



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**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 2025 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 CONDUCT LITERATURE

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
giue, (Text A, l.2)	(present tense) verb	u/v interchange
drynk, (Text A, l.7)	noun	i/y interchange
lff (Text A, l.11)	(subordinating) conjunction	double final consonant where PDE uses single

- (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
speake/speke (Text A, ll.11/16)	verb	- appended final -e - variation in vowel pattern	spelling inconsistency
churls (Text A, l.19)	(plural) noun	archaic / obsolete	- 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>meetest</i> (Text A, l.7)	(2nd person) (singular) present tense verb (phrase)	2nd person singular -est verb inflection – disappeared during the EME period. - verb inflections simplified (-est removed) – standardised with plural verb form. (accept reference to PDE 'meet' with relevant language change knowledge – must be <u>present tense</u> not 'met' and second person not 'meets').
<i>thou</i> (Text A, l.8)	second person (singular) (subject) pronoun	- second person singular pronoun reflecting writer's dominant relationship with younger/lower class reader (singular reference) – marking hierarchy (social status of educator). (accept reference to PDE 'you' with relevant language change knowledge – archaic; no longer used; replaced by common singular/plural form).

- (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]

Point not with thy Finger at any thinge, nor be quick to telle tales. Iff any one speake Well of thee or of thy frendes, he must be Thanked. Haue few Wordes and Wisely placed, fore so may thou a gode Name gette. Hold thee pleased with the mete and drinke set before thee, nor ask for better. Wipe thy mouthe befor thou drinke lest it foul the edge of thy cuppe; and keep Clene thy fingers and thy lypes and thy chin; if thou a Gode name would haue. When thy mete is in thy mouth, drinke not nor speke nor laugh nor coughe, Dame Courtesy fore-bids it. Prayse thy fare, be it gode or bade. When thou spittest, as boys do, near or farre, hold thy Hande befor thy mouth to hide it. At the table neither scratch nor claw (I aduise thee) so men calle thee not a Daw. Wipe not thy nose, lesse men saye thou comest of churls: Make neither catte nor hound thy fellow at the table: And playe not with the spoon trencher nor knife. In Honesty and Cleanness lead thy lyffe.

[Text A, ll.10-20]

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>any thinge/ any one</i>	pronouns not yet compounded
<i>be</i> (l.16)	subjunctive (hypothetical)
<i>be it gode or bade</i>	inversion of subject and verb for a subordinate clause with no conjunction
<i>Wisely</i>	adverb occurring before verb phrase
<i>Point not/ drinke not/ playe not</i>	- 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 'do not' – tense of auxiliary must be present imperative form i.e. not 'did not' or 'does not')
ACI: <i>Iff ... speake, befor ... drinke, lest ... foul, when ... spittest</i> NFCI: <i>to hide</i>	frequent use of subordination (particularly adverbial clauses establishing a condition/situation or result) – with reference to specific types of clauses
e.g. ll.13-15 multiple clauses (specific clauses must be cited)	- compound-complex sentence (examples of main clauses and subordinate should be cited) - coordinated main clauses (<i>Wipe thy mouthe ...; and keep Clene ...</i>) - subordinate clauses e.g. - o ACIs: <i>before thou drinkest ..., lest it foul ..., if thou ...would haue</i>
<i>Finger, Wordes, Hande</i> (nouns) <i>Clene, Gode</i> (adjectives) <i>Wisely</i> (adverb)	capitalisation with thematic significance (emphasis on advice)
<i>... : Make: And playe not ...</i>	colon (and following initial capital) separating three main clauses to divide the advice into manageable sections

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 conduct literature written for young people changes over time. [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 conduct literature genre e.g. advisory purpose, prescriptive content, formal relationship between writer/reader (though some evidence of reduced formality in Text C), emphasis on moral judgement (particularly in Text B)
- perceptive understanding of concepts e.g. common genre features across all three texts: modality, abstract nouns, evaluative adjectives, pronouns to establish relationships, subject specific language, imperatives and emphatic negatives, figurative language
- confident selection and discussion of issues e.g. period references, gender expectations, cultural attitudes, focus of advice
- well-chosen textual references that support the points made precisely
- explicit references to the advisory texts e.g. good manners in social interactions and at meals for young boys in a high-status household (Text A), appropriate behaviour for young women in face-to-face social interactions (Text B) and young people in digital interactions (Text C)
- a clear appreciation that contextual factors shape the content, language, grammatical structures and style of each extract e.g. the period, contemporary gender attitudes (Text B), contemporary references (spitting/trencher, Text A; technology, Text C), moral judgements (particularly in Texts A/B), relevant examples of semantic change (*connyd/mete*, Text A; *chatroom/llog off*, Text C)
- intelligent interpretation of texts based on close reading e.g. relevant references to specific details, clear evidence of reflection on the stimulus material
- assured evaluation e.g. effect of lexical choices in communicating advice; authoritative voices and potential effect on the target audiences; the likelihood of readers responding to the advice offered

- insightful discussion of points of contrast that explore changes in language use over time e.g. relationships with readers (use of pronouns); the significance of religion in Texts A/B vs secular Text C; contrast in tone (engaging/inclusive Text C vs superior/distant Text B); religious/moral references vs practical advice
- intelligent conclusions drawn about the differences e.g. related to the period of each text, what the titles of the texts suggest about the target audience/advice, role of religion as a moral framework, gender expectations
- 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 attitudes, 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 (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 conduct literature/advisory texts
- 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 Lyttille Childrenes Lytil boke: A Guide to Maners for Boys* (1500)

Semantic fields: religious language such as proper nouns (e.g. *God, the Lord Jesus*), noun phrases (e.g. *the grace of God, Mercie, thy trespasses, thy Grace*) and verbs (e.g. *blesse/Blesse*)

Lexical sets: nouns (e.g. *mete, drynk, cuppe*) and verbs (e.g. *eatest, drinke* l.15) associated with meals; adjectives (e.g. *Virtuous, pleased*), adverbs (*courteously, Wisely*) and abstract nouns (e.g. *Honesty, Cleanness*) associated with appropriate behaviour

Proper nouns: religious references to establish the moral framework (e.g. *God, Lord Jesus*); personification of a virtue (e.g. *Dame Courtesy*)

Abstract nouns: fewer than would be expected – perhaps because of the age of the target audience (e.g. religious connotations: *grace/Grace*; associated with morality: *Honesty, Cleanness*)

Concrete nouns: frequent use – the advice is practical, focused on everyday behaviour (e.g. linked to the body: *breast, forehead, handes, face, hair, mouthe, Finger, lypes, chin, nose*; linked to mealtimes: *mete, drynk, cuppe, spoon, trencher, knife*)

Adjectives: fewer than may be expected with repetition of straightforward monosyllabic evaluative adjectives (e.g. *goode/gode* and *bad/bade*) – appropriate for target audience (identified by the adjectives *Lyttille* and *young*); emphasis on time – to show that saying grace is not an inconvenience (e.g. *lyttel*); emphasis on discretion (e.g. *few*)

Pronouns: third person plural object *them* and subject *they* (ll.1-3) – introduction addressing implicitly the adult who will present the young boys with the advisory book; frequent use of second person familiar pronouns (*thee/thou*) – appropriate for addressing a younger, lower status reader; third person singular *he* – gendering the indefinite pronoun *any one*

Deixis: demonstrative determiner *This* – focusing attention on the book

Adverbs: emphasis on time (e.g. *not longe* – readers' lack of education; *soone* – the ease of learning good manners; repetition of *then* – creation of an appropriate schedule); evaluative adverbs promoting appropriate reactions/behaviour (e.g. *Well, Wisely* – initial capitalisation drawing attention to words of semantic importance)

Noun phrases (head in bold): frequent use of simple structures standing alone (e.g. *chyrche, tales, Catte, knife*) or with a possessive determiner (e.g. *thy bedde, thy hair, thy nose*) – suitable for the direct advice addressed to young boys; a few straightforward pre-modified phrases focusing on key concepts (e.g. *lyttel tyme, few Wordes, a Gode name*); some short post-modified noun phrases – structure is less complicated than is typical of EME texts (e.g. post-modifying prepositional phrases:

Mercie for all thy trespasses, the edge of thy cuppe; post-modifying non-finite clauses: *grace to be Virtuous, the mete and drinke set before thee*)

Verb phrases: passive voice e.g. *is made* (subject not important), *be connyd and learned* (focusing on key verbs rather than general subject 'young boys'), *be Thanked* (foregrounding of object, *he*); present tense e.g. *occupys* (advice as opposed to instruction), *hath/fore-bids* (figurative language used to illustrate a point), *aduse* (parenthetical comment clause where the writer reinforces advice through personal engagement)

Modal verb phrases (typical of genre): repetition of *may* to consider future possibilities – emphasis on potential for change (e.g. *may ... make, may thriue*); *must* (l.11) to suggest an obligation; *would* (l.15) to imply a hope for the future

Complements/predicative adjective phrases (head in bold): critical to advice given – emphasis on desirable qualities (e.g. *Virtuous, Cleane*) set against undesirable – focusing on behaviour to avoid (e.g. *Idle, quick to telle tales*); expressing gratitude (e.g. *pleased with the mete and drinke*)

Adverbials: foregrounded time adverbial clauses (e.g. repetition of *When*); frequent use of prepositional phrases to mark place (e.g. *at the school, from thy bedde, to chyrche, At the table*)

Syntax: complex (ll.1/3) and compound-complex (ll.1-2) sentences – opening addressed to adults; compound-complex sentence ll.4-6 – repeated clauses to list advice; complex sentences tend not to be long – subordinate clauses establish conditions (e.g. l.11) or reasons (e.g. l.15); some emphatic simple sentences (e.g. 9-10, 21); use of parenthesis – advisory comments (ll.9/18), establishing a gender-based norm (l.17); fronted coordinating conjunctions for emphatic points (ll.9, 20); inversion of subject/predicator (l.12) after a subordinating conjunction *fore* ('because' – only used in formal writing in PDE); foregrounded prepositional phrase placing emphasis on key abstract nouns (e.g. *In Honesty and Cleanness ...*)

Grammatical mood: frequent use of imperatives – direct advice (e.g. *Aryse, bless, washe, combe*); frequent use of subjunctive e.g. *(God) giue ...* (l.2 – implied modal 'may'), *be* (ll.8/16 – to mark hypothetical), *iff ...be/iff ... speake* (ll.2/11 – following a conditional subordinate conjunction), *lest ... foul* (l.14 – expressing a fear that something may happen)

Rhetorical features: narrow range – direct approach to engage younger readers; frequent use of listing to focus attention on advice; some use of figurative language as analogies to explain e.g. image of a bird's wings (establishing purpose – emphasis on work), personified virtue (l.16), *Daw* (archaic idiom)

Genre: title clearly establishes the readership in two noun phrases (focus on *Lytille Childrenes, Boys*) – modifiers reinforce age group (*Lytille*) and aim to engage by making the advice seem less threatening (*Lytil*); advice is explicit (e.g. specific directives); emphasis on good manners (e.g. interacting with others, expressing thanks, at the table)

Personal sense of writer: some evidence of the writer's voice (e.g. l.9 reinforcing importance of religion, l.17 recognising male behaviour, l.18 reinforcing advice)

Historical/period factors: gendered references (e.g. *Boys/he/men*) – patriarchal society where girls were less likely to be educated; cultural reference to *cattel/hound* – present during mealtimes; religious references (ll.2, 5, 8-9) and directive to attend church; archaic language e.g. *betymes* (the importance of getting up early), *metel/trencher* (evidence of etymological change); emphasis on reputation (e.g. references to *a gode Name*, ll.12/15) and status (e.g. references to *Daw* and being associated with *churls*).

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: *Letters on the Improvement of the Mind. Addressed to A Lady* by Mrs Chapone (1773)

Semantic fields: nouns (e.g. *house, guests, visit* l.4) and verbs (e.g. *visit* l.3, *entertain*) associated with social occasions; religious references – though fewer than in Text A (e.g. the proper noun *Almighty God*; verbs such as *confessing, to repent*)

Lexical sets: abstract nouns associated with desirable behaviour (e.g. *modesty, respect, kindness*) set against abstract nouns representing inappropriate behaviour (e.g. *defiance, ridicule, malice*)

Terms of address: familiar but with underlying critical (almost condescending) tone e.g. *my dear girl* (initially the writer's teenage niece, but later any young reader)

Proper nouns: the modified noun phrase *Almighty God* establishes a moral framework by emphasising God's power/status

Abstract nouns: frequent use e.g. *civility* (formal politeness in speech/behaviour); *modesty, respect, decency* (desirable female qualities); *mirth/ridicule* (implied criticism) vs *raillery/good-humour* (acceptable banter); *outrage, malice* (strong evaluative connotations); *spirits, vivacity* (youthful energy) vs *seriousness* (a life devoid of humour);

title (emphasis on reputation); *rule* (emphasis on pre-established convention of appropriate behaviour)

Concrete nouns: limited use e.g. *guests*, *Young ladies*, *young persons* – focus is on etiquette expected of young women

Verbal nouns: focus of inappropriate behaviour e.g. *whispering*, *laughing*

Adjectives: frequent use establishing acceptable and unacceptable behaviour e.g. *proper/innocent/good-natured* (positive, desirable qualities) set against *inconsiderate* (negative, thoughtless qualities); superlative *most respectable* emphasising the serious transgression of girls who mock other people; evaluative contrast between excess (e.g. *overflowing*) and acceptable high spirits (e.g. *joyous*), and acceptable (e.g. *Delicate/trifling*) and ‘shocking’ inappropriate behaviour (e.g. *venomous/detestable*)

Pronouns: repetition of second person for direct address (initially addressed to niece); repetition of first person as the writer expresses her opinions

Deixis: limited use e.g. *there* i.e. anaphoric reference to the noun phrase *your father’s house* – focus is on a general application of advice rather than on specific occasions

Adverbs: frequent use to strengthen meaning e.g. *so* (intensifier for emotive adjective *shocking*), *too often* (reinforcing writer’s opinion/observations), *fully* (importance of including minor transgression in confession); to draw attention to conspiratorial nature of mockery e.g. *apart*; for emphasis e.g. *certainly*, *ever*, *seriously*; limiting e.g. *only* – drawing attention to acceptable vs unacceptable behaviour; time reference e.g.

immediately (inevitability of recognition); demonstrating the writer’s tolerance e.g. *freely* (i.e. without restrictions where not mocking others), *particularly* (i.e. emphasising the writer’s enjoyment of her niece’s good humour); arguing a case e.g. *however*, *then*

Noun phrases (head in bold): some simple focusing on the topic e.g. *the **guests**, **whispering**, **laughing**, the **vulgar*** (adjective functioning as the head of a NP – negative judgement); post-modified to focus on opinions e.g. *an **outrage** against society, the **vivacity** of your spirits*; pre-and post-modified to identify two distinct social groups (e.g. *Young **ladies** of near your own age, who visit ... vs the elder **part** of the company*) and the advisory lesson (e.g. *the great **rule** of justice*)

Verb phrases: present tense – focusing on common situation e.g. *is*, *am*, *are*; present perfective – relevant past experience e.g. *have ... observed*; present progressive – ongoing process e.g. *are confessing*; less frequent use of passive – formal tone but engaging personally with familiar reader e.g. *have ... **been led*** (implied influence), *be ... offered* (focus on *raillery*)

Modal verb phrases: frequent use (typical of genre) e.g. *must not forget*, *have to repent of* (semi-modal), *must be offered* (emphasis on necessity); *will make*, *will be convinced* (certainty); *would ... think ... could be committed* (hypothetical tone of disbelief); *can join* (ability – suggesting appropriate behaviour); *should do* (duty - aphorism)

Complements/predicative adjective phrases (head in bold): for emphasis e.g. ***agreeable*** (the role of a host to entertain guests), *so **shocking*** (strong opinion), *agreeable and useful* (positive qualities – at the end of a long clause)

Adverbials: prepositional phrases to set domestic context (e.g. *In your father’s house*), to establish inappropriate social behaviour (e.g. *amongst young ladies, who little deserved that title*), to establish appropriate social behaviour (e.g. *amongst equal friends*)

Syntax: complex sentences with frequent use of subordination – typical of period and advisory genre e.g. non-finite clauses (*to pay*, *to suspect*), relative clauses (*who visit ...*, *that ... are ...* l.17), noun clauses (*what is ...*, *... that it is ...*); adverbial clauses – to establish specific conditions (e.g. *if ... encourage, if pointed ...*); extra position sentence to place emphasis on the emotive adjective e.g. *It is so shocking an outrage ...*

Grammatical mood: dominated by declarative (arguing case rather than giving direct instruction); two imperatives e.g. *call ... be ... persuaded* (directives giving advice re. confession – power of religion)

Rhetorical features: significant use of patterning to emphasise the importance of positive (e.g. *perfect kindness and sincere good-humour*) and negative (e.g. *to talk of, or*

laugh at) behaviour; metaphor of *sting* and emotive language (*venomous and detestable*) to engage reader by making advice visual/tactile (sense of threat)

Genre: abstract noun *Improvement* in title fulfils advisory purpose; focus is on arguing a case rather than giving directives – implicit instruction; providing examples to illustrate (e.g. whispering and laughing at older people, ridiculing respectable people, good-natured banter amongst friends)

Personal sense of writer: evidence of the writer's voice e.g. based on her social experiences (*I have observed ...*) and personal interactions with her niece (*I delight ...*); explicit reference to her attitudes (*I am sorry ... to say ..., I would not condemn you ...*); direct address – to her niece in the first version

Historical/period factors: gendered language (*his*, l.7); religious references – confession; archaic possessive form – apostrophe used with pronoun (*at your's* i.e. 'your joyous temper'); emphasis on appropriate moral behaviour for a girl; reference to reputation (*title*, l.9); pointed term of address – critical, superior tone (*my dear girl*); slightly hyperbolic tone (frequent use of adverbs).

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: *Emily Post's The Guide to Good Manners for Kids* (2004)

Semantic fields: emphasis on technology/situations as new and unfamiliar – therefore needing clarification e.g. *inventions* (noun) and *invented* (verb, past participle)

Lexical sets: noun phrases associated with 21st century life e.g. *the food court, the mall, pager, a Game Boy, chatrooms, message boards*

Proper nouns: limited references e.g. *Game Boy* (branded game console – assumed shared knowledge); *Internet* treated as a proper noun – used with an initial capital (text written 20 years ago when the concept was still relatively new)

Abstract nouns: less frequent and less weighted than the period texts e.g. repetition of *manners/etiquette/behavior* (focus of text); *situation/event/visits* (referencing relevant contexts); *answers/language/topic/expression* (drawing attention to appropriate language use); *information/PROTECTION* (relevant to safe online communication); *chatroom, Message boards* (focus of text – online rather than physical)

Concrete nouns: frequent use – making abstract concepts more approachable for young readers by focusing on specific interactions in their lives e.g. *mall, phone, backpack, bag, table* – location; *kids, sister, friend* – social groups

Adjectives: often monosyllabic and high frequency (suitable for younger readers) e.g. *young, new, great, old*; polysyllabic closely linked to topic e.g. *technological, personal*; some are defining (typical of genre) e.g. *Ten/six* (cardinal numbers), *new, fun, real, whole, long*; evaluative to communicate opinion, but less judgemental than period texts e.g. positive connotations – *great, better* (comparative), *very best* (superlative); negative connotations (*wordy, Bad*)

Pronouns: repetition of second person (direct address to readers – general rather than specific); no first person references – sense of writers remains implicit

Deixis: adverbs – emphasising changing times (e.g. *Now*) and drawing attention to purpose of text/advisory function (e.g. *Here*); anaphoric reference *this* (l.5) and *that* (l.15) – link to previous sentence

Adverbs: frequent use – often for emphasis e.g. repetition of *never* (at no time), *ever* (at any time), *even* (stressing comparison), *only* (solely), *too* (in addition), *just* (equally/exactly, l.30); to suggest an action that is important, but simple to carry out e.g. *just* (simply, ll.15/29); creating a conversational tone e.g. *probably* (writers' attitude i.e. lack of certainty); sense of community – online or face-to-face e.g. *together*

Noun phrases (head in bold): many simple reflecting target audience e.g. *A **phone**, this situation*; many with simple pre-modification for clarification (e.g. *the food court, two young kids, your very best friend*) or to establish topic focus e.g. *new manners, CHAT ETIQUETTE, MESSAGE-BOARD MANNERS, personal information, your real name ... , the chatroom, long wordy answers*; some straightforward post-modification e.g. *a great way to share ... (NFCI), rules of behaviour that make ... (PrepP + RelCI); six tips for ... (PrepP)*

Verb phrases: sustained use of present tense (e.g. *starts, checks, get*) and stative verbs (repetition of *is, are*) – emphasis on existing situations/context as examples; idiom (l. 27, proverb) i.e. a saying that states a general truth or piece of advice; some present progressives e.g. *are sitting/are fighting* (dramatising the scene), *is being* (indicating ongoing action); a few passives – subject not important e.g. *wouldn't have been, have been invented*

Complements/predicative adjective phrases: *busy* (complications of modern life); *possible* (sense of changing times); *no different* (commonality between online and face-to-face); *specific for a certain topic* (online rules); repetition of *mean and nasty, rude* (evaluative – making judgements)

Adverbials: conditional clauses to establish potential conditions as the basis for offering directive advice e.g. *If anyone ... , If the chatroom ... , if someone ...*; frequent use of prepositional phrases e.g. *in the food court, at the mall, At one table ... , at home ... , on the Internet ... , all across the country ...* (place); *with other kids ... , for everyone ... , to anyone ... , to your very best friend ...* (social interactions)

Syntax: dominated by short simple sentences (appropriate for target audience) e.g. *A phone starts ringing., Be nice!*; complex sentences have straightforward adverbial (e.g.

ll.2-3, 15-16, 17-18), non-finite (e.g. *to share*) or relative (e.g. ... *that make* ...) clauses; fronted co-ordinating conjunctions (ll.11/28) break up other compound-complex sentences

Grammatical mood: introduction is dominated by declarative – establishing context/topic; bullet points use imperative – instructive purpose e.g. (*Never ...*) *share, log off, talk, Keep, Don't tie up* (explicit directives for younger audience)

Rhetorical features: repetition of *manners* (purpose); straightforward patterning for emphasis e.g. repetition of *new / bad* (evaluative – focus on manners), *mean and nasty* (advisory); asyndetic listing of head words e.g. *name, address or phone number, age or sex* (covering key information); juxtaposition e.g. *good language/Bad language* (advisory); *Bad language ... bad manners* (aphorism – general truth underlying text's message, reinforced by prepositional phrase *in any situations* with emphatic determiner)

Genre: title establishes function (*Guide*), purpose (*Good Manners*) and target audience (*for Kids*); *rules* (advisory implying the way things should be done – only one reference); surprisingly few modal verbs – focus on obligation/duty found in earlier texts is absent e.g. *wouldn't have been* (hypothetical); little sense of writers, but conversational tone – using language familiar to young readers; use of layout/formatting to make the text more engaging for younger audience (typical of period) e.g. bold/italic font, capitalisation, headings/sub-headings, bullet points, inset with borders for key information

Historical/period factors: mixed gender references – though no evidence of gender-free third person plural e.g. *his or her* (possessive determiners); *his or hers* (possessive pronouns); 21st century neologisms e.g. *Techno-manners*; acronym e.g. *O.L.E.* (perhaps pun on Spanish interjection 'olé' used to encourage/cheer on – in addition, marked by multiple exclamation marks); American spelling (e.g. *behavior*) and comparative adjective phrase *different than* where British English uses 'from' in writing; idiom "You catch more flies ..." – perhaps seems out of keeping with informal tone, but provides visual image to underpin advice; some evidence of informalisation e.g. contraction of verbs ('s) and negatives (*Don't*), *kid*.

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 - Detailed critical understanding of concepts. - Perceptive discussion of issues. - Confident and concise selection of textual support.	17-20 marks - Confident analysis of contextual factors. - Productive discussion of the construction of meaning. - Perceptive evaluation.	17-20 marks - Insightful connections established between texts. - Sophisticated overview. - Effective use of linguistic knowledge.
4	13-16 marks - Secure understanding of concepts. - Some intelligent discussion of issues - Consistent selection of apt textual support.	13-16 marks - Effective analysis of contextual factors. - Some insightful discussion of the construction of meaning. - Purposeful evaluation.	13-16 marks - Purposeful connections established between texts. - Detailed overview. - Relevant use of linguistic knowledge.
3	9-12 marks - Sound understanding of concepts. - Sensible discussion of issues. - Generally appropriate selection of textual support.	9-12 marks - Sensible analysis of contextual factors. - Generally clear discussion of the construction of meaning. - Relevant evaluation.	9-12 marks - Sensible connections established between texts. - Competent overview. - Generally sound use of linguistic knowledge.
2	5-8 marks - Some understanding of concepts. - Basic discussion of issues. - Some points supported by textual reference.	5-8 marks - Some valid analysis of contextual factors. - Undeveloped discussion of the construction of meaning. - Inconsistent evaluation.	5-8 marks - Makes some basic connections between texts. - Rather a broad overview. - Some valid use of linguistic knowledge.
1	1-4 marks - A few simple points made about concepts. - Limited discussion of issues. - Little use of textual support.	1-4 marks - Some basic awareness of context. - Little sense of how meaning is constructed. - Limited evaluation.	1-4 marks - Limited connections between texts. - Vague overview. - Undeveloped use of linguistic knowledge with errors.
0	0 marks Response not worthy of credit.		

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

INSTAGRAM POSTS

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 Instagram posts. 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 Instagram posts.

[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. photo and video-sharing platform where users can upload and edit with filters, use hashtags to see curated content of top users, and tag geographical location; multiple videos/images can be added in a single post and shared publicly or with approved followers; users can view/like trending content, follow other users and browse their content by tag/location, add content to a personal feed; temporary stories disappear after 24 hours (unless added to profile as story highlights)
- well-developed discussion of Instagram posts e.g. messaging features allow interaction; developments e.g. to compete with TikTok (reels and suggested posts linked to user interests), verified badges (authenticating person/account), adding pronoun preferences; criticism of the platform e.g. negative effect on teen mental health, failure to police inappropriate content
- productive references to genre-specific linguistic features (e.g. informal 21st century digital language; emojis as a shorthand)
- well-informed analysis of stylistic variations according to the writer (distinctive voice; age; gender; status), purpose (to engage, express opinions, promote), tenor (often informal; approach can be serious or comedic) and target audience (linked to topic; familiar even when audience is unknown/distant)
- productive critical engagement with key concepts (e.g. content focus – theme park ride; informalisation – reduced punctuation, colloquialisms) and issues (e.g. attitudes to the ride; 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 Instagram posts 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; influence of poster/purpose (e.g. theme-park fanatics vs 'haters'; personal vs would-be professional Text 3)
- 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 Instagram posts)
- a reliance on describing or summarising knowledge and/or content
- reference to some relevant linguistic concepts (e.g. audience, purpose) and issues (e.g. individual opinions, assumptions about 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 the different Instagram posters
- 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

Instagram posts can be:

- expressive (communicating opinion) e.g. personal viewpoints, attitudes (Texts 1, 4, 5, 6, 7, 8)
- transactional (communicating encouraging action/information) e.g. Text 2 (directing users to specific moment in video), Text 3 (promoting personal account)

- conative (influencing the behaviour/beliefs of others) e.g. Text 2 (encouraging admiration for bravery of ride user), Text 3 (persuading people to follow).

Contributors can respond:

- to the event being covered (e.g. the ride)
- to the issue (communicating attitudes).

Style

- depends on the contributor: ride enthusiasts (e.g. Texts 1, 8) and ride critics (e.g. Text 4) – will probably be informal and non-standard; some may be formal with standard features (e.g. Text 7 written by a parent expressing wider issues)
- tenor is often informal with colloquialisms (e.g. *guy/guys*, Texts 2/3/5; *nope*, *nada*, Text 4; *wanna*, Text 5; *barf*, Text 6; *go sick*, Text 8) and interjections (e.g. *heeeee*, Text 8)
- some are elliptical (e.g. *Look on right ...*, Text 1; *Can bearly watch*, Text 4; *Not unless ...*, Text 6), or non-standard (e.g. comma splicing, Text 3; omission of punctuation, Text 8), but Standard English (SE) is sometimes used where poster is establishing the thread (Text 1) or wishes to be authoritative (Text 7)
- situation-dependent language e.g. establishing physical location of ride (e.g. *@phantasialand*, Text 1); directional language (e.g. *on right*, Text 2); demonstrative pronouns *that* (Text 5) and *this* (Text 8) referring to experience of ride
- punctuation can be minimal e.g. non-standard use of initial capitalisation to show approval (Text 2); absence of omissive apostrophe (*dont*, Text 3); lack of initial capitalisation and absence of question mark (e.g. Text 5); absence of full stops (Text 8); absence of final full stop where emoji is used (Texts 1/4/6)
- orthography typical of digital English phonemic representations (*u/2*, Text 5); phonemic spelling (*gonna*, Text 4; *y'self/wanna*, Text 5; *issa*, Text 8); homophone (adverb *bearly* for 'barely', Text 4)
- typographical features e.g. capitalisation – sometimes seen as equivalent of 'shouting' (Texts 2/5/8); repeated exclamation marks (Text 5) – to indicate tone of excited horror; deliberately distorted spelling (character repetitions) – to reflect passion/enthusiasm (Texts 5/8)
- frequent use of emojis (shorthand for expressing emotion) e.g. smiling face with heart eyes = appreciation (Text 1); clapping hands = congratulations (Text 2); smiling face with closed eyes = genuine happiness/gratitude (Text 3); face with spiral eyes = dizziness/disorientation (humour, Text 4); vomiting face = physical illness/money-mouth face = pay-out (humour, Text 6); cartoon-style skull = figurative death (Text 7)
- positive interjections e.g. *Omgggggggggg* (Text 5) to communicate disbelief; *heeeee* (Text 8) to communicate excitement
- loose syntactical structure mirroring spoken language (Texts 3/8).

Original post (producer, Text 1)

- opening rhetorical question to engage – functions as a challenge
- modal verb *Would* (conditional) creating imagined situation
- use of proper noun *Talocan* to establish specific ride – reinforced by @ symbol and references to Phantasialand (may be identified as German)

- subject specific language e.g. *theming*, *flat ride*
- abstract noun *perfection* functioning as complement to establish positive attitude – reinforced by adverb *just* as intensifier ('absolutely')
- repeated emoji, high number of likes/comments and asyndetic listing of hashtags reflect digital platform and popularity of post.

Posts with positive attitudes to the ride (Texts 2, 5, 8)

- posters are likely to be younger (student, friend, adrenaline enthusiast)
- imperative *Look*/deictic reference *on right* (Text 2) and *watching* (Text 8) drawing attention to the visual element of Instagram (i.e. video of ride)
- engaging audience e.g. in group appreciation – inclusive first person plural pronoun *We* reinforced by adverb *all* (Text 2); directed to specific friends who will be interested – unmarked interrogatives/tags (Text 5)
- use of modal verbs to suggest obligation (*should*, Text 2) and implied doubt (*would*, Text 5)
- accepting 'challenge' e.g. juxtaposition of fear (*WHY would u do that ...*, Text 5; *I just go sick ...*, Text 8) and enthusiasm (*wanna try*, Text 5; *issa YES for me*, Text 8) – underlying humorous tone
- emphatic positive tone e.g. capitals marking amazement (Text 2), stunned disbelief (Text 5) and enthusiastic acceptance of challenge (Text 8); extended interjections and adverb intensifier marking excitement (Texts 5/8).

Posts with negative attitudes to the ride (Texts 4, 6)

- posters are defined by their dislike of the ride – though the emphasis on payment is perhaps contextually significant for a student
- communication of negative tone e.g. emojis with unpleasant connotations; language associated with vomiting – adjective *sick* (Text 4) and colloquial noun phrase *barf bag* (Text 6)
- negative expressions e.g. asyndetic listing (Text 4) – emphatic refusal; *Not unless* (Text 6) – it won't happen unless a specific condition is met (here, payment as a form of inducement)
- hyperbole to emphasise the scale of the challenge e.g. adverb *bearly* (Text 4), plural noun *millions* and repeated use of money-face emoji (Text 6)
- elliptical – focusing on individual response to challenge (emphatic) e.g. opening minor sentence (Text 4); coordinated adverbial clauses of condition (Text 6).

Post offering advice (Text 7)

- poster is older and in a position of authority as a parent
- comment clause *I do not think ...* reinforces personal attitude
- standard English reflecting formal register (e.g. no contractions – *do not*) and advisory tone (e.g. imperative – *Watch out!!*)
- some attempt to recognise digital platform e.g. predicative adjective *cool* (informal – marker of approval, here negated), but off-set by the rather dated plural noun *pranks*
- evidence of a hyperbolic tone e.g. predicative adjective *fatal* (though off-set by modal *can* – possibility); imperative *Watch out* intensified by double exclamation mark; skull emoji.

Promotional post (Text 3)

- informal interjection/vocative (*Hey guys*) and direct address (*you*) to engage readers in an off-topic post
- dominated by present tense (e.g. *love, make, invite*), but present progressive to mark ongoing nature of project e.g. *'m starting*
- concrete nouns reflecting the proposed contribution e.g. *recipes, videos, story* (designed to attract followers)
- language associated with digital platforms e.g. *to post/to grow* (infinitive verbs), *internet* (noun), *follow* (imperative verb), repetition of *videos* (plural noun) – recognising visual element of Instagram; emoji (gratitude)
- semantic field of positive language (promotional) e.g. abstract nouns *happiness* (purpose of proposed account) and *dream* (ambition of blogger); adjectives *easy/funny* (persuasive to engage potential audience); verbs *love/like*
- politeness markers (blogger is aware they are off-topic) e.g. *invite* (verb), conditional clause *if you like it ...*, *Thank you* (interjection expressing gratitude).
- deictic language e.g. *here* (underpinned by explanatory prepositional phrase *on the internet*)
- comma splicing reflects digital platform – informal tone, no editing, no judgements.

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 - Confident use of a wide range of terminology linked to analysis. - Coherent, academic style.	9-10 marks - Detailed critical understanding of concepts and issues. - Confident and concise selection of textual support/other examples.	17-20 marks - 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 - Secure use of a range of terminology linked to analysis. - Expression generally accurate and clear.	7-8 marks - Secure understanding of concepts and issues. - Consistent selection of apt textual support/other examples.	13-16 marks - Effective analysis of contextual factors. - Some insightful discussion of the construction of meaning. - Purposeful evaluation of effectiveness of communication.
3	5-6 marks - Generally sound use of terminology linked to analysis. - Mostly accurate expression with some lapses.	5-6 marks - Sound understanding of concepts and issues. - Generally appropriate selection of textual support/other examples.	9-12 marks - Sensible analysis of contextual factors - Generally clear discussion of the construction of meaning. - Relevant evaluation of effectiveness of communication.
2	3-4 marks - Using some terminology with some accuracy linked to analysis - Straightforward expression, with technical inaccuracy.	3-4 marks - Some understanding of concepts and issues. - Some points supported by textual references/other examples.	5-8 marks - Some valid analysis of contextual factors. - Undeveloped discussion of the construction of meaning. - Inconsistent evaluation of effectiveness of communication.
1	1-2 marks - Some grasp of basic terminology linked to analysis. - Errors in expression and lapses in clarity.	1-2 marks - A few simple points made about concepts and issues. - Little use of textual support.	1-4 marks - Some basic awareness of context. - Little sense of how meaning is constructed. - Limited evaluation of effectiveness of communication.
0	0 marks Response not worthy of credit		