections between texts</li> <li>Rather a broad overview</li> <li>Some valid use of linguistic knowledge</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>A few simple points made about concepts</li> <li>Limited discussion of issues</li> <li>Little use of textual support</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited connections between texts</li> <li>Vague overview</li> <li>Undeveloped use of linguistic knowledge with errors</li> </ul>
0	<b>0 marks:</b> Response not credit worthy		

## SECTION B: ENGLISH IN THE TWENTY-FIRST CENTURY

### SMS text messages

AO1	AO2	AO3
10 marks	10 marks	20 marks

3. In your response to the question that follows, you must refer to the set of data (Texts 1-9). In addition, you may wish to draw on your own examples of text messages. You must:
- consider relevant contextual factors and language features associated with the construction of meaning
  - apply appropriate methods of language analysis, using associated terminology and coherent expression
  - demonstrate understanding of relevant language concepts and issues.

**Using your knowledge of twenty-first century English, analyse and evaluate the ways in which contextual factors affect the lexical and grammatical choices in text messages. [40]**

*This question tests the candidate's ability to analyse the data (and other relevant examples) using accurate, well-chosen terminology and an appropriate style, to evaluate the construction of meaning in context, and to use knowledge of relevant concepts and issues in a critical discussion of the writers' language choices and the effects created.*

#### Overview

Characteristics of a successful response may include:

- consistent and purposeful discussion of platform e.g. quick and succinct to meet the demands of the medium/purpose – communication on the move; smart phones and usage plans with free unlimited texts have overcome initial constraints re. size of the screen (approximately 140-160 characters) and 'pay-per-page' approach to pricing; variety of services e.g. Facebook Messenger, Google Messages, WhatsApp, Chomp SMS; name of sender appears with text
- well-developed discussion of SMS text messages e.g. relationship between sender/receiver – need to know phone number to send; improvements in predictive text and touch screens/virtual keyboards have overcome limitations of multi-tap keypad entry (users are less likely to adopt creative linguistic innovations to speed up communication)
- productive references to genre-specific linguistic features (e.g. informal 21<sup>st</sup> century digital language)
- well-informed analysis of stylistic variations according to the writer (e.g. personal/professional, known/unknown, individual/organisation, age, gender, status), purpose (e.g. transactional, informative, social), and tenor (often informal; approach can be serious or humorous), and target audience (owner of phone)
- productive critical engagement with key concepts such as genre (e.g. specific focus linked to purpose; emojis/emoticons; informalisation – reduced punctuation, colloquialisms, capitalisation, no editing)
- purposeful discussion of relevant issues e.g. online fraud, COVID-19 pandemic, the move to online payment systems
- well-chosen, concise textual references to support the points made (there may be references to other text messages based on personal experience or wider reading, but these are optional)



- a clear appreciation that contextual factors shape the content, language and grammatical structures of text messages e.g. abbreviations and initialisms; vocatives; SE vs non-SE (according to the focus, sender and purpose); elliptical style (omission of subjects, primary verbs and determiners)
- tightly focused, meaningful analysis of the data
- intelligent conclusions drawn e.g. discussing data in the light of the question.

**This is not a checklist. Reward other valid approaches.**

Characteristics of a less successful response may include:

- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the corpus of data, or on the specific genre (here SMS text messages)
- a reliance on describing or summarising knowledge and/or content
- reference to some relevant linguistic concepts (e.g. genre, audience, purpose) and issues (e.g. relationships, gender), but with few links to the question/data
- inconsistent use of textual references (about half the points made are supported), or the quotations may be overly long
- evidence of some linguistic knowledge but with a lack of precision, or inaccuracy
- some overview of appropriate contextual factors but the approach is general e.g. some basic sense of individual senders
- a lack of engagement with detail, instead providing a rather superficial view of the data
- a limited number of points
- an argument which lacks development or is difficult to follow.

**This is not a checklist. Reward other valid approaches.**

**AO4 is not assessed in Section B. While candidates may group examples from similar contexts, there is no requirement to explore connections across texts.**

## Notes

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

Responses may make some of the following points:

## Purpose

Text messages can be:

- transactional (communicating information/encouraging action) e.g. making a payment (Text 1); reporting spam (Text 2); asking for a lift (Text 3); providing details (Texts 4/5); giving healthcare advice (Text 8)
- expressive (communicating opinion) e.g. using emojis to convey personal response (Text 6); apologising (Text 7); expressing thanks (Text 9).

## Style

- depends on the contributor: organisations are more likely to be formal and to use SE (Texts 1/2/8); familiar people (e.g. family, neighbour, local businesses) may be informal with non-standard features
- with close relationships, tenor is often informal with colloquialisms e.g. *SOZ*, *BUTT DIAL* (Text 7), *thanx* (Text 9), interjections e.g. *Ooops* (Text 7), and casual greetings e.g. *Hi* (Text 4), *hey* (Text 9)
- with distant relationships, tenor is more formal e.g. no clippings (e.g. *information*, Text 8); no vowel reduction (e.g. *please*, Text 2); no split infinitive (e.g. *To restore ... fully*, Text 2); polysyllabic language e.g. *Suspected*, *incoming*, *restricted*, Text 2; *exemptions*, Text 8); grammatically complete sentences (Texts 1/2/8)
- some are elliptical e.g. *picking up cement* (omission of subject + aux verb, Text 4); *Just tried calling ...* (omission of subject, Text 5), *Hope ponies will b ok* (omission of subject and determiner, Text 9)
- punctuation can be minimal e.g. absence of full stops (Texts 3/9); comma splicing (Text 3); lack of omisive apostrophe (*Im*, Text 5; *its*, Text 9); omission of initial sentence capital (Texts 3/9)
- orthography typical of digital English: e.g. acronym (*lol*, Text 7); homophonic representations (*r/ul/b*, Texts 3/4/9 and 2/4, Texts 3/7/9); phonemic spelling (*redy/leve*, Text 3; *thanx*, Text 9); vowel omission – even in formal texts (e.g. *Msg*, Text 1; *pls*, Text 3; *Spk*, Text 7; *tht*, Text 9)
- typographical features e.g. capitalisation (*CODE/GOV.UK*, Texts 1/8 – to draw attention to key information; *SOZ/BUTT DIAL*, Text 7 – to highlight humorous tone); repeated exclamation marks (Text 9 – to indicate tone)
- use of emoticon (Text 3) and emojis (Texts 6/9)
- loose syntactical structure mirroring spoken language (Texts 3/4/9 – informal interactions)
- lack of editing e.g. phonetic spelling (linked to age, Text 3); inconsistency (*diall/DIAL*, Text 7).

## Personal – friends and family (Texts 3, 6, 7)

- familiar tenor for close relationships – no introductions e.g. greetings/reference to sender, but sign-off reflecting intimacy (*xoxo*, Text 7)
- informal/elliptical style with many features of digital English (link to spoken mode)
- use of emoticons/emojis to communicate mood (shorthand, Texts 3/6)
- shared knowledge underpinning messages – contextual factors missing (e.g. to fulfil request need to know location, Text 3; to interpret response need to understand previous interaction, Text 6)
- politeness markers (e.g. *pls*, Text 3; *SOZ*, Text 7) and idiomatic language (e.g. *Spk soon*, Text 7) to cement relationships
- cultural references – no explanation needed (e.g. *BUTT DIAL*, Text 7).

### Personal – neighbour (Text 9)

- evidence of familiar tenor, but relationship is less close – to establish identity includes opening greeting (*hey*), reference to sender (*its Andrea*) and to common experience (*u helped me* with 🐾 🐾)
- politeness markers to build relationship e.g. *thanx 4 tht, have a lovely blessed xmas day*
- multiple emojis – replacing concrete nouns rather than expressing attitudes
- loose grammatical structure – no punctuation marking multiple simple sentences and one elliptical complex sentence with subordinate noun clause ( $\emptyset$  *hope*  $\emptyset$  *ponies will be ok*)
- politeness marker to sign off – idiomatic imperative (*have a lovely blessed xmas day*)
- contextual factors – Christmas Day (*xmas*, common abbreviation).

### Semi-personal – local businesses (Texts 4 and 5)

- relationship not close, but established as a one-to-one interaction
- greetings (informal *Hi*, Text 4; more formal *Morning*, Text 5) and identification of sender (first names *Gavin*, Text 4; *Becky* + reference to company in prepositional phrase *at MGY*, Text 5)
- elliptical – omission of subjects (first person pronouns, Text 4/5) and modal auxiliary verb (Text 4)
- politeness markers (implied apology reinforced by adverb *be with u shortly*, Text 4; interjection *Thanks*, Text 5)
- subject specific language (concrete noun *cement*, Text 4; proper noun referring to building *Ocean View*, Text 5)
- colloquial use of compound preposition – while it is common in American English, in formal written English ‘outside’ would stand alone (*outside of*, Text 5)

### Official notifications – payment system/government (Texts 1 and 8)

- authoritative senders – formal SE with standard punctuation (including colon, Text 8) and few features of 21<sup>st</sup> century English (e.g. *Msg*, Text 1)
- direct address to establish relationship with distant, unknown recipient e.g. possessive determiner *your*, Text 1; second person pronoun *you*, Text 8)
- formal tone for official transactional purpose – instructional imperatives (*Enter*, Text 1; *go ... Stay ... Protect ... Save*, Text 8)
- subject specific language – context-bound (e.g. online payment system: proper noun *Paypal*, Text 1; pandemic: noun phrase *CORONAVIRUS ALERT* and proper noun *NHS*, Text 8)
- modal verbs reflecting advisory tone (*may apply*, Text 1; *must stay*, Text 8)
- capitalisation used to draw attention to key information – adds authority to messages (e.g. *CODE*, Text 1; abstract noun *ALERT* reinforced by adjective *New*, Text 8)
- contextual factors e.g. recipient has been making a payment/online purchase and will be expecting contact from Paypal (Text 1); link for additional guidance (Text 8).

### Spam (Text 2)

- rider added by server to alert recipient: *Suspected spam* (noun phrase); imperative (*Help to stop ...*) and ‘how’ adverbial *by reporting...*
- formal tone – SE with several subordinate clauses and lack of digital English features add authority to phishing scam (but Apple wouldn’t send a text informing you your account had been disabled/restricted, the message contains errors, and the hyperlink uses plural *apples*, rather than singular)
- repetition of proper noun *Apple* (brand identification)

- direct address to establish relationship with distant, unknown recipient e.g. repetition of possessive determiner *Your*
- omission of subject makes it difficult to know what/who has caused the problem e.g. *has been restricted* (passive voice with no agent)
- politeness token to build relationship e.g. *please*.

**Reward other valid discussion where it is based on the data or other appropriate examples, displays relevant knowledge, and uses appropriate analytical methods.**

## Assessment Grid: Section B, Question 3

<b>BAND</b>	<b>AO1</b> <b>Apply appropriate methods of language analysis, using associated terminology and coherent written expression</b>  <b>10 marks</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>20 marks</b>
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Confident use of a wide range of terminology linked to analysis of email subject lines</li> <li>Coherent, academic style</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts and issues</li> <li>Confident and concise selection of textual support/other examples</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Confident analysis of a range of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation of effectiveness of communication</li> </ul>
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Secure use of a range of terminology linked to analysis of email subject lines</li> <li>Expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Secure understanding of concepts and issues</li> <li>Consistent selection of apt textual support/other examples</li> </ul>	<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 of effectiveness of communication</li> </ul>
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Generally sound use of terminology linked to analysis of email subject lines</li> <li>Mostly accurate expression with some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Sound understanding of concepts and issues</li> <li>Generally appropriate selection of textual support/other examples</li> </ul>	<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 of effectiveness of communication</li> </ul>
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Using some terminology with some accuracy linked to analysis of email subject lines</li> <li>Straightforward expression, with technical inaccuracy</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Some understanding of concepts and issues</li> <li>Some points supported by textual references/other examples</li> </ul>	<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 of effectiveness of communication</li> </ul>
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Some grasp of basic terminology linked to analysis of email subject lines</li> <li>Errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>A few simple points made about concepts and issues</li> <li>Little use of textual support</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation of effectiveness of communication</li> </ul>
<b>0</b>	<b>0 marks: Response not credit worthy</b>		