



GCE A LEVEL MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

COMPONENT 2: LANGUAGE CHANGE OVER TIME

MARK SCHEME SUMMER 2019

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.

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, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. 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

NARRATIVE EXTRACTS

1. Short questions (AO1)

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

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

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>haue</i> (Text A, l.5)	verb	<ul style="list-style-type: none"> • u/v interchange
<i>poore</i> (Text A, l.8)	adjective	<ul style="list-style-type: none"> • addition of silent appended -e
<i>wooll</i> (Text A, l.12)	(concrete) noun	<ul style="list-style-type: none"> • double final consonant • reference to PDE single consonant

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

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

EXAMPLE	WORD CLASS	LANGUAGE CHANGE	
		DESCRIPTION OF VARIATION	CONCEPTS
<i>shee/she</i> (Text A, ll.6/7)	(3 rd person singular) pronoun	unpredictable addition of appended -e	<ul style="list-style-type: none"> • spelling inconsistency • reference to SJ 1755 dictionary • reference to standardisation • reference to cultural change
<i>nobles</i> (Text A, l.18)	(concrete) noun	<ul style="list-style-type: none"> • obsolete word • reference to historical/archaic word 	

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

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>writ</i> (Text A, l.7)	(past/-ed participle) verb	<ul style="list-style-type: none"> • archaic form • contracted form of irregular past participle ('written') • non-standard form of an irregular (strong) verb which has 3 distinct forms (write, wrote, written) • reference to PDE 'written'
<i>kind</i> (Text A, l.6)	(unmarked) adverb (accept adjective)	<ul style="list-style-type: none"> • archaic form • flat or bare forms – more common in EME (i.e. adjective root with no adverb inflection) • now restricted to poetic use

- (d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make three points and select a relevant example to support each point. You must use appropriate terminology to describe your examples. [6]

Now Jacke of Newberrie being a widower, had the choice of many wiues, mens daughters of good credit and widowes of great wealth. Notwithstanding, he bent his onely like to one of his owne seruants, whom he had tried in the guiding of his house a yeere or two; and knowing her to be carefull in her business, faithful in her dealings, and an Excellent huswife, thought it better to haue her with nothing, than some other with much treasure. [text omitted] Whereupon a Letter was writ to her father, being a poore man dwelling at Alisburie in Buckinghamshire: who being joyfull of his daughters good Fortune speedily came to Newberrie, where of her master he was friendly entertained: who shewed him all his seruants at worke, and euery office in his house.

[ll.1-10]

But, father (quoth Jacke Of Newberrie), what will you bestow with her? [l.16]

When Jacke heard his Offer, he was straight content, making more reckoning of the womans Modestie than her fathers money; so the marriage day being appointed, all thyngs was prepared for the Wedding. [ll.20-22]

Three points required – award **one** mark for each point (up to a maximum of 3 marks) and **one** mark for each appropriate example and linguistic description (up to a maximum of 3 marks).

Responses should go beyond the level of observation and must show **evidence of linguistic knowledge**.

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

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE
<i>whom</i>	<ul style="list-style-type: none"> object form of relative pronoun (less common in PDE)
<i>was writ was (of her master) entertained</i>	<ul style="list-style-type: none"> frequent use of passive (typical of formality) agent formed with preposition <i>of</i> rather than 'by')
<i>all thyngs was prepared</i>	<ul style="list-style-type: none"> non-agreement of plural subject (<i>thyngs</i>) and singular verb (<i>was</i>) in main clause
ReICIs: <i>whom ... had tried, who shewed ...</i> NFCIs: <i>being ... , knowing ... , to haue ...</i> ACIs: <i>When ... heard</i>	<ul style="list-style-type: none"> frequent use of subordination (with reference to specific types of clauses)
Il.20-2 = multiple clauses with subordinating (e.g. <i>When</i>) and coordinating (e.g. <i>so</i>) conjunctions, and non-finite clauses (<i>making, being</i>)	<ul style="list-style-type: none"> sentences with many clauses compound-complex (Il.2-6 and 20-2) with examples of coordination and subordination
<i>being a widower, had ...</i>	<ul style="list-style-type: none"> subject with embedded non-finite clause separated from verb by a comma OR omitted comma before start of parenthetical non-finite clause
<i>(quoth Jacke ...)</i>	<ul style="list-style-type: none"> inversion of subject and past tense verb in quoting clause
<i>Excellent Modestie Letter</i>	<ul style="list-style-type: none"> random capitalisation of adjective/abstract noun (linked to qualities of wife) random capitalisation of concrete noun (narrative significance)
<i>a poore man ... : who ... came ...</i> <i>her master ... : who shewed</i>	<ul style="list-style-type: none"> colon before relative clause (where noun and pronoun are separated by another clause)
<i>mens daughters his daughters good Fortune womans Modestie her father's money</i>	<ul style="list-style-type: none"> omitted apostrophes in possessive noun phrases
<i>But father (quoth Jacke ...)</i>	<ul style="list-style-type: none"> direct speech, but no speech punctuation for quoted clause quoting clause in parenthesis

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

Extended response

AO2	AO3	AO4
20 marks	20 marks	20 marks

In making judgements, look carefully at the separate sheet with 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.

2. Analyse and evaluate Texts A, B and C as examples of fiction written to engage and entertain readers of the time. [60]

Overview

Candidates should recognise the focus of the question: key features of fiction that will engage and entertain the audience e.g. a sense of time, place and occasion; the creation of characters; interaction between characters; an exploration of contemporary ideas; cultural references that have contemporary relevance e.g. Text A: *nobles* (money), wedding customs; Text B: *had a drop* (social status); Text C: *Haribo, Cola bottles, laundrettes, the tube*.

The content of each text deals with a familiar topic: marriage, a family meeting, and everyday experiences such as shopping. These engage audiences because they are commonplace, but there is also an element of each text that will entertain contemporary readers because it has a period resonance. Text A entertains readers with a tale of rags to riches (in the tradition of ‘Dick Whittington’), focusing on an industry that was generating wealth at the time. The emphasis on Jack’s status engages readers with the underlying moral: those who work hard will be rewarded. In Text B, another change-of-fortune story, nineteenth-century readers are also engaged with the theme of social status in the awkwardness between Joe (a poor blacksmith) and Pip (a gentleman), and in Joe’s references to Wopsle’s *drop* (leaving *the Church* and taking up *the playacting*). The twenty-first century readers of Text C, on the other hand, are engaged by the theme of cultural difference: a familiar urban world is explored through the eyes of a young immigrant, for whom life is new and exciting.

At the heart of each text is the creation of fictional people who will entertain the reader: the self-made man Jack and the poor father of the bride; the young gentleman Pip and his well-meaning guardian, Joe; and the young Ghanaian Harri. The writers use various linguistic techniques to bring their characters to life. In Texts A and B, direct speech is used to develop the narrative and to create memorable characters. Both the father of the bride and Joe speak with a distinctive accent (replicated in the orthography). In both cases, variation from the standard dialect is indicative of their lower social status, reflecting the time in which the novels were written. In Text C, the mostly short sentences (though not always simple), the comma splicing, the frequency of contractions, the naivety of the interrogative (l.21-22), and the childlike marking of the direct speech communicate the breathless excitement of a boy.

The first-person voice in Text C engages the audience with its conversational, informal tone (e.g. adjective *proper* as an intensifier; preposition *like* l.24 as a conjunction), making the text very much a product of its time. Familiar references (the different shapes of Haribo) and unfamiliar references (*asasabonsam's teeth*) reflect the integration of cultures, and there is a strong sense of the young boy's voice e.g. the use of Ghanaian slang (*hutious, Asweh*) and creative idioms (e.g. *keep your mouth closed to stop your teeth escaping*). Although the fronted adverb *Now* (l.1) in Text A creates a potentially conversational tone and the first-person narrator of Text B engages the reader with Pip and his experiences, Texts A and B are formal and distant in style, typical of period texts e.g. Text A, subject specific period language (the nouns *flockes, woad, madder, kersies*) and language linked to moral conduct (abstract noun phrases *good credit, the womans Modestie*; adjective phrases *carefull in her business, faithfull in her dealings*); e.g. Text B, figurative language (extended metaphor of Joe's hat; metaphor of *the last-patented Pump*) and complex (ll.20-1) and compound-complex (ll.3-5) sentences in Pip's retrospective commentary.

Characteristics of a successful response may include:

- clear understanding of genre
- perceptive recognition of common genre features
- confident selection and discussion of issues
- well-chosen, concise textual references that support points made precisely
- clear appreciation that contextual factors shape the content, language, grammatical structures and style
- intelligent interpretation based on close reading and engagement with the texts
- assured evaluation
- insightful discussion of changes in language use over time
- intelligent conclusions drawn regarding similarities/differences
- a range of terminology used consistently and purposefully
- tightly focused, meaningful analysis in the light of the question
- clearly focused, fully developed and carefully structured discussion.

Characteristics of a less successful response may include:

- references to irrelevant general period features that are not linked to meaning e.g. broad observations on orthography, sentence type/structure
- a broad overview of general concepts (e.g. genre, audience, purpose)
- a broad recognition of issues (religion, gender, status, opinions) where discussion is not directly related to the question and/or texts
- inconsistent use of appropriate textual references (about half the points made are supported), or the quotations may be overly long
- lack of engagement with the texts resulting in rather superficial discussion
- limited evidence of close analysis with few references to specific textual details
- some basic links created across the texts, but often not based on language study
- some linguistic knowledge demonstrated, but not always accurate
- labelling of some relevant linguistic features, but with limited links to the question
- a narrow range of points
- losing sight of the question focus
- a largely descriptive approach, with a summary of content rather than analysis.

Notes

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

Text A: *The Pleasant Historie of John Winchcomb*, Thomas Deloney (1597)

Semantic fields: relevant to readers of the period e.g. *wooll, flockes, woad, madder, kersies* (wool trade); *widower, wiues, widowes, marriage day, Wedding, bride, bride laces, rosemary* (marriage); *wealth, treasure, rich, money vs poore* (wealth/status)

Proper nouns: protagonist e.g. *Jacke of Newberrie, Jacke* (familiar) – but old man and his daughter not named; locations e.g. *Newberrie, Alisburie, Buckinghamshire* (set scene)

Vocatives (in direct speech): indicative of social status e.g. *Sir* (formal – poor man addressing Jacke); *father* (familiar – Jacke addressing his social inferior)

Abstract nouns: engaging readers with underlying issues e.g. *choice* (Jacke's social status); *guiding, business, dealings* (important to Jacke); *consent* (tradition); *credit, Modestie* (moral values); *condemnation* (humour created in negative connotations vs 'commendation' – praise of Jacke)

Concrete nouns: linked to narrative context and period e.g. establishing Jacke's status through the marriage opportunities open to him (*wiues, daughters, widowes*); establishing extent of Jacke's wealth (*Warehouses* – plural is significant); subject specific lexis familiar to contemporary readers (*wooll, flockes, woad, madder, kersies*); dowry – familiar concept in EME period (*Twentie nobles, weaning calfe, goods*); associated with EME weddings (*gowne, Billiment, bride laces, rosemary*)

Adjectives (frequent use): adding narrative detail – defining e.g. *good, onely* (l.2, emphasising Jacke's certainty), *poore/(bominable) rich* (father contrasted with Jacke); descriptive e.g. *great* (establishing status of Jacke's household), *silken* (beauty of bride and extravagance of wedding) OR guiding reader-response – evaluative e.g. *Excellent* (assessing his future wife's qualities as a household manager), *sweete* (purity/innocence of boys)

Adverbs: *Now* (discourse marker, fronted for narrative effect – suggests turning point); *kindly* (developing character of Jacke's bride-to-be); *speedily* (emphatic position to reflect the father's enthusiasm for his daughter's marriage to a wealthy man); *friendly* (positive quality – engages reader with character of Jacke; archaic); *then* (time marker – narrative progression); *bominable* (intensifier, bare form – informal i.e. 'terribly'); *straight* (decisive – Jacke's acceptance of the old man's offer emphasises his lack of greed)

Pronouns: third person – traditional for narrative; first and second person in direct speech

Noun phrases (head in bold): carry weight of narrative – some are simple with a key role in the plot re. character (e.g. a **widower**, **The maid**) and event (a **Letter**, **his Offer** – non-standard capitalisation indicates nouns of thematic importance); usually modified to provide engaging details for the reader e.g. pre-modified (*an Excellent **huswife**, this great **houshold and familie***); postmodified with PrepPs (*the **choice** of many wiues ..., **nothing** without consent of her parents*); post-modified with relative clauses (e.g. *one of his owne **seruants**, whom he had tried ..., her master ... who shewed ...*)

Adjective phrases (predicative/complements – emphatic position): evaluative e.g. *carefull in her business, faithful in her dealings* (judging his servant as a potential wife); descriptive e.g. *joyfull of his daughters good Fortune* (father's response), *yellow as gold* (beauty of bride)

Verb phrases: dominated by simple past tense e.g. *had, bent, said* (typical of genre); simple present tense in direct speech (e.g. *zee, cham*); some past perfective for previous events (e.g. *had tried, had seene*); modal for future references (e.g. *will ... bestow, chil giue*)

Passive voice: foregrounds semantically important element e.g. *a Letter was writ ..., Shee was led ...*; suggests old man's dependent status e.g. *he was brought*

Adverbials: frequent – typical of narrative e.g. prepositional phrases of time (*Ø a yeere or two, In the end*) and place (*in Buckinghamshire, to Newberrie, into the Warehouses*); adverbial clauses of time (*When the old man had seene ...*)

Syntax: one simple sentence (I.16) and one compound (II.5-6); frequent use of subordination (typical of period) to embed narrative information e.g. *being, dwelling* (NFCI); *who ... came* (RelCI); *because he heard* (ACI); *said Ø she would do ...* (NCI for indirect speech)

Idiosyncrasies (used to build character – perhaps sense of comedic): non-standard orthography to indicate accent of old man (suggests lower social status) e.g. *che, cham, chil; zee* (voiceless fricative replaced with voiced); mistaken use of *condemnation* (malapropism)

Genre: 3rd person narrative; account of event with narrative significance (meeting with father); some direct speech to characterise (EME punctuation)

Historical/period factors: understanding of wool industry (materials, products, source of wealth); reference to *nobles* (money); marriage ceremony (*Billiment, bride laces, rosemary*); importance of social status (*servant/master, lords knights and gentlemen*); references to God; rags-to-riches story; dominant focus on male eponymous hero; gender – women are defined by their relationship to men (as wives, daughters, widows).

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

Text B: *Great Expectations*, Charles Dickens (1861)

Semantic fields: focused on language typical in conversation openings e.g. vocatives (*Joe, Pip*), health and well-being (*how are you, grewed, look ... well*); familiar people (*your sister, all friends, Wopsle*); other-orientated comments (*I am glad to see you; you are a honour to your king and country*); self-orientated comments (*I'm ekerval*); hospitality tokens (*hat; tea, coffee*)

Terms of address: *Your servant, Sir* (Joe to Herbert – suggesting Joe's sense of his own inferior social status); *Mr Gargery* (formal with honorific – reflecting distance between Herbert and Joe); *you two gentlemen* (emphasising social status of Herbert/Pip)

Proper nouns: familiar e.g. *Joe, Pip* (close family); *Wopsle* (surname, no title); *London* (place); *the Church* (institution – thematic/semantic importance)

Concrete nouns (narrative significance): *hat* (symbolic of Joe's social discomfort); *dressing-gown* (symbolic of Pip's new life as a gentleman, and the social distance between Pip and Joe); *inn* (sets context – again symbolic, emphasising differences in points of view); *tea/coffee* (complexities of social interaction – here suggesting Joe's lack of familiarity with social situations)

Abstract nouns: narrow range because the narrative focus is on the interaction e.g. *honour* (Joe's praise of Pip); *character* (reputation), *opinions* (distance between urban/rural point of view)

Adjectives (guiding reader response): evaluative e.g. *good honest* (reflecting adult Pip's retrospective understanding of Joe's essential decency), *most uncomfortable* (retrospective understanding of Joe's uneasiness); descriptive e.g. *flowered* (symbolic of luxury; superficial mark of Pip's status as a gentleman – disconcerting for Joe), *ghost-seeing* (Joe's response to arrival of Herbert – figurative), *stiff* (Joe's anxiety)

Pronouns: third person – traditional for narrative; first and second person in direct speech

Adverbs: *still* (time reference – emphasis on hat); *straight up and down, carefully, round and round, confidentially* (characterising Joe); (*look*) *wonderfully well* (formulaic other-related comments suggesting lack of intimacy/Pip's exaggerated over-politeness)

Noun phrases (head in bold): many simple (conversational) e.g. *his hat, your sister, the Church*; complex tend to be in Pip's retrospective comment e.g. *his good honest face all glowing and shining* (recognising Joe's qualities), *the last-patented Pump, a bird's nest with eggs in it* (figurative); *the flowered pattern of my dressing-gown* (symbolic descriptive detail)

Adjective phrases (predicative/complement – emphatic position): Pip's conversation openers e.g. *glad to see you*; Joe's politeness e.g. *most agreeable to yourself*

Verb phrases: simple past tense (1st person narrative) e.g. *put, persisted* (typical of genre); simple present (conversation) e.g. *are, am*; past perfective (previous events) e.g. *'s had*; present progressive for ongoing actions e.g. *was rolling*; modal of possibility (*may be*); modal indicating imagined situation (*wouldn't keep*)

Adverbials: e.g. *on the floor* (place – awkward position of hat); *All this time* (passage of time – Joe's awkwardness); *in this close spot* (location – Joe's point of view about the inn)

Syntax: in conversation, some simple (ll.1-2, 6, 18) and compound (l.19) sentences; a lot of subordination with adverbial (e.g. *as if, before*), non-finite (e.g. *taking, standing*) noun (*that*, l.21), and relative (*who*) clauses; Joe's sentences have a loose structure (ll.10-12)

Joe's language: non-standard (indicator of social status) e.g. pronunciation (*AIR, ekerval, meantersay, elths, werry, Thankee*); non-standard grammar e.g. *growed* (regularising irregular past participle) *a honour* (lack of indefinite article *an* for nouns beginning with vowel sound), *she were* (non-agreement of subject/verb), (*has*) ... *went* (use of irregular past tense verb form instead of past/-ed participle 'gone'), *the playacting* (use of definite article with abstract noun); neologisms e.g. *gentle-folke*; *backerder, forarder*

Genre: 1st person narrative; account of event with narrative significance (meeting in London); tension between interaction/retrospective commentary; dominated by direct speech (characterisation through turn-taking and individual spoken style); recognisable punctuation

Historical/period factors: emphasis on status (*gentlemen, a drop*); dress code (e.g. *hat, dressing-gown*); urban (*London opinions*) vs rural (*keep a pig*); attitudes to occupations (*Church vs the playacting*).

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

Text C: *Pigeon English*, Stephen Kelman (2011)

Lexical sets establishing key topics (nouns – engaging reader with child's experiences): *market, sweets shop, launderette* (shops); *remote-control car, samurai sword, Haribo* (products); *tunnels, lights, stairs* (tube)

Semantic fields: *to pay, the means, buy, money* (financial)

Proper nouns: *Saturday* (occasion); *Mamma* (familiar); *Haribo, Cola* (brands – cultural relevance); *Luxembourg House* (location)

Concrete nouns: reflect parameters of child narrator's life (familiar to PDE readers) – shops (e.g. *market, sweets shop, launderette*); travel (e.g. *tube*); sweets (e.g. *cola bottles, worms, milkshakes, teddy bears*); toys (e.g. *remote-control car, samurai sword*); launderette (e.g. *washing machines*); tube (e.g. *mud, bones, creatures, people, violin*)

Abstract nouns: limited use (physical elements of the environment are more important to child) e.g. *ambition, ambitions* (childlike goals); *hours* (time – childlike exaggeration)

Adjectives (high frequency): descriptive e.g. *different, chewy* (Haribo sweets), *long* (the man's hair); evaluative (linked to narrator's responses) e.g. *favourite, dope-fine* (colloquial/cultural); indicative of childlike exaggeration (engaging voice) e.g. *million* (enumerator), *loudest* (superlative); *alltime* (emphatic)

Pronouns: first person singular (child narrator's point of view); first person plural *We* (inclusive – mother and son); second person: direct address (l.22 – implied reader), informal generic reference (l.14), and implied self-reference (e.g. ll.1, 23)

Adverbs: high frequency (typical of child narrator) e.g. *always* (time); *outside, inside, everywhere, down* (place); a few function descriptively (*too fast*); informal intensifier (*proper*); *just* (l.20, conversational); *only* (intensifier); *even* (emphatic)

Noun phrases (head in bold): simple (typical of voice – child narrator) e.g. *the market, your mouth*; some are pre-modified (observable details) e.g. *a million different shapes* (hyperbole); a few post-modifying PrepPs e.g. *a chewy Haribo version of it, a shop just for washing machines*; post-modifying relative clauses often omit the relative pronoun (closer to speech) e.g. *the creatures who live there, The stairs Ø you go down*; some non-finite clauses e.g. *a man playing a violin, asasabonsam's teeth trying to eat you* (emphasis on activity)

Verb phrases: dominated by present tense e.g. *go, get, is* (sense of immediacy in account of new experiences); some past tense e.g. *thought, wanted, made* (recollected experience)

Adverbials: place (*to the market, at the bottom of LH*) and time (*on Saturday, One day*)

Complements (predicative adjectives): monosyllabic high frequency e.g. *cold* (weather), *true* (emphatic justification); colloquial/cultural e.g. *proper hutious, brutal*

Syntax: sentences usually short; many simple reflecting child narrator (e.g. ll.1, 6, 7, 12-13); complex sentences omit subordinators creating a conversational style e.g. *things Ø you can* (l.3), *thought Ø* (l.18); frequent comma splicing – reflects breathless enthusiasm of narrator (e.g. ll. 2, 13, 19-20, 22-3)

Voice of the narrator: engages reader e.g. imaginative (*stop your teeth escaping, donkey hours*); emphatic comment clauses for childlike assertions (*Asweh, I swear*); polysyndeton emphasising childlike view (*mud and bones and the creatures ...*); direct address (ll.21-2); layout of direct speech + bold font/repeated vowel (echo); distinctive language e.g. *hutious, brutal, chook* (cultural – Ghanaian English), *proper, dope-fine* (social/cultural – youth speak); idioms (*If I had the means, pinch myself*)

Period factors: cultural references indicative of period e.g. *washing machines, the tube, Haribo, Cola, stairs ... moving* (escalator – Harri lacks precise term); cultural reference to Ghanaian mythology e.g. *asasabonsam's teeth*.

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

Assessment Grid: Component 2, Question 2

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

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

AO1	AO2	AO3
10 marks	10 marks	20 marks

Online comment thread

3. In your response, you must refer to the set of data (Texts 1-6), but in addition you may wish to draw on your own examples. 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 English, analyse and evaluate the ways in which contextual factors affect the lexical and grammatical choices in posts on comment threads. **[40]**

Overview

Much of the writing uses Standard English (perhaps because of the status of the online host), but even in the more formal examples there is evidence of the stylistic shift towards spoken features in written language. Spelling is mostly standard, but abbreviations and colloquial forms are still common. The tenor is usually informal, with each poster engaging with the topic/other posters and expressing personal opinions. Elliptical grammatical structures and a tendency for reduced punctuation (e.g. the absence of apostrophes, omission of full stops) are indicative of the genre. Such informal features are typical of electronic English and the process of informalisation. In each example, there is evidence of a distinctive voice emerging in the content and in the lexical, grammatical and stylistic choices.

Candidates may demonstrate knowledge of the medium, with some awareness of group membership and house rules for Have Your Say (HYS) message boards. There may also be some understanding of reactive moderation (comments are only checked if a complaint is made about them using the 'Report' link) and the ways in which this improves the experience for users (comments appear immediately rather than going through a process of pre-moderation).

Since half the marks are awarded for AO3, candidates should explore the ways in which contextual factors (e.g. purpose, occasion, writer, focus of subject matter) shape language choices and affect meaning. Examples must be selected from the data provided but can also be cited from other sources (e.g. personal experience, wider reading). There should be well-informed analysis of stylistic variation (AO1) and critical engagement with key concepts (AO2 – medium, genre) and issues (AO2 – attitudes). Grouping the texts will enable candidates to structure their discussion effectively, but there is no requirement to make comparisons.

Characteristics of a successful response may include:

- consistent and purposeful discussion of the platform
- well-informed analysis of stylistic variation (including informal 21st century digital language)
- productive critical engagement with key concepts such as genre
- purposeful discussion of relevant issues
- well-chosen, concise textual references to support the points made
- clear appreciation that contextual factors shape the content, language and grammatical structures
- intelligent conclusions drawn in the light of the question
- tightly focused, meaningful analysis of the data (and other sources).

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
- reference to some relevant linguistic concepts (e.g. genre, audience, purpose) and issues (e.g. individual opinions, relationships, gender), but with few links to the question/data
- inconsistent use of textual references (about half the points made are supported), or the quotations may be overly long
- evidence of some linguistic knowledge but it is not always accurate
- some overview of appropriate but general contextual factors
- a lack of engagement with detail, instead providing a rather superficial view of the data
- a limited number of points
- a reliance on describing or summarising content.

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:

Medium:

- online sport site with news articles and opportunities for HYS comment
- to register for a BBC account, users must have a valid email address and a display name (often memorable)
- children under 13 need permission from a parent/guardian before they can post
- time references indicate when each post was made (e.g. *Just now*, *4 minutes ago*)
- posts should be based on the article/report above the thread
- comment is subjective
- posters can direct their comments to another post/user by using @ + display name
- comments can be rated (by clicking on ↑ or ↓ icons) or reported
- the BBC are entitled to remove potentially defamatory statements, abusive, disruptive or 'off-topic' comments; they can block a contributor who fails to conform to the rules.

Purpose:

Online comment threads can be:

- conative (influencing the behaviour/beliefs of others) e.g. promoting a team
- transactional (communicating information) e.g. discussing a match and its outcomes
- expressive, allowing users to communicate personal attitudes and opinions
- interactive, allowing users to exchange views – contributors can comment on:
 - the online host (e.g. BBC)
 - the event being covered (e.g. football match)
 - posts made by other contributors.

Style:

- tenor is often informal with colloquialisms (e.g. *drubbing*, Text 2; *Gutted*, Text 6), phrasal verbs (*C'mon* indicating the need for quick action – the speaker feels the BBC is in the wrong, Text 4) and interjections (*Sure* indicating noncommittal consent, Text 4)
- language is usually subject specific – linked to the focus of the thread (e.g. *manager*, *football*, *season*, *matches*, *play*, *game*) and relies on shared knowledge (e.g. *HIPPO HEAD*, *cheat*, *COYP*)
- proper nouns are frequent (e.g. *sunderland*, *PALACE*, *Brighton*, *Hull*)
- spelling reflects pronunciation e.g. *kinda* (Text 1), *C'mon*, *shoulda* (Text 4),
- marked by abbreviated forms e.g. *r*, *mo* (Text 3), *lol* (Text 4), *V.* (Text 5)
- lexical choices often distinctive e.g. expression of emotion 😞 😞 😞 😞 (Text 6), *EEEEAAAAAGGGGLLLLLEEESSSSS* (Text 3), *sooo* (Text 4)
- terms of address e.g. *you* (direct address, Text 4); *BBC* (vocative, Text 4)
- genre-specific terms e.g. *@theLegEndLad* (display name), *posting*, *HYS* (Text 4)
- non-standard grammar e.g. *what* used instead of relative pronoun 'who' (Text 2); preposition *of* used in place of verb contraction (-ve for 'have', Text 2)
- punctuation sometimes omitted e.g. *hes* (omissive apostrophe, Text 2), BUT multiple exclamation marks and question marks to intensify response e.g. enthusiasm (Text 3), tongue-in-cheek tone (Text 4); lack of initial capitalisation for proper nouns e.g. *sunderland* (Text 2)
- loosely structured sentences (mainly compound-complex) – typical of spoken language e.g. elliptical (Texts 4/6), comma splicing (Text 2), omission of full stops (Text 3) BUT more standard in Text 5.

Fans (Texts 1, 3, 6):

- content is topic specific (here, a football match) e.g. personal responses to result – positive tone (Crystal Palace fan, Text 3); dejected tone (Hull City fan, Text 6); sympathetic tone, appreciation of losers' contribution to the game (Crystal Palace fan, Text 1)
- proper nouns: e.g. to identify team (Text 1); used repeatedly to gloat (Text 3); no proper nouns – post clear in context (Text 6)
- emotive language e.g. Text 3: *super PALACE* (positive modifier), *flying high* (idiom, indicating state of euphoria – emphasis on victory), *We* (inclusive 1st person plural pronoun establishing group identity/allegiance); e.g. Text 6: *Gutted* (colloquial modifier – stressed position), *went down* (phrasal verb indicating defeat), *whimper* (noun suggesting weakness)
- tentative expression of support for losing team in online debate (perhaps because threads often become derogatory with contributors 'shouting' at each other) e.g. Text 1: *kinda*, *a bit* (hedging), prepositional phrase *At least* (adding a positive comment about a generally negative situation)

- expressive/creative content e.g. capitalisation and extended spelling to suggest victorious chant (Text 3); use of emoji, patterned noun phrases (*no passion, no fight*, Text 6)
- rely on shared knowledge e.g. Text 3: *COYP* (initialism), *PALACE* (shortened proper noun), *Brighton next season* (football)
- informal tenor e.g. Text 1 – *kinda* (reduction of monosyllabic function word 'of'); Text 3 – *r* (present tense verb abbreviated), *mo* (clipping of noun), *flying high* (idiom); Text 6 – sad emoji, omission of subject and predicator (elliptical)
- reduced punctuation—no linguistic judgements being made even though interactions are public e.g. lack of full stops (Text 3), comma splicing (Text 6); lack of initial capital for proper noun *eagles* (Text 3).

Critics (Texts 2, 4)

- transactional: aiming to influence reader e.g. criticise CP supporters for hypocrisy (Text 2), to criticise a particular contributor and to stir the BBC to action in moderating comments (Text 4)
- emotive e.g. opening exclamative *How Fickle can you get* (Text 2) – use of adjective *Fickle* with initial capital to provoke responses; disparaging use of adjectives *pathetic* and *sooo arrogant*, suggesting lack of respect (Text 4)
- rely on shared knowledge e.g. Text 2: *HIPPO HEAD* (epithet has negative connotations), *sunderland*, *cheat* (reference to wider story – assumes reader understanding); Text 4: *HYS*, *off-topic*
- direct address (second person pronoun) e.g. *you* (CP fans, Text 2); *You* (a particular contributor, Text 4)
- comma splicing (Text 2) – perhaps suggests the strength of feeling behind the rant
- satiric aside in parenthesis (Text 4) and tone marker (*lol*).

Expert (Text 5):

- explicit declaration of allegiance (perhaps to avoid accusations of bias)
- subject specific language e.g. *matches, play, defence, break, season*
- evaluative language to provide commentary on match e.g. Hull: *V. careless errors in defence* (pre- and post-modified noun phrase), *simply imploded* (intensifying adverb + past tense verb); Crystal Palace: *soaked up (any pressure)*, *capitalised* (past tense verb phrases)
- emotive language e.g. *suffered, toils* (describing Hull's performance)
- idioms: *fighting back, raise their game*
- range of sentence types e.g. *I'm ..., but hope to see ...* (compound-complex), *Hull suffered from ... where they ... imploded ...* (complex), *Palace soaked up ... and capitalised ...* (compound) – perhaps more typical of formal writing
- informality restricted to one elliptical sentence (*V. careless errors ...*) and conversational use of adverb *though*.

Assessment Grid: Component 2 Section B, Question 3

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression 10 marks	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 20 marks
5	9-10 marks <ul style="list-style-type: none"> Confident use of a wide range of terminology linked to analysis of posts on comment threads Coherent, academic style 	9-10 marks <ul style="list-style-type: none"> Detailed critical understanding of concepts and issues Confident and concise selection of textual support/other examples 	17-20 marks <ul style="list-style-type: none"> Confident analysis of a range of contextual factors Productive discussion of the construction of meaning Perceptive evaluation of effectiveness of communication
4	7-8 marks <ul style="list-style-type: none"> Secure use of a range of terminology linked to analysis of posts on comment threads Expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts and issues Consistent selection of apt textual support/other examples 	13-16 marks <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation of effectiveness of communication
3	5-6 marks <ul style="list-style-type: none"> Generally sound use of terminology linked to analysis of posts on comment threads Mostly accurate expression with some lapses 	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts and issues Generally appropriate selection of textual support/other examples 	9-12 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation of effectiveness of communication
2	3-4 marks <ul style="list-style-type: none"> Using some terminology with some accuracy linked to analysis of posts on comment threads Straightforward expression, with technical inaccuracy 	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts and issues Some points supported by textual references/other examples 	5-8 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation of effectiveness of communication
1	1-2 marks <ul style="list-style-type: none"> Some grasp of basic terminology linked to analysis of posts on comment threads Errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> A few simple points made about concepts and issues Little use of textual support 	1-4 marks <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation of effectiveness of communication
0	0 marks: Response not credit worthy		