



GCE A LEVEL MARKING SCHEME

SUMMER 2024

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

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

EDUQAS GCE A LEVEL ENGLISH LANGUAGE
COMPONENT 2: LANGUAGE CHANGE OVER TIME
SUMMER 2024 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.

COMPONENT 2: LANGUAGE CHANGE OVER TIME

SECTION A: ANALYSIS OF WRITTEN LANGUAGE OVER TIME

ROYAL SPEECHES

1. Short questions (AO1)

- (a) Identify the word class and archaic spelling patterns of the following 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>dyshonour</i> (Text A, l.5)	(abstract) noun	–i/y interchange
<i>neuer</i> (Text A, l.6)	adverb	–u/v interchange
<i>wil</i> (Text A, l.22)	(modal) (auxiliary) verb	single final consonant where PDE uses double

- (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>crowne/crown</i> (Text A, ll.2/8)	noun	appended final -e	<ul style="list-style-type: none"> spelling inconsistency
<i>sexly</i> (Text A, l.13)	adjective	archaic/obsolete	<ul style="list-style-type: none"> reference to SJ's 1755 dictionary reference to standardisation changes to the lexicon

- (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>hath</i> (Text A, l.3)	(3 rd person) (singular) present tense verb (phrase)	<ul style="list-style-type: none"> 3rd person verb inflection obsolete by the end of EME period 3rd person standard southern inflection replaced by northern dialect –s inflection (accept reference to PDE 'has' with relevant language change knowledge – must be <u>present tense</u> i.e. not 'had'/3 rd <u>person</u> i.e. not 'have')
<i>my subjects good</i> (Text A, l.8)	(possessive) noun (phrase)	omitted (possessive) inflection –
To be fully credited, response must include reference to 'possessive' in either form or feature comment.		

- (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]

But should I ascribe any of these thyngs vnto my selfe, or my sexly weaknesse, I were not worthy to liue. The cares and trouble of a Crown I cannot more fitly resemble, than to the Drugges of a learned Physitian, perfumed with some Aromatical sauour, or to bitter Pils gilded ouer, by which they are made more acceptable or lesse offensiue, which indeed are bitter and vnpleasant to take; And were it not for conscience sake to dyscharge the Duty that God hath laid vpon Me, & to maintain his Glory, and keep you in Safety, I willingly should resigne the place I hold to any other, glad to be freed of the Glory with the Labors. For yt is not my desire to liue or reign longer, than my lyfe & reign shall be for your Good. And though you haue had and may haue many mightier and wiser Princes sitting in this Seat, yet you had not, nor shall haue any which wil Loue you better. [ll.12-22]

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 point (up to a maximum of 3 marks) and **one** mark for each appropriate example and 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.

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.

Example	Archaic Grammatical Structure/ Punctuation Feature
<i>my selfe</i>	<ul style="list-style-type: none"> reflexive pronouns not yet compounded
<i>should I ascribe / were it not</i>	<ul style="list-style-type: none"> inversion of subject and auxiliary verb for a conditional clause with no conjunction
<i>I were not</i>	<ul style="list-style-type: none"> subjunctive (hypothetical)
<i>(I) willingly (should resigne)</i>	<ul style="list-style-type: none"> adverb occurring before verb phrase
<i>(you) had not</i>	<ul style="list-style-type: none"> absence of dummy auxiliary 'do' in negative high frequency verb phrases non-use of periphrastic 'do' in negative verb phrases negator (not) follows lexical verb (accept reference to PDE 'did' – tense of auxiliary must be past 2nd person singular form i.e. not 'do' or 'does')
NFCI: <i>to liue, perfumed</i> RelCI: <i>which ... are, the Duty that God hath ...</i> ACI: <i>though you haue had ...</i>	<ul style="list-style-type: none"> frequent use of subordination – with reference to specific types of clauses
e.g. ll.13-19 multiple clauses (specific clauses must be cited)	<ul style="list-style-type: none"> long compound-complex sentence (examples of subordination should be cited) listed coordinated main clauses (<i>I cannot ... resemble ...; And ... I willingly should resigne ...</i>) subordinate clauses e.g. <ul style="list-style-type: none"> post-modifying NFCIs: <i>perfumed, gilded ouer, to take, to be freed</i> RelCI: <i>by which ... are made, that God hath laid, the place Ø I hold</i> ACIs: <i>Ø were it not ...</i>
<i>which</i> (l.21)	<ul style="list-style-type: none"> in EME, relative pronouns could be used for both people and things (less common for people after 1611)

Example	Archaic Grammatical Structure/ Punctuation Feature
<p><i>Crown, Duty, Safety, Labors</i> <i>Me</i> <i>Drugges, Physitian, Pils</i> (nouns) <i>Aromatical</i> (adjective)</p>	<p>Random capitalisation with thematic significance:</p> <ul style="list-style-type: none"> • abstract nouns (emphasis on royal role) • pronouns (royal self-references) • metaphorical language (to explain the problems of a monarch's role)
<p>... ; <i>And</i> ...</p>	<ul style="list-style-type: none"> • semi-colon before a coordinating conjunction (and capitalisation) to divide the two main clauses of a long compound-complex sentence
<p>&</p>	<ul style="list-style-type: none"> • ampersand (ligature of Latin <i>et</i>) – coordinating two non-finite clauses (l.17) and two possessive noun phrases (l.20)

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

2. Extended response

AO2	AO3	AO4
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 Texts A, B and C to show how contextual factors shape royal speeches written in 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 the genre (language written to be read aloud) e.g. a sense of the speaker; the link between the topic/language choice (formal royal/religious lexis, Text A; political, Text B; Christmas/Covid, Text C); references to personal experiences (first person pronouns); relationship with the audience
- perceptive understanding of concepts e.g. balance of spoken/written features (polished and edited); the ways in which situation, purpose and target audience shape the content and style; subject specific language; rhetorical features (e.g. patterning); figurative language used to elucidate; foregrounding; emotive language; discourse markers to signal topic changes; formal tenor
- confident selection and discussion of issues e.g. gender (references to *King/Prince* vs *Queen*, Text A), religion (the God-given right of monarchy, Text A; God's role in saving the Prince of Wales, Text B), politics (references to *British Empire* and *Secret Voting*, Text B), international issues (*Slave Trading*, Text B; pandemic, Text C), culture (Thanksgiving service, Text B; Christmas celebrations, Text C)
- well-chosen textual references that support the points made precisely
- explicit references to the speeches e.g. Queen Elizabeth's attitude to her role/subjects (Text A); Queen Victoria's gratitude for her son's recovery, the government's agenda (Text B); remembering Prince Philip, the meaning of Christmas (Text C)
- a clear appreciation that contextual factors shape the content, language, grammatical structures, and style of each extract e.g. the period; the place of delivery; the topics; the role of the speaker; the events linked to each speech; contemporary references
- intelligent interpretation of texts based on close reading e.g. relevant references to specific details; clear evidence of reflection on the extracts
- assured evaluation e.g. effect of lexical choices guiding audience response; level of engagement with audience; formal tenor vs personal references

- insightful discussion of points of contrast that explore the change in language use over time e.g. changes in cultural references (e.g. divine right, Text A; *Slave Trade/Secret Voting*, Text B; Covid, Text C); differences in approach linked to purpose and situation; gendered references (e.g. *Kyng/Prince* vs *Queen*, Text A; *Lords and Gentlemen*, Text B);
- intelligent conclusions drawn about the differences e.g. changes in style/attitude linked to audience and purpose – speaking to politicians (Texts A/B) vs the nation (Text C); repetition of first-person pronoun in all three texts, but increasingly personal revelations
- a range of terminology, which is used consistently and purposefully
- tightly focused, well-developed analysis of the three extracts in light of the question set, with a consistent focus on context 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 (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 speeches)
- 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: Queen Elizabeth I's speech to parliament (1601)

Semantic fields: religion e.g. *God, his Glory* (noun phrases), *vnder God* (prepositional phrase); monarchy e.g. *crowne, my subjects, the royal Authority of a Queen, this Kingdom, reign* l.20 (noun phrases), *Reigned, reign* l.19 (verbs)

Terms of address: *your* (possessive determiner), *you* (formal, plural second person pronoun) – engaging parliamentary audience

Proper nouns: repetition of *God* (typical of period)

Abstract nouns: frequent use reflecting topic – linked to role of monarch (e.g. *glory, Authority, Duty*); linked to attitude of government/subjects (e.g. *Loyalty, Loue, Thanks*); linked to national threats (e.g. *Danger, seruitude, slauery, tyranny, oppression*); linked to values (e.g. *dyshonour, shame, conscience*); linked to religion (e.g. *Truth and Glory*)

Concrete nouns: less common – often figurative e.g. *Instrument* (Queen Elizabeth – the mouthpiece of God), *Drugges/Physitian/Pils* (metaphor for the difficulties of being a monarch); *grasper / waster / worldly goods* (establishing Queen Elizabeth's credentials); *a Crown* (repeated – sometimes symbolic); *Enemies* (external threat)

Adjectives (attributive): praising her government/subjects (e.g. *inualuable*); defining her positive qualities through negative comparison (e.g. *greedy scraping, strict, worldly*); establishing traditional attitudes to royalty (e.g. *glorious*); bringing metaphor to life and making message clear (e.g. *learned, Aromatical, bitter*); self-effacing (e.g. *sexly, mightier and wiser*)

Pronouns: repetition of first person (subjective); repetition of second person – direct address (*you* – in the seventeenth century the plural form)

Deixis: demonstrative determiner *this* e.g. cataphoric reference to what follows, l.6 – throws emphasis onto her definition of herself; emphasis on country, l.12; emphasis on throne and the traditions associated with it, l.21

Adverbs: used to develop formal argument (e.g. *indeed, yet*); emphatic statement of personal position (e.g. repetition of *neuer*); reinforcing points (e.g. *yea* – strong affirmation; *willingly*); focusing attention on her subjects (e.g. *only, better* – comparative); reinforcing the relevance of her metaphors (e.g. *fitly*); emphasis on status – God-given (e.g. *hygh*)

Noun phrases (head in bold): a surprising number are simple (linked to key concepts), perhaps reflecting this as a piece written to be read aloud (e.g. *Loyalty, a Queen, Safety, My hearte, Truth and Glory*); modified NPs are often used to draw attention to key points in her argument e.g. establishing the status of the monarch (*the glory of my crowne* – post-modifying PrepP; *the glorious Name of a King* – pre-modifying adjective and post-modifying PrepP); defining herself through negative comparisons (*any greedy scraping grasper, a strict Prince* – emotive pre-modifiers); building the figurative analogies (*the Drugges of a learned Physitian, perfumed ...* – post-modifying PrepP and NFCI; *bitter Pils gilded ouer, by which they are made ..., which ... are ... to take* – pre-modifying adjective, post-modifying NFCIs and RelCIs)

Adjective phrases (predicative, head in bold): praising her government/subjects (e.g. *so Thankful a people*); establishing the reality of being a monarch (e.g. *more glorious to them that see it / pleasant to them that bear it*); self-effacing (e.g. *not worthy to liue*); emphasising the hardships of being a monarch (e.g. *glad to be freed ...*); emphasising personal values (e.g. *set upon any worldly goods*)

Verb phrases: present perfect to emphasise her God-given role (e.g. *hath raised, hath made*); present tense to express gratitude (e.g. repetition of *account*) and explain her attitude to being the monarch (e.g. *ys, is*, ll.8-9); frequent use of modality (e.g. *must say* – emphatic personal statement; *should resigne* – sense of duty/obligation)

Prepositional phrases: frequent use e.g. a personal viewpoint (*Of my self, for my selfe, vnto my selfe*); emphasis on monarch's role (*in Safety, from Danger, from seruitude,*

from slavery ..., from dyshonor ..., for your Good); reference to God's authority (*vnder God, vpon Me*); reference to monarch's authority (*ouer so Thankful a People*)

Grammatical mood: dominated by declarative, but subjunctive used to address hypothetical situations e.g. *should I ascribe, I were not, were it not*

Syntax: frequent use of subordination aligning the speech with written rather than spoken language e.g. adverbial clauses (*though God hath ...*), noun clauses (*that God hath made ...*), non-finite clauses (*To be a Kyng ...*), relative clauses (*which ... are ...*); compound sentence balancing alternatives (*... neuer set ...but only Ø ...*)

Word order: inverted word order for subjunctives with no conjunction e.g. *should I ascribe, were it not*; adverb in emphatic position before verb phrase e.g. *willingly* (suggestion of humility); frequent use of foregrounding to draw attention to key themes e.g. key values (*Loyalty, Loue, and Thanks ...* – object in initial position), God's defining role (*though God hath raised ...* – initial position subordinate clause), subjective representation (*Of my self* – initial position PrepP), emphasis on symbolism of monarchy (*To be a Kyng ...* – initial position non-finite clause)

Rhetorical features: frequent use reflecting the formal occasion and high status participants e.g. figurative language to explain the difficulties of being a monarch (*Drugges / Pils*); repetition of *Loue* (noun II.1/2; verb I.22) to reflect the positive bond between the Queen and her subjects; tripling to enhance a point (*Loyalty, Loue, Thanks* – key values; *greedy scraping grasper ... strict Prince ... a waster* – establishing personal qualities through negative comparisons); listing to define the role of the monarch (*to conserue ... to Preserue ... to deliuer ...to keep*); parallelism to demonstrate oppositions (*any worldly goods ... only for my subjects, see it ... bear it ..., had not ... shall haue*) or to reinforce a point through repetition of an idea (*cares and trouble, bitter and vnpleasant, more acceptable or lesse offensive*)

Genre: expressing thanks/explanatory purpose; formal tenor; subject specific language; analogy to explain abstract ideas; no contracted verb forms; subjective pronoun references to communicate personal point of view; little sense of spoken language, but frequent use of punctuation as elocutionary guide – to divide sentences into manageable semantic units (e.g. colon before coordinating conjunction to divide compound-complex sentence into two distinct halves, II.1-2)

Personal sense of writer: high status/position of authority, speaking in a formal context so limited sense of individual voice BUT distinctive language choices e.g. *grasper* (first recorded usage), *sexly* (already rare in the seventeenth century); repeated use of first-person pronouns/determiners demonstrating that this is a personal statement; some sense of humility in her repeated expressions of gratitude and her willingness to resign her position

Historical/period factors: repeated references to God and the divine right; cultural references e.g. *slauery, a learned Physitian*; male gendered language used to refer to herself and her role e.g. *Prince, Kyng*; contemporary attitudes to gender e.g. *sexly weaknesse*; references to her life (II.19-20) when she is unwell and near death; repeated thanks to her government/expressions of love for her nation at a time when she is unpopular; little that is personal.

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: Queen Victoria's speech to Parliament (1872)

Semantic fields: religious language e.g. *the Almighty, the blessing, a Thanksgiving* (noun phrases), *St Paul's Cathedral* (proper noun), *under Divine Providence* (PrepP); language linked to judgement e.g. *dishonoured, to congratulate* (verbs), *nefarious, baleful, remarkable* (adjectives), *wisdom* (nouns); praising subjects e.g. *loyal* (adjective), *loyalty* (abstract noun)

Lexical sets: political language e.g. *Government, Bill, Secret Voting, elections, legislation* (noun phrases); language linked to the monarchy e.g. *my loyal people, my subjects, the loyalty of my people, the constant efforts of the Crown to discharge ... to uphold ..., and to defend ...* (noun phrases)

Terms of address: *My Lords and Gentlemen* (all male)

Proper nouns: frequent use (reflects the informative purpose of the speech) – places (e.g. *South Sea Islands, the British Empire; Ireland, the United Kingdom, Great Britain*); locations (e.g. *St Paul's Cathedral*); religious figurehead (e.g. *the Almighty*); family – formal honorific (e.g. *the Prince of Wales*); day of the Thanksgiving (*Tuesday*)

Abstract nouns: frequent use reflecting the formal purpose/situation of the speech e.g. linked to parliament and the parliamentary process (*duties, practices, consequences, class, affairs, judgment, measures, legislation*); linked to the recovery of the Queen's son (*thankfulness, deliverance, danger, sympathy, anxiety, celebration, desire, hope*); linked to praise of the population (e.g. *loyalty*) and the politicians (e.g. *energy and wisdom*)

Concrete nouns: few examples reflecting the conceptual focus of the speech e.g. reference to family (*son*) and the nation (*people*)

Adjectives (attributive): defining to establish arguments (e.g. *domestic, serious, agricultural, present, habitual, national, Secret*); superlative to stress the seriousness of her son's illness (e.g. *most imminent*); praising the people for their support (e.g. *profound, universal, loyal*); flattering the politicians (e.g. *momentous, well-known, constant*); criticising engagement with the slave trade (e.g. *nefarious, baleful*)

Pronouns: repetition of first person (subjective); repetition of second person – direct address (*you*)

Deixis: demonstrative determiners – anaphoric references, typical for creating cohesion in a speech e.g. singular close reference *this* (I.7 celebration; I.13 type of offence), singular distant reference *that* (I.15 Ireland), plural close reference *these* (I.11 practices)

Adverbs: limited use – speech is informative and most emphasise the time scale (e.g. *still, even now, immediately*); *again* (flattering the politicians)

Noun phrases (head in bold): typical of a formal speech delivered in a formal situation – few are simple (e.g. *this celebration, A Bill, Your attention*); most are long with frequent use of modification – surprisingly few examples of subordination e.g. *the **opportunity** afforded (NFCI) by your re-assembling (PrepP) for the discharge ... (PrepP), my lively recollection of the profound ... (PrepP) shown by ... (NFCI) during the period (PrepP)*

Adjective phrases (predicative, head in bold): simple emphatic statements e.g. praising the politicians for their work (***remarkable, confident***); assessing the country's performance (***free from serious crime, active***)

Verb phrases: frequent use of present tense to convey the Queen's intentions (e.g. *avail, propose*) and existing situations (e.g. *continue* I.9, *is* II.15/16); frequent use of future time to indicate upcoming events (e.g. *will be presented, will also be invited, will ... apply*); semi-modal of certainty (e.g. *have to apprise*); frequent use of passive voice – typical of formal language (e.g. with by + agent: *... shall be acknowledged ... by ...*, *... dishonoured by ...*; agent omitted – subject not relevant: *will be presented ..., will also be invited*); present perfect – past reference with relevance to the present (e.g. *has been*)

Prepositional phrases: frequent use for post-modification, but also for time (e.g. *on Tuesday the 27th instant*) and place (e.g. the location of slavery – *in more than one quarter of the world, In the South Sea Islands*; defining a specific location – *in that part*

of the United Kingdom), for an event (e.g. service for the Queen's son – *At this celebration*); for a religious reference (e.g. *to the Almighty, under Divine Providence*)

Grammatical mood: declarative throughout – delivering an agenda

Syntax: frequent use of subordination, but some sentences are simple (ll.10-12, 12-13, 19) or compound (ll.15-16) – perhaps linked to the fact the speech was written to read aloud; frequent use of NFCIs to post-modify (e.g. *afforded ... to renew ...*, *shown by ...*, *having for its main object ...*); *that* noun clauses after reporting verbs like *propose*, *apprise*; parenthetical subordinate clauses to qualify a comment (e.g. finite – *so far as ... allows ...*), mark a change of topic (e.g. non-finite – *Turning to ...*), provide additional information (e.g. non-finite – *having for its main object ...*)

Word order: usually standard SPO, but some foregrounding to focus attention on key concept (e.g. *At this celebration ...*, *In the South Sea Islands*, PrepPs), or to change the topic (e.g. *Turning to ...*, NFCI); parenthetical comment clause e.g. *I am confident*; emphatic initial position coordinating conjunction (e.g. *And ...*); passive with agent – to focus attention on the object (e.g. *the blessing ...*, *the name of the British Empire*)

Rhetorical features: given the informative purpose, the language is literal rather than figurative with little embellishment; coordinated expressions for emphasis e.g. *profound and universal* (adjectives), *anxiety and trial*, *desire and hope*, *energy and wisdom* (nouns); tripling of non-finite clauses stressing the role of the Crown e.g. *to discharge ...*, *to uphold ...*, *and to defend ...* (syndetic list)

Genre: expressing thanks/informative (setting out parliamentary agenda); formal tenor; subject specific language; tight structure with each paragraph focusing on a distinct topic (the Prince of Wales's illness/recovery, the slave trade, domestic affairs, the secret ballot, the Queen's praise of her subjects/government); little sense of spoken language, but frequent use of punctuation as elocutionary guide – divides complex sentences into manageable semantic units (e.g. repeated use of commas to mark parenthetical phrases and listed non-finite clauses ll.23-5); no contracted verb forms

Personal sense of writer: high status/position of authority, speaking in a formal context BUT personal opening (*my dear son*) and reference to her intention to attend the ceremony; no explicit engagement with her audience, but uses possessive determiners (*my Government*) and repeatedly praises politicians (e.g. *your momentous duties*, *I am also able to congratulate you ...*, *your well-known assiduity*, *your energy and wisdom*); formal noun *subjects* used to describe those involved in the slave trade (vs the more personal *people*)

Historical/period factors: formal situation with formal agenda addressing serious contemporary issues; all male parliament – vocative (l.22); distinctive contemporary formation of the date; period adjective to express attitude (e.g. *baleful*); cultural references to the *Slave Trade*, *British Empire*, *Secret Voting*; references to God (fewer than in Text A); reference to *the United Kingdom* (when discussing Ireland) and *Great Britain* (when discussing reductions in crime/criminality); noun phrase *anxiety and trial* reflects contemporary risk of illness/death; repeated reference to the loyalty of the nation (like Text A).

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: Queen Elizabeth II's Christmas speech (2021)

Semantic fields: Christmas e.g. *carols, tree, presents, the festive season* (noun phrases), *enjoy, celebrate* (verbs); positive e.g. *happiness, good cheer, happy traditions, joy, wonder* (noun phrases) vs negative connotations e.g. *lost, miss, weighed down, missing* (verbs) *death, final partings* (noun phrases)

Terms of address: direct address (l.24) – engaging distant, unknown television audience

Proper nouns: *Christmas* (season, context of speech), *Philip* (first name, familiar; shared knowledge), *Covid* (link to national context; shared knowledge)

Abstract nouns: frequent use marking the reflective tone for emotional topics e.g. focus on positive emotions (*happiness, cheer, comfort, warmth, affection, joy, wonder*); focus on message (*death / life, partings / meetings, truth, lesson, birth, potential*); focus on Philip's qualities (*service, curiosity, fun* – rich mix)

Concrete nouns: associated with Christmas traditions (e.g. *tree, presents, film*); representing the people watching (e.g. *families, children, Adults* – general references)

Adjectives (attributive): a few are defining (e.g. *young, four*), but most are evaluative (controlled emotion) – personal (e.g. *beloved, familiar*), describing Philip's personality (e.g. *intellectual, mischievous, enquiring*), characterising Christmas greetings/traditions (e.g. *good, happy, favourite, very happy*), conveying message (e.g. *final/first, engaging, simple, new, endless*)

Pronouns: repetition of singular first person *I*; inclusive plural first person *We* (e.g. ll.9/19-20, Queen and her family; Queen and the nation, ll.10/12); only one use of second person in final formulaic seasonal greeting (plural *you*)

Deixis: repetition of singular demonstrative determiner *This* ll. 2/18 (temporal reference – looking back on the year); plural demonstrative pronoun *those* l.2 (distant from speaker, broad reference); adverb *today* l.14 (reference relevant to the day of broadcast, not the day of recording)

Adverbs: time references underpinning point (e.g. *again, still, already, so often*); making point tentative rather than assertive (e.g. *Perhaps, sometimes*), or making point stronger (e.g. *just*, l.22); reinforcing personal engagement (e.g. *especially*, l.2); emphasising a difference (e.g. *even*, l.18)

Noun phrases (head in bold): some simple e.g. *Christmas, This year, life, his presence, worries*; many long and modified communicating information, but with less subordination than in earlier periods e.g. *That mischievous, enquiring **twinkle*** (pre-modified), *a **time** of ..., the **warmth and affection** of ..., **millions** around the world* (post-modifying PrepPs), *one familiar **laugh** missing* (pre-modification + post-modifying NFCI), *the **chance** to reminisce, and see ...* (post-modifying NFCIs)

Adjective phrases (predicative, head in bold): showing empathy – qualified by personal reference (e.g. ***hard** for those ...*); characterising Philip – positive connotations (e.g. ***irrepressible, as bright ... as when ...***); conveying message (e.g. ***sure** Ø ... will remark ... , **truer** to say ...* i.e. comparative to hedge comment)

Verb phrases: wide range to reflect the varied functions of the speech – present tense to describe the Christmas season (e.g. *'s, **treasure***), to communicate the broadcast message (e.g. ***consists, have, teach***) and the Queen's personal position (e.g. ***understand, know***); past tense to describe Philip (e.g. ***were, set***) and their ongoing awareness of him (e.g. ***felt***), to comment on previous events (e.g. ***readied, weighed down***); present perfect to suggest an action in the past with current relevance (e.g. ***have drawn, may have wished***); modal verbs to convey possibility (e.g. ***can be, can ... enjoy***), impossibility (e.g. ***can't celebrate***), a hypothetical situation (e.g. ***would want***), and probability (e.g. ***will remark***)

Prepositional phrases: emphasis on personal interaction (e.g. ***for me** – repeated*), marking the passage of time (e.g. ***in the months since ...***); recognising national support – a common feature across the texts (e.g. ***from the warmth and affection ...***); characterising Philip (e.g. ***out of any situation***); creating a link between the royal family and the viewers (e.g. ***like millions around the world***); highlighting the theme of loss (e.g.

with one familiar laugh ...); emphasising the value of Christmas (e.g. *through the eyes ...*); unassuming tone – suggesting the point is obvious (e.g. *of course*, l.7)

Grammatical mood: declarative throughout – reflecting on the year and exploring the meaning of Christmas; one subjunctive reflecting the formal tenor and the Queen's status (e.g. *Be*, l.11)

Syntax: some emphatic simple sentences (e.g. ll.2, 3-4, 24) and one compound bringing balance to the message (e.g. ll.14-15); a surprising amount of subordination, but most sentences are not long e.g. *We felt* (MCI) *... as we ... readied ...* (ACI), *I'm sure* (MCI) *Ø ... will remark* (NCI) *that ... is* (NCI), *Adults, when weighed down ...* (ACI), *... fail* (MCI) *to see ...* (NFCI), *where ... do not* (ACI) – reflecting detail of message

Word order: foregrounding of adverbial clauses to draw attention to apparently contradictory alternatives (e.g. *Although it's ...*, *While Covid again means ...*); initial position adverb *Perhaps* making tone tentative (underpinned by the comparative adjective *truer*); parenthesis creating a sense of a personal voice (e.g. *especially, of course*); initial position conjunctions creating a more conversational tone (e.g. *But, And*); extra-position to move a long subject NCI to the end of the sentence in an emphatic position (e.g. *It's no surprise that ...*); use of a dash between listed NPs in the subject position (*His sense of ...*) and the verb phrase (*were*) to help the audience

Rhetorical features: very few – style is instead more personal and engaging than the earlier texts; coordinated phrases to reinforce point (e.g. *great happiness and good cheer, the warmth and affection*); syndetic listing to stress her husband's qualities e.g. (*service, intellectual curiosity and capacity to ...*); syndetic list of Christmas traditions to engage with the audience – shared knowledge; parallel NFCIs to emphasise the personal experience – basis for message (e.g. *... to reminisce, and Ø see anew ...*); drawing an analogy to make the message clear (e.g. *children / the Christmas story*)

Genre: still formal, but evidence of some movement towards spoken language e.g. fronted coordinating conjunctions (*But, And*), contracted verb forms (*it's, can't, I'm*), idioms (*loved ones*)

Personal sense of writer: high status/position of authority, speaking in a formal context BUT shares personal experiences (death of her husband, birth of four great-grandchildren); first name reference to her husband with affectionate modifier (e.g. *my beloved Philip*); repeated personal references (e.g. *for me, I and my family, for me and my family*)

Historical/period factors: high status/position of authority, speaking in a formal context (recorded for world-wide broadcast) BUT evidence of personal topics that are important to her; more intimate than earlier extracts – controlled emotion; contemporary cultural references e.g. Covid, Christian ethos – birth of Christ represents *a new dawn with endless potential* (message of hope in dark times); related to traditional UK Christmas (singing carols, decorating a tree, giving presents, watching favourite films); indirect religious reference (e.g. *lesson, the birth of a child*); support for royalty (as in Texts A/B).

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: Component 2, 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	17-20 marks <ul style="list-style-type: none"> Detailed critical understanding of concepts Perceptive discussion of issues Confident and concise selection of textual support 	17-20 marks <ul style="list-style-type: none"> Confident analysis of contextual factors Productive discussion of the construction of meaning Perceptive evaluation 	17-20 marks <ul style="list-style-type: none"> Insightful connections established between texts Sophisticated overview Effective use of linguistic knowledge
4	13-16 marks <ul style="list-style-type: none"> Secure understanding of concepts Some intelligent discussion of issues Consistent selection of apt textual support 	13-16 marks <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation 	13-16 marks <ul style="list-style-type: none"> Purposeful connections established between texts Detailed overview Relevant use of linguistic knowledge
3	9-12 marks <ul style="list-style-type: none"> Sound understanding of concepts Sensible discussion of issues Generally appropriate selection of textual support 	9-12 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation 	9-12 marks <ul style="list-style-type: none"> Sensible connections established between texts Competent overview Generally sound use of linguistic knowledge
2	5-8 marks <ul style="list-style-type: none"> Some understanding of concepts Basic discussion of issues Some points supported by textual reference 	5-8 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation 	5-8 marks <ul style="list-style-type: none"> Makes some basic connections between texts Rather a broad overview Some valid use of linguistic knowledge
1	1-4 marks <ul style="list-style-type: none"> A few simple points made about concepts Limited discussion of issues Little use of textual support 	1-4 marks <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation 	1-4 marks <ul style="list-style-type: none"> Limited connections between texts Vague overview Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit-worthy		

COMPONENT 2 SECTION B: ENGLISH IN THE TWENTY-FIRST CENTURY

Tweets

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 1-8), but in addition you may wish to draw on your own examples of tweets. 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 tweets. [40]

This question tests the candidate's ability to analyse language 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. microblogging and social networking service with users posting and interacting with messages/short videos on personal, business or themed pages; understanding of registration requirements, usernames, hashtags, trending, digital processes of like/share/follow, blue-tick verification etc.; Elon Musk's acquisition and re-branding of the platform as X; now referred to in the media as 'X, formerly known as Twitter'; new slogan 'Blaze your glory' (replacing previous taglines 'Let's talk' and 'It's what's happening')
- well-developed discussion of tweets e.g. 280 character limits (70-100 characters often seen as most effective) – extended to 10,000 for X Premium subscribers in 2023; relationship between content/page; posters can interact with messages and other posters; users can report tweets for moderation – random viewers will be asked to rate as Abuse, Spam, Looks OK, Not Sure
- productive references to genre-specific linguistic features (e.g. informal 21st century digital language)
- well-informed analysis of stylistic variations according to the writer (distinctive voice; age; gender), purpose (inform, express opinions, promote), tenor (informal), and target audience (linked to topic; familiar even when audience is unknown/distant)
- productive critical engagement with key concepts (e.g. content focus – music, promotion of another singer/the country Peru; informalisation – reduced punctuation, colloquialisms) and issues (e.g. use of non-standard English – no judgements, no editing)

- well-chosen, concise textual references to support the points made (there may be references to other tweets based on personal experience or wider reading, but these are optional)
- a clear appreciation that contextual factors shape the content, language and grammatical structures e.g. frequent use of abbreviations/initialisms, elliptical structures; international range of platform with variations in the language used (e.g. UK English, Americanisms, Nigerian language); influence of poster/purpose (e.g. personal vs professional)
- 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 tweets)
- a reliance on describing or summarising knowledge and/or content
- reference to some relevant linguistic concepts (e.g. audience, purpose), 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 Twitter users
- 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

Tweets can be:

- expressive (communicating opinion) e.g. personal viewpoints, attitudes (Texts 3, 4, 6, 7, 8)
- transactional (communicating information/encouraging action) e.g. Text 1 (promoting the song), Text 2 (promoting Peru the South American country), Text 5 (promoting another singer)
- conative (influencing the behaviour/beliefs of others) e.g. Ed Sheeran (Text 1), official Twitter account (Text 2).

Contributors can respond:

- to the event being covered (the release of the song)
- to the issue (communicating attitudes).

Style

- depends on the contributor: professionals/official representatives (Sheeran, Peru's Twitter account, Zambian-based record label) will probably be formal and standard; members of the public (e.g. fans, critics) may be informal with non-standard features
- tenor is often informal with colloquialisms (e.g. *catchy*, Text 2; *amazin*, Text 3; *GOAT*, *BANGER*, Text 4) and potentially offensive, idiomatic language (e.g. *A FOKIN SMASH*, Text 4)
- some are elliptical (e.g. *Seems like ...*, Text 2; *COOL video to*, Text 4), or non-standard (e.g. comma splicing, Texts 3/4), but Standard English (SE) is also used (Texts 1/2)
- situation-dependent language e.g. synonyms for song (e.g. *hit*, Text 2; *tune*, Text 4; *song*, Text 6); Nigerian context (Yoruba, Text 6); demonstrative determiner *This* referring to Sheeran (Text 6)
- punctuation can be minimal e.g. lack of initial capitalisation (e.g. Texts 3/4/7/8); absence of full stops (Texts 1/6/7); absence of omisive apostrophe (*its*, Text 6); omission of capital for country (*peru*, Text 8)
- orthography typical of digital English: phonemic representations (*u*, 4, Texts 3/4/6); phonemic spelling (*Thanx*, *amazin*, Text 3; *FOKIN*, Text 4; *Y'll*, Text 5; *gotta*, Text 6); homophone (preposition *to* for adverb 'too')
- typographical features e.g. capital letter 'shouting' (*PERU*, Text 1; *GOAT*, Text 4), repeated exclamation marks (Text 8) – to indicate tone; deliberately distorted spelling (character repetitions) – to reflect passion/enthusiasm (Text 8)
- use of emoticon (e.g. <3 for verb 'love', Text 8) and emojis (Texts 2/3/4)
- positive interjections e.g. *Thanks* (Text 1), *thanx* (Text 3)
- loose syntactical structure mirroring spoken language (Texts 3/4/6/8).

Original tweet (producer, Text 1)

- high status celebrity poster – Twitter data shows popularity
- opening interjection (*Thanks for all the love*) establishes positive tenor
- immediately introduces thread topic – capitalisation of key word (proper noun, *PERU*)
- direct address to engage (plural second person pronoun, *you*)
- transactional language e.g. imperatives *Keep ... go check ...*

- inclusion of link (makes access easy – transactional i.e. promoting song)
- SE with appropriate punctuation – although omission of preposition ‘to’ or conjunction ‘and’ between verbs *go check* (Americanism – evidence of informalisation).

Positive tweets (Texts 3, 4, 6, 8)

Texts 3 and 8

- international fans (US/Peru) – indicative of Twitter as an international platform
- non-standard English (particularly Text 8, perhaps because poster is writing in a second language) e.g. elliptical: *love ...* (Text 8, no subject), *you Ø beter* (Text 8, omission of verb); lack of initial capitalisation (Texts 3/8); omission of sentence punctuation and initial capitalisation for proper noun (Text 8)
- no editing e.g. misspelt adverb *beter* (Text 8, light-hearted tone for threat underpinning imperative *come to ...*)
- purpose of the tweet (to praise/express support) reflected in use of heart emoticon (<3, Text 8) and emojis (Text 3) – shorthand to keep tweets concise
- positive connotations to express appreciation of the singer/singer-songwriter e.g. adjective *amazin* (Text 3), verb *love* (Text 8), idiom *made magic* (Text 8)
- direct address (second person pronoun) – personalising a tweet from an unknown fan to a celebrity (particularly in the extended vowels, Text 8)
- simple sentences to communicate praise emphatically.

Text 4

- UK fan – addressed to Sheeran (singular second person *you*), but recognising Fireboy’s role (plural *u*)
- use of capitalisation (‘shouting’) to emphasise positive tone
- asyndetic listing of noun phrases to convey praise e.g. *A FOKIN SMASH, absolute BANGER, COOL video, great tune*
- fire emoji – indicates that something is cool, awesome, exciting (visual representation of the idiom ‘on fire’)
- colloquial language e.g. adjective *FOKIN*; nouns *SMASH, BANGER*; acronym *GOAT* (‘greatest of all time’).

Text 6

- international fan (Nigeria) – link to Nigerian roots of song (Fireboy)/focus (Peruzzi)
- use of Yoruba terms (e.g. noun *baba*, interjection *Oshey*) sets the context (looks beyond ‘elite’ music nations like US/UK)
- emphatic use of demonstrative determiner *This* to focus attention on Sheeran
- repetition of the verb *love* to create a positive tone (initially with no third-person inflection – typical feature of AAVE)
- modal verb *gotta* (informal pronunciation, omission of auxiliary verb ‘have’)
- praise for Sheeran’s willingness to promote someone else’s song (adverbial clause *as if its ...*)
- direct address in final simple sentence *u outdid urself* (informal features – phonemic representation, spelling reflecting pronunciation).

Critical tweet (Text 7)

- imperative – short simple sentence with a critical tone (no attempt to engage)
- lack of punctuation makes tweet seem more aggressive
- adverb *better* is judgemental.

Promotional tweets (Texts 2, 5)

- using original tweet to draw attention to Peru as a tourist attraction (Text 2), to another singer outside the 'elite' music nations (Text 5) – using Sheeran's platform to gain traction

Text 2

- SE, but uses techniques to engage e.g. rhetorical question (*Have you already listened to it?*), direct address, link (including 'pointing finger' emoji)
- misinterpretation of song title – link to South American country rather than Nigerian singer
- passive + agent to promote – possessive noun phrase *our country* in the emphatic end position
- positive language e.g. adjective phrase *really catchy*
- trying to give the Peru page credibility e.g. use of emojis and Twitter names.

Text 5

- politeness marker (*Y'll kindly*) to hedge imperative *check out*
- reinforced by adverbial clause (*while y'll Ø here*) to make it seem easy – doesn't require much effort
- demonstrative determiner *this* to draw attention to the specific rapper
- post-modifying PrepP (*from Africa*) to provide context/add interest
- direct imperative *Follow ...* (transactional – encouraging action).

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: Component 2 Section B, Question 3

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression 10 marks	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 20 marks
5	9-10 marks <ul style="list-style-type: none"> Confident use of a wide range of terminology linked to analysis of tweets Coherent, academic style 	9-10 marks <ul style="list-style-type: none"> Detailed critical understanding of concepts and issues Confident and concise selection of textual support/other examples 	17-20 marks <ul style="list-style-type: none"> Confident analysis of a range of contextual factors Productive discussion of the construction of meaning Perceptive evaluation of effectiveness of communication
4	7-8 marks <ul style="list-style-type: none"> Secure use of a range of terminology linked to analysis of tweets Expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts and issues Consistent selection of apt textual support/other examples 	13-16 marks <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation of effectiveness of communication
3	5-6 marks <ul style="list-style-type: none"> Generally sound use of terminology linked to analysis of tweets Mostly accurate expression with some lapses 	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts and issues Generally appropriate selection of textual support/other examples 	9-12 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation of effectiveness of communication
2	3-4 marks <ul style="list-style-type: none"> Using some terminology with some accuracy linked to analysis of tweets Straightforward expression, with technical inaccuracy 	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts and issues Some points supported by textual references/other examples 	5-8 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation of effectiveness of communication
1	1-2 marks <ul style="list-style-type: none"> Some grasp of basic terminology linked to analysis of tweets Errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> A few simple points made about concepts and issues Little use of textual support 	1-4 marks <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation of effectiveness of communication
0	0 marks: Response not credit-worthy		

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