GCE A LEVEL MARKING SCHEME

SUMMER 2024

**A LEVEL
ENGLISH LANGUAGE - UNIT 3
1700U30-1**

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.

WJEC GCE A LEVEL ENGLISH LANGUAGE - UNIT 3

UNIT 3 - LANGUAGE 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 (**AO**s) 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.

UNIT 3: LANGUAGE OVER TIME

OPINION TEXTS WRITTEN AT DIFFERENT TIMES

	AO1	AO2	AO3	AO4
Question 1 (a)-(d)	20 marks	-	-	-
Question 2	-	20 marks	20 marks	20 marks

1. **Short questions (AO1)**

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

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

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

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
haue (Text A, l.1)	(lexical) verb	*u/v* interchange
goode (Text A, l.3)	adjective	use of silent appended *-e*
citie (Text A, l.4)	noun	*ie/y* interchange

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

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

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

EXAMPLE	WORD CLASS	LANGUAGE CHANGE	
		DESCRIPTION OF VARIATION	CONCEPTS
meny (Text A, l.1)	determiner	• spelling reflecting pronunciation ('a' pronounced as /e/)	• reference to SJ 1755 dictionary • reference to standardisation • spelling inconsistency
maners/ manners (Text A, ll. 9/13)	(abstract) noun	• single consonant where PDE would use double	

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(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, word structures 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
them selues (Text A, l.4)	(third person) (plural) (reflexive) pronoun	• not yet compounded
hath (Text A, l.22)	(third person) (singular) present tense verb (phrase)	• 3rd person verb inflection now obsolete • 3rd person standard southern inflection replaced by northern dialect –*s* inflection (accept reference to PDE 'has' **with relevant language change knowledge** – tense must be present i.e. not 'to have' or 'had')

(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]**

If the saide stage-plays bee suppressed we doubt not that th'opportunity and the very cause of meny Disorders being taken away: we shall be more able to keepe the worst sort of such Euill and Disordered people in better order.

Theatres are a special cause of Corrupting youth, containing nothing but vnchaste matters Lasciuious deuices tricks of cozenage and other lewd and Vngodly practices, and being so they do encourage the very Corruption of maners which theyr playes do show, contrary to the Rules prescribed for the making of comedies euen among the Heathen, which vsed them only seldome at certain sett times. Such as visit them; who are the base sorte of people or such young Gentlemen as haue smal regard of reputation or Conscience; drawe the same corrupt manners into imitation and not to auoiding vices.   (Text A, lines 4-13)

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

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

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
If … bee supressed	• subjunctive in a subordinate clause – to mark a hypothetical event
doubt not …	• absence of dummy auxiliary 'do' • non-use of periphrastic 'do' • negator (not) follows lexical verb (accept reference to PDE 'do' **with relevant language change knowledge** – must be present tense i.e. not 'did' and 1st person plural i.e. not 'does')
bee suppressed being taken away	• passive voice (formal tone; implied authoritative subject)
do encourage/do show	• periphrastic 'do' used for emphasis
ACl: *If the saide stage-plays bee suppressed* NCl: *that … we shall be* NFCl: *containing nothing but …* RelCl: *which theyr Playes do show*	• frequent use of subordination

e.g. ll.7-11 multiple clauses (specific clauses must be cited)	• long compound-complex sentence with many clauses
	• main clauses:
	   ○ *Theatres are …, and ... they do encourage …*
	• subordinate clauses:
	   ○ NFCls: *containing …, being …, prescribed …* (embedded post-modification)
	   ○ RelCl: *which theyr Playes do show …, which vsed …*

Disorders, Corruption, Conscience (nouns) *Euill, Disordered, Lasciuious* (adjectives)	• capitalisation of thematic words reflecting moral emphasis
we doubt not that …: we shall be …	• colon separating subordinating conjunction and its clause
vnchaste matters Lasciuious deuices tricks of cozenage	• no commas to separate items in syndetic list
Such …; who are …; drawe …	• long post-modifying relative clause in the subject position separated from head (*Such*) and verb (*drawe*) by semi-colons
th'opportunity	• contraction of the determiner (proclitic)
the Heathen:which…	• relative pronoun 'which' used to refer to animate noun 'Heathen' (i.e. a person). In PDE 'which' would only by used for inanimate objects. (only accept where this specific example is quoted and **supported by relevant language change knowledge**)

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

2. 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 as examples of opinion texts about theatre audiences written by different people at different times. [60]

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

Overview

Characteristics of a successful response may include:
- clear understanding of opinion writing e.g. primary purpose expressive i.e. to communicate a particular point of view; secondary purpose varies (Text A: informative/advisory; Text B: creative to entertain; Text C: informative to report on a specific event); the relationship between genre, style and content (formal letter vs travel writing vs blog); loaded language; identity of writer and their relationship with the topic
- perceptive understanding of concepts e.g. known vs unknown, small vs wide, distant audiences; genre features (single/plural 1st person pronouns to communicate personal POV; relationship with reader); dominance of present tense (discussing topical issues)
- confident selection and discussion of issues e.g. period references (class/status, religion, gender); cultural attitudes; writer's authority
- well-chosen, concise textual references that support the points made precisely
- explicit references to the focus e.g. the corrupting influence of theatres (Text A), the inappropriate behaviour of English theatregoers (Text B) and the inappropriate behaviour of two women in a specific theatre performance (Text C)
- a clear appreciation that contextual factors shape the content, language, grammatical structures, and style e.g. repeated references to the monarch (Text A); lexical borrowings from French/Italian marked with single quotation marks (Text B); cultural change making words obsolete (Texts A and B); religious references (Texts A and B); hashtags and evidence of the influence of digital English (Text C); colloquial language (Text C)
- 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/stylistic choices in communicating opinions; the level of each writer's engagement with the reader
- insightful discussion of points of contrast that explore changes in language use over time e.g. general criticisms (Texts A and B) vs specific (Text C); limited voice (Text A) vs increasingly strong sense of voice (Texts B/C); tone – formal/detached (Texts A and B), conversational (Text C); use of pronouns e.g. direct address engaging reader (Text C) vs formal, generic second person pronoun (Text B); first person plural representing a group opinion (Text A) vs repeated 1st person communicating a personal experience (Text C)
- intelligent conclusions drawn about the differences e.g. related to the period of each text; the different genres/secondary purposes; the identity of the writers (authoritative vs amateur)
- a range of terminology, which is used consistently and purposefully

- tightly focused, well-developed analysis of the three extracts in the light of the question, with a consistent focus on opinions 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) and issues (period, status, relationship with the reader)
- recounted knowledge of issues such as 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 opinion 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 the 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 that lacks development, or that is difficult to follow.

Notes

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

Text A: Lord Mayor's letter to the Privy Council (1597)

Lexical sets: nouns linked to theatres e.g. *stage-plays, Theatres, comedies, Playes*; abstract nouns linked to moral judgements e.g. *Corruption, reputation, Conscience*

Concrete nouns (limited references): related to theatres (e.g. *stage-plays, places*); references to people who make up the audience (e.g. *Gentlemen, thieues, horse-stealers, apprentices*); to create an unexpected contrast (e.g. *Heathen*)

Abstract nouns (frequent use — typical of opinion texts): emphasis on moral judgement e.g. *Inconvenience, Corruption, vices, displeasure, profanation*; qualities that theatregoers lack e.g. *reputation, Conscience*

Proper nouns (limited use): to set the scene of the complaint (e.g. *London*); to reference significant people using honorifics e.g. the recipients of the letter (*your Honours*) and the queen (*her Majesty's people, her Highnes*); to reference religious authority (*Almighty God*)

Modifiers (frequent use – typical of opinion texts): establishing critical opinion e.g. *vngodly, Euill, vnchaste, Lasciuious, lewd, base, corrupt* (evaluative adjectives), *euil-disposed, Disordered* (verb modifiers); creating a contrast between the city and theatregoers e.g. *goode* (adjective); emphatic superlative – persuasive (e.g. *worst*); intensifying a point (e.g. *great, special*)

Pronouns: 1st person plural (e.g. *we*) – Lord Mayor giving strength to his POV and to the action he and his cabinet will take; repeated 3rd person plural (e.g. *they, them*) – theatres

Determiners: second person plural (e.g. *your*) – direct address to readers in opening, but little attempt to engage

Adverbs (limited use): to mark time e.g. *heretofore* (archaic)*, only seldome* (intensified for emphasis); to build case e.g. *hereby* (archaic), *also*; *abroad* (archaic, 'outdoors')

Noun phrases (head in bold): some simple (thematic) e.g. **stage-plays**, **Theatres**, **Sickness**; many pre- and post-modified (providing specific information) e.g. *the great **Inconuenience** which wee find …* and *such young **Gentlemen** as haue …* (RelCls), *the **Rules** prescribed …* (NFCl), *the ordinary **places** for …* (syndetic list of PrepPs)

Verb phrases: mostly present tense (describing an existing state) e.g. *is*, *are*; present perfective (indicating a past action with present relevance – putting pressure on target audience) e.g. *haue signifyed*; simple past (referencing an example from history) e.g. *vsed*; passive (implied authoritative subject) e.g. *bee suppressed*, *being taken away, hath been found*; modal (certainty) e.g. *shall be more able to …*

Prepositional phrases (frequent use – often as post-modifiers): to address target audience (e.g. *to your Honours*), to locate the people causing problems (e.g. *within and about this goode citie …*), to establish their goal (e.g. *in better order*), to identify the problems (e.g. *from their ordinary works … from sermons …*) and the effect of these problems (e.g. *to the Great hindrance … profanation of religion*), to introduce a specific example (e.g. *In the time of Sickness*)

Grammatical mood: declarative – presenting contemporary situation; subjunctive for hypothetical situations (common in EME texts) e.g. *bee suppressed* ('If' clause), *be infected*

Syntax: sentences are complex (e.g. *They are …* [MCl] *to meet …* [NFCl]) and compound-complex (e.g. *They maintain* [MCl] *… which hath* [RelCl] *… and draw* [MCl] *… established* [NFCl]*…*) to provide information supporting the writer's opinion

Word order: most sentences follow SP order, but foregrounding is used for emphasis (e.g. *Among other Inconueniences …*, PrepP), to draw attention to the proposed change in the law (*If …*, ACl) and to specify a time (e.g. *In the time of …,* PrepP)

Personal sense of writer: position of authority; speaking from experience, but little sense of distinctive individual identity (typical of formal letter); strong attitudes revealed in critical modifiers; inconsistent compounding of reflexive pronoun indicative of period/handwritten letter; perhaps a tone of irritation in the time reference *meny times heretofore*; repetition of inclusive *we* (ll.4/5) identifies role of Lord Mayor and his cabinet in improving the situation

Genre: dominated by evaluative modifiers (typical of opinion texts); sustained focus on a single specific issue i.e. the type of people who go to the theatre (typical of formal letter)

Historical/period factors: cultural attitudes to theatre; religious language (semantic field: *vngodly*, *vices*, *the great displeasure of Almighty God, Sermons, Christian exercises*); contemporary social judgements (e.g. *the base sorte of people* – judgemental language); period words now archaic (e.g. *cozenage*, *whoremongers*, *cozeners*, *coney-catchers* – reflecting period attitudes); comparison with non-Christians (e.g. *the Heathen* – adjective functioning as collective noun); reference to historical event (e.g. *Sickness* – the plague); proclitic – now archaic/regional (e.g. *th'opportunity*).

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

Text B: ***Tour in England, Ireland and France, with remarks on the manners and customs of the inhabitants*** **by a visiting German nobleman (1833)**

Semantic field: performance e.g. *tragedy*, *cadenza*, *actors*, *singers*, *the acts* (nouns), *declaim*, *warble* (verbs); the country e.g. *English* (adjective), *Britain, England* (proper nouns) – distancing the writer (observations of an outsider)

Concrete nouns: linked to theatres e.g. *galleries, stage, pit, boxes, foyers*; linked to theatregoers e.g. *bystanders*, *women*, *lady*, *girl*; linked to bad behaviour e.g. *gouté*, *orange-peels*, *coats*, *waistcoats, shirt-sleeves*

Proper noun: reductive use of a title to criticise behaviour e.g. *Society of Workmen*; reference to the country (setting writer apart as a detached, foreign observer) e.g. *Britain, England*

Abstract nouns (frequent use – typical of opinion texts): emphasis on moral judgement e.g. *coarseness*, *brutality*, *castigation*, *expulsion, shamelessness*, *evil*

Adjectives (frequent use – typical of opinion texts): limited use of defining adjectives e.g. *twenty, national, large*; frequent use of evaluative adjectives (negative connotations) e.g. *coarse, wretched, repulsive, shameless, humiliating*; frequent use of superlatives (case overstated) e.g. *most affecting, most charming* (qualities of performances), *rudest, most revolting, most shameless* (critical judgement), *most striking, most strange* (personal opinion flagged up); positive evaluative modifiers e.g. *pretty, elegantly dressed* (undercut by the simile *like the meanest beggar*)

Pronouns: one use of 1st person singular pronoun – to establish the POV (e.g. *I*); repeated 3rd person plural pronouns to refer to women at the theatre (distancing effect); generic 2nd person (l.8, 'you') – slightly less formal than Text A

Determiners: demonstrative to engage reader e.g. *these/this* (ll.21-24); gendered (*his*, l.11) reflecting patriarchal society

Adverbs: giving the account a sense of immediacy e.g. *here* (deictic); highlighting a particular situation e.g. *especially*; reinforcing criticism e.g. *instantly* (time); emphasising the scandalous behaviour e.g. *willingly*, *so openly* (intensified by degree adverb)

Noun phrases (head in bold): some simple e.g. *the **castigation**, The **evil*** (communicating opinion)*, the **stage**, the **boxes*** (referencing theatre); most are modified e.g. premodifiers to communicate opinion: *the rudest **license**, a pretty, elegantly dressed **girl***; post-modifiers to provide specific information: *the **coarseness** and **brutality** of the audiences* (PrepP), *some coarse **expression** shouted from …* (NFCl); *the **lady** who spends …, the wretched **beings** who wander …* (RelCls)

Verb phrases: frequent use of present tense e.g. stative verbs (*is, are*) to describe the existing situation, dynamic verbs (*swarms, beg*) to describe what the writer sees as inappropriate actions; passive voice with agent to place semantic emphasis on opposing reactions to disruptions (*is followed … either by …, or by …*), or with no agent to place semantic emphasis on a fronted object (*are to be seen*)

Prepositional phrases: to emphasise the distance of the writer e.g. *to a foreigner*; to give key details e.g. location (*on the stage, on the heads, in the pit, into the boxes, over the railing of the gallery*); status (*of every degree*); evaluative (*in the most revolting manner, in the most shameless manner, in the religious and decorous England*)

Grammatical mood: declarative – the writer is making his case; one subjunctive verb phrase (*be*, l.2) – the writer leaves his readers to make a choice (hypothetical)

Syntax: simple sentences (though not short) emphasise writer's opinion e.g. ll.1-2, 14-15; long sentences with frequent use of subordination to build argument e.g. *They are to be seen …* [MCl] *… who spends …, and has …, … who wander …* [RelCls] (complex ll.17-19); *… is …* [MCl] *… to throw …* [NFCl] *… which do not … consist …* [RelCl] *…, or to shail …* [NFCl] *… while … hang …* [ACl] *…, and sit …* [ACl] (complex ll.10-14)

Word order: fronted adverbial clause (l.2) places emphasis on opposing attitudes; fronted coordinating conjunction (l.10) reflects writer's irritation; foregrounded PrepP (l.14) foregrounds the writer's negative interpretation; extra-position (ll.24-25) to bring evaluative adjective phrase *most strange* to the front; inversion of S/P after foregrounded adverbial (<u>*in no country on earth* is this …</u>) – emphasis on disbelief

Patterning: to set the morality of the country against the immorality of the theatre e.g. adjectives *respectable/unhappy* (families/women), *religious and decorous/rudest* (England/what happens in the theatre); to create parallel oppositions e.g. *unfavourable or otherwise, the absence …/the presence …*

Figurative language: verb *swarms* – suggests predatory, invasive insects; simile (*like the meanest beggar*) – reductive

Personal sense of writer: limited number of first-person pronouns, but there is a strong sense of the writer in the word choice (e.g. *degenerates, most strange*) and in the emphasis on his position as a foreigner; the apparently neutral suggestion that readers can make up their own minds (l.2) is undermined by the repeated use of critical language chosen to shape reader response

Genre: dominated by evaluative modifiers (typical of opinion texts); sustained focus on an element of a specific country i.e. English theatres (typical of travel writing)

Historical/period factors: cultural attitudes to theatre; attitudes to the working class (e.g. sitting in shirtsleeves as socially unacceptable); attitudes to women (repeated critical references – they are drunk, they beg, they are shameless); implied reference to the importance of religion (l.25); period words now archaic e.g. *shail*; use of scare marks to identify words with a foreign etymology that would have been unfamiliar e.g. *cadenza/foyer* (not in contemporary use, but now part of the lexicon) and *gouté* (has not been assimilated); references to money (*shilling, sixpence*).

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

Text C: https://shonasshowtimeblog.com **by Shona (2018)**

Lexical sets: nouns linked to topic e.g. *lifeboat*, *ship*, *iceberg*; nouns linked to football e.g. *game*, *penalty shootout*, *quarter final*, *goal*; nouns linked to theatre e.g. *rows*, *seats*, *a matinee performance*, *stage*, *ticket*

Concrete nouns (limited use): linked to the theatre as a physical space (e.g. *rows, seats, stage*)

Proper noun (providing information): reference to show e.g. *Titanic: The Musical*; reference to football teams e.g. *England*, *Columbia*; reference to actors e.g. *Stephen Webb*; reference to character e.g. *Charles Clarke*

Adjectives (frequent use – typical of opinion texts): defining (providing information) e.g. *three*, *two* (cardinals), *half-time*, *cut-price*; idiomatic reflecting the more informal style e.g. *big*, *super cool*; conveying critical opinion e.g. *stupid*, *disrespectful*, *thoughtless*, *SELFISH* (the women), *noisy*, *annoying* (school children/teacher); conveying praise for the actor e.g. *talented*; establishing positive qualities of the musical e.g. *tragic*, *really emotional*

Adverbs (degree): used to intensify opinion (hyperbolic) e.g. *really*, *very*, *sooo*, *totally*; time e.g. *Today*

Pronouns: frequent use of 1st person singular *I* (strong sense of the writer – more personal than Texts A and B); 1st person plural *we* (to establish unity between writer and the majority of the audience); 2nd person *you* (direct address – engaging readers; generic – establishing general theatre experiences ll.14, 17)

Deixis: referring to the specific performance e.g. demonstrative singular pronoun *this* (ll.17/26); referring to the specific audience members e.g. demonstrative plural determiner *these* (ll.11/22) – dismissive tone; place adverb e.g. *there* (foregrounded, l.11)

Noun phrases (head in bold): some simple (establishing focus) e.g. *the **review**, an **INCIDENT**, THE **SHOW**, your **phone**, the **match**, **football**, my **night***; comparative adjectives as the head of simple NPs e.g. *the **cheesier** the **better*** (idiomatic); verbal nouns e.g. *LIVESTREAMING*, *Chomping*, *talking*, *texting* (establishing inappropriate behaviours); pre-modification to establish key themes e.g. *a song-and-dance **extravaganza*** (show), *the England vs Colombia **game*** (match), *their noisy **snacks** and half-time **ice cream*** (linked to school children); some straightforward post-modification to provide specific information e.g. *the two **women** in front of me* (PrepP), the ***feelings** of …* (PrepP) *who took to …* (RelCl); lack of complexity reflects the spoken tenor

Adjective phrases (predicative in emphatic position): critical e.g. *So rude and ignorant* (pre-modified); pre-performance anticipation e.g. *really excited to see how …* , and post-performance reflection e.g. *very sad to say there was …* (pre- and post-modified)

Verb phrases (more varied reflecting genre): past tense to record events on the evening of the performance (e.g. *was*, *secured*, *tweeted*); present tense to establish a relationship with readers (e.g. *know*), to bring a past action to life (e.g. *hits*), and to communicate recognisable theatre behaviours (e.g. *ask*, *starts*, *happens*) and opinions (e.g. *CARES*, *EXPECT*, *'m*); future time to indicate something planned (e.g. *'re going to have to*, *'m gonna RANT*); present progressive to suggest the ongoing critical success of the show (e.g. *is making*); present perfect to indicate past event with current relevance (e.g. *'ve cooled down*); modal to express support (e.g. *can … understand*); passive to foreground object i.e. personal experience (e.g. *was ruined*); informal to reflect tone and genre (e.g. *was sat*)

Prepositional phrases: emphasis on time (e.g. *at the moment, after the show*); the writer's position (e.g. *about three rows back, in front of me*); to establish the problem (e.g. *ON A PHONE. IN THE FRONT ROW.*)

Grammatical mood: varied reflecting the conversational tone of the blog e.g. imperatives (*stay … keep …*), interrogatives (*Where do these people come from?*) and frequent use of exclamatories to mark the indignant tone (e.g. WHO CARES!!, *Idiots!*)

Syntax (reflecting conversational style): emphatic simple (e.g. *… I'm gonna RANT., it was …*l.6); many complex (e.g. *going to …* [NFCl] *… is …*[MCl] *… to be* [NFCl] *… 's* [NCl], ll.15-16), and compound-complex (e.g. *… ask* [MCl] *… to turn* [NFCl] *… before … starts* [ACl] *… and … are* [MCl]) – but not long or complicated

Word order: fronted adverb *Today* to distinguish between attending performance and reflecting on it; fronted interjection *Yes* followed by fronted coordinating conjunction *BUT* to highlight the issue; frequent use of fronted discourse markers creating conversational tone (e.g. *Well, Sure, So*)

Patterning (persuasive features – manipulating reader response): tripling of interjections (ll.6/7); consecutive PrepPs (ll.12, 18); coordinated pairs reinforcing point (e.g. *'ooohs' and 'aaahs', rude and ignorant, thoughtless and SELFISH*); tripling (e.g. verbal nouns, l.17 and demonstrative pronouns l.19)

Personal sense of writer (stronger sense of voice, but amateur i.e. no formal status, writing for followers): *a big musical fan* (establishing position); clear communication of attitude; hyperbolic tone; over-dramatising experience (e.g. abstract noun *INCIDENT*); evidence of familiarity with theatre-going; idiomatic language (e.g. *the cheesier the better, cooled down, RANT, out of my hair, kudos to him, goons, Here's hoping*); emphatic use of adverb *anyway* to support previous point

Genre: review e.g. evaluative modifiers (typical of opinion texts); blog e.g. conversational features (frequent use of minor sentences, foregrounded coordinating conjunctions dividing sentences into manageable units, parenthesis for asides ll.1, 2, 5, 17, 23)

Historical/period factors: influence of digital English (informalisation) e.g. capitalisation, frequent use of exclamatory tone, initialisms (OMG), hashtags; cultural references e.g. show and actor, theatre (*half-time ice cream, embarrassed teachers*), technology (*LIVESTREAMING, texting, tweeted*).

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

Assessment Grid: Unit 3, Question 2

BAND	AO2 **Demonstrate critical understanding of concepts and issues relevant to language use** **20 marks**	AO3 **Analyse and evaluate how contextual factors and language features are associated with the construction of meaning** **20 marks**	AO4 **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 credit-worthy		

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