GCE A LEVEL MARKING SCHEME

AUTUMN 2020

A LEVEL
ENGLISH LANGUAGE - COMPONENT 2
A700U20-1

INTRODUCTION

This marking scheme was used by WJEC for the 2020 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.

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 are 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 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 the light of the text 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 schemes.

SECTION A: ANALYSIS OF WRITTEN LANGUAGE OVER TIME

TRAVEL WRITING ABOUT LOCAL CUSTOMS

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
vnto (Text A, l.5)	preposition	• u/v interchange
peece (Text A, l.10)	noun	• variation in spelling to indicate /iː/ • phonetic spelling of vowel
farre (Text A, line 16)	adverb (accept adjective)	• double (final) consonant • OR appended (silent) -e

    (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/form (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**
of the clock (Text A, l.1)	prepositional phrase (accept preposition)	• reference to contraction: *of the clock* → o'clock • reference to pronunciation: reduced vowel schwa /ə/	• reference to cultural change (time told 'by the clock' rather than 'by the sun')
their / theyr (Text A, ll.21/22)	(passive) determiner	• i/y interchange	• spelling inconsistency • reference to SJ 1755 dictionary • reference to standardisation

(c) Describe the form and the archaic grammatical features of the following 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
consisteth (Text A, l.10)	(3rd person) (singular) present tense verb (phrase)	• 3rd person verb inflection obsolete by the end of EME period • 3rd person standard southern inflection replaced by northern dialect *–s* inflection • no longer in use; obsolete • reference to PDE 'consists' (tense must be present i.e. not 'to consist', 'consisted')
the Sunnes scorching heat (Text A, l.19)	(possessive) noun/noun phrase (where labelled as a noun or noun phrase, there must be a reference to <u>possessive</u> in the explanation)	• omission of possessive apostrophe • non-standard possessive inflection

(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 example. **[6]**

This question tests the candidate's ability to identify EME grammatical structures and punctuation features in the extract, and to describe 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 the appropriate terminology is used.

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

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

Example	Archaic Grammatical Structure/ Punctuation Feature
(Here) will I mention … (l.4) *(the first Italian Fannes …) did I obserue (l.7)*	• inversion of subject/auxiliary verb after foregrounded adverbial • inversion of subject/auxiliary verb after foregrounded object
which (l.5)	• relative pronouns could be used for both people and things (*which* less common for people after 1611)
did obserue (l.7) *doe carry (l.9)*	• past tense constructed with auxiliary 'do' (past tense, irregular verb) + base form verb (cf PDE 'observed') • common use of 'do in affirmative verb phrases where there was no other auxiliary (typical of 16th/early 17th century) • auxiliary 'do' used for emphasis (argument for semantic significance possible here)
frequently is (l.11)	• adverb occurring before lexical verb
RelCls: *that … I saw, which … ys fastened* **NFCls**: *to Coole, hauing … written* **ACls**: *For … consisteth*	• frequent use of subordination – with reference to specific types of clauses

e.g. ll.4-8
multiple clauses
	• long complex sentence (examples of subordination should be cited)
	• main clause (*will I mention …*) + subordinate clauses e.g.
	   o embedded RelCls: *readers which haue … trauelled*, *a Custome Ø I did obserue*, *the first Italian Fannes that I saw …*
	   o ACls: *although … it will seeme …, because … it will be …*
	   o NFCls: *to go*

Custome, Fannes *Elegant … Pretty*	• random capitalisation of nouns (thematic significance) • random capitalisation of adjectives (emphasis on quality)
&	• ampersand (logogram) used for the coordinating conjunction 'and' (perhaps to fit a line in a printed copy) • ligature of the Latin *et* (and)
: the first Italian Fannes … (l.7) *: or* (l.13)	• colon to mark the end of the embedded subordinate clauses, and to draw attention to what the writer saw • colon before coordinating conjunction to mark out parallel post-modifying PrepPs (with embedded subordinate clauses) i.e. *pictures … of amorous things … : or of some notable Italian city …*
the paper which ys fastened into the top, frequently is	• comma separating subject (*the paper*) from verb of main clause (*is*) OR • comma omitted at the start of the relative clause

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 the writers respond to unfamiliar places and customs in travel writing written at different times.   [60]

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

Overview

Characteristics of a successful response may include:
- clear understanding of the travel writing genre e.g. relationship between the writers and the places they visit; their purposes e.g. to inform (Text A), to persuade (Text B), to reflect and entertain (Text C)
- perceptive recognition of a range of common genre features across the three texts e.g. 1st person singular pronouns (account based on personal experience); proper nouns (to inform); concrete nouns (to establish a physical sense of place); modifiers (to communicate descriptive details and attitudes); adverbials (to communicate position, direction, time)
- well-chosen, concise textual references that support points made precisely
- explicit references to the unfamiliar customs e.g. the use of fans/umbrellas (Text A); different cultural expectations of inns, honouring the dead, women and clothing (Text B); cannibalism (Text C)
- a clear appreciation that contextual factors shape the content, language, grammatical structures and style of each extract e.g. the period; contemporary attitudes to local customs and local inhabitants; contemporary references; etymology (*umbrella*, Text A); relevant examples of semantic change (*meere*, Text A; *wench*, Text B)
- intelligent interpretation of the texts based on close reading e.g. relevant references to specific details – clear evidence of reflection on the stimulus material
- assured evaluation e.g. level of reader engagement; effect of lexical choices in communicating meaning for a contemporary vs twenty-first century audience

- insightful discussion of points of contrast that explore changes in language use over time e.g. relationship with the reader (direct address, Texts A/C; detached, Text B); tenor (formality of Texts A/B vs informality of Text C); attitudes (genuinely enthusiastic, Text A; dissatisfied/judgemental, Text B; good-humoured, light-hearted, Text C); observational (Texts A/B) vs reflective (Text C); the titles (self-effacing, Text A; factual, Text B; humorous, Text C)
- intelligent conclusions drawn about the differences e.g. related to the period of each text, the writers' experiences (positive or negative), the writers' purposes (the relative emphasis on informing, entertaining, persuading), what the titles suggest about the writers and their intended audiences
- 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 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. 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 travel writing 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 which lacks development, or which 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: *Coryat's Crudities* **(1611)**

References to local inhabitants: neutral terms – no judgement (e.g. *men*, *women*, *horsemen*)
Proper nouns (typical of travel writing genre – informative purpose): places – establishing location (e.g. *Pizighiton*, *Cremona*, *Lombardy*, *Italy*); feature of the landscape – inconsistent capitalisation (*riuer Abdua*)
Concrete nouns (typical of genre – providing detail): physical features of the city e.g. *wals*, *gates*, *trenches*, *rampiers*; focus on local customs e.g. *Fannes*, *vmbrellaes*; composite parts e.g. *handle*, *hoopes*; materials e.g. *paper, leather, bricke*
Abstract nouns (narrow range – focusing on detail rather than reflecting): focus of extract – with thematic capitalisation e.g. *Custome*; information for readers e.g. *price*; weather e.g. *heate/heat*, *clymate*; time e.g. *afternoone*, *euening*; function of umbrella e.g. *shelter*
Pronouns: subjective account (first person singular *I*); reference to readers l.6, horsemen l.21 (third person plural *they*)
Adjectives (typical of genre): communicating attitudes: evaluative – marking positive tenor e.g. *very fayre, excellent, wytty, fine, very beautifull, very pleasant and holesome*; establishing nationalities – distinguishing between the familiar and the unfamiliar e.g. *Italian English*; providing information – defining e.g. *painted, little, wooden, amorous, briefe, meane*; emphasising the uniqueness of Coryat's account e.g. *meere, first* (ordinal)
Predicative adjectives (emphatic position): justifying account e.g. *but friuolous*; positive connotations e.g. *uery Elegant & Pretty*
Enumerators: time e.g. *four, seuen*; precise information e.g. *twelue, fyue*
Adverbs: frequent use of intensifiers to qualify information e.g. *very/uery, farre, pretty* l.20, *so* l.21; establishing customs e.g. *frequently, commonly*; positive evaluation e.g. *most curiously, pleasantly*
Noun phrases with head in bold (providing information/descriptive detail – length is typical of EME period): superlative adjective functioning as head e.g. *(one of) the **fairest** of them*; often pre- and post-modified e.g. *a painted **peece** of paper, fine **emblemes** written vnder them*; frequent use of post-modifying embedded subordinate clauses e.g. *a **Custome** Ø I did obserue, the first Italian **Fannes** that I saw, a very beautifull **citie**, seated vnder …*
Prepositional phrases (typical of genre – provide information): time e.g. *about four of the clock, in the euening, in the time of heate*; place e.g. *Betwyxt Pizighiton and Cremona, in Italy, vnder a very pleasant and holesome clymate*
Verb phrases: past tense – account of journey e.g. *went, came, did obserue* (archaic form – semantic emphasis); present tense – statement of facts e.g. *is* (distance, l.3), *are* (ll.10/14), *consisteth* (description); modal e.g. *will … mention* (intention), *will be* (future time), *may buy* (possibility); passive e.g. *is … adorned, are made … hooped* (foregrounds object – focus of observations)
Syntax (typical of period): frequent use of subordination – often as embedded clauses providing information e.g. *the paper which ys fastened* [RelCl] *… is … adorned* [MCI] *… (with pictures) … hauing* [NFA] *… written* [NFCI] *; or* Ø [MCI] *… added* [NFCI], *These are made* [MCI] *… & hooped* [MCI] *… that extend* [RelCl] *…* (compound-complex); simple sentences for emphatic statement of opinion – less typical of the period e.g. ll.2-3/14 (facts), l.10 (emphatic statement of aesthetic value)
Word order (semantic significance): foregrounding of adverbials e.g. *Betwyxt Pizighiton and Cremona* (distance), *Here* (discourse marker – marking change of topic); foregrounding of object e.g. *These Fannes* (local custom)
Patterning: providing detailed information e.g. *of amorous thyngs … or of some notable Italian city* (prepositional phrases)*, seated … built … walled …* (non-finite verbs)

Genre: 1st person account; record of a journey through an unfamiliar place; informing readers about unfamiliar customs (writer's critical stance – praise for Italian fans and umbrellas); title is modest ('crudities' – unpolished work/thoughts)

Historical/period factors: understanding of target audience e.g. readers who have travelled, and those who will never travel (ll.4-6); references to money e.g. *our English groate* (possessive determiner establishing common ground) vs *a duckat* (European currency); explanation of monetary value e.g. *counteruaileth* (establishing equivalence); journey times – it takes 3 hours to travel 12 miles; etymology – first recorded use of *vmbrella* (cultural change – different climate i.e. now used as a protection from rain).

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: *Observations and Reflections* (1789)

References to local inhabitants (reflects writer's superior tone): praise – condescending e.g. *clean looking females*; implicit criticism e.g. *The women that run about the town*; explicit judgement - negative connotations e.g. *a Venetian wench*; deictic reference – creates a sense of distance e.g. *these German girls*; neutral term – no judgement e.g. *the inhabitants*
Proper nouns (typical of travel writing genre – informative purpose): places – establishing location e.g. *France*, *Italy*; feature of the British landscape – creating a familiar analogy for readers e.g. *the Humber*; respectful – first person plural possessive determiner *our* (l.10) creates a sense of shared beliefs with her British readers e.g. *our Saviour*
Concrete nouns (typical of genre – providing detail): physical elements of accommodation e.g. *inn*, *cielings*, *windows*, *rooms, bed*; landscape e.g. *stream, churches*; focus on local customs e.g. *ornaments, figure, shirt, waistcoat, skeletons, box, case, robes, skull*; local dress conventions e.g. *clothes, cap*
Abstract nouns (more frequent use – emphasis on judgement rather than on factual observations): implicit judgement – praises German town while criticising France/Italy e.g. *cleanliness, comfort, health, delight, brightness*; religious customs – focus of extract e.g. *devotion, veneration, worship*; judging women e.g. *convenience, comfort*
Pronouns: first person singular *I* and plural *we* (subjective account – woman travelling with company); third person plural *they* (local inhabitants – distancing effect)
Adjectives (frequent use – typical of genre): positive attitudes e.g. *clean, warm, neat* (rooms in Innsbruck), *fine* (robes); critical attitudes (emotive language) e.g. *clumsy, ill carved, worse painted* (evaluative); creating a sense of distance e.g. *odd, peculiar* (suggestion of British superiority); providing information e.g. *rapid, clean, laced, old, large, glass, crystal, scarlet, gold* (defining); establishing nationalities e.g. *Venetian*, *German* (emphasising difference); suggesting empathy (for the dead) e.g. *poor*; with intensifiers for emphasis e.g. *wholly new* (highlighting unique experience), *grossly unbecoming* (highlighting personal distaste)
Predicative adjectives with head in bold (emphatic position): negative connotations – satirical tone, implying absurdity of France/Italy e.g. ***pernicious** to health, **destructive** of true delight, more violently **crowded** with ornaments than …* ; hyperbole e.g. *cruelly distressed*; narrow-minded e.g. *glad (when …)*
Adverbs: *now* (sense of moment); deixis e.g. *Here* (l.3); hyperbole e.g. *cruelly, violently, grossly*; intensifier e.g. *wholly*; presenting case e.g. *however, therefore, meantime*; defining e.g. *horizontally*; for emphasis – critical e.g. *apparently*; implicit criticism e.g. *plainly*
Noun phrases with head in bold (providing information – tend to be long): some simple for effect e.g. *our **eyes** … our **ears**, their **brightness***; most are modified (communicate attitude) e.g. *a sweetly situated **town***; frequent use of post-modifying embedded subordinate clauses e.g. *The **cleanliness** and **comfort** with which we are …* (RelCl)
Prepositional phrases (typical of genre): provide information about position (*in a large clean glass box …, on brackets*) and place (*from France, at every turn*)
Verb phrases: mainly present tense (providing a commentary) e.g. *evince, find, is*; emphasis on subjective e.g. repetition of stative verb *feel*; present perfect (contrasting current with previous experiences) e.g. *have found*; modal e.g. *must … depend* (absence of choice); passive e.g. *are … lodged, are deemed …* (no subject – removes focus from local people)
Syntax: frequent use of subordination (often as embedded clauses providing information) – typical of period e.g. *This is …* [MCl] ***and** a rapid stream runs …* [MCl]; ***and** it is* [MCl] *… to find* [NFCl] *… waited on …* [NFCl] ***who** make … , sweep …,* [RelCls] ***while** the pewters …* ***as** one passes through* [ACl], *… amaze* [ACl] *… **that** I feel …* [ACl] (compound-complex)
Word order: foregrounding e.g. *Here* (adverbial – marking change of location), *Another custom they have …* (emphasis placed on object); initial position co-ordinating conjunction e.g. *But* (l.20, emphasises personal judgement – reinforced by connotations of verb *disgusts*)

Patterning: e.g. *low cielings, clean windows, and warm rooms* (tripling of noun phrases – praise of Germany is implicit criticism of France/Italy); *ill carved and worse painted* (parallel adjective phrases – comparative modifier makes opinion increasingly judgemental); *too great … too little …* (adjective phrases – writer's dissatisfaction with German <u>and</u> Venetian girls)

Genre: 1st person account; record of a journey through an unfamiliar place; informing readers about unfamiliar customs (writer's critical stance – praises inns in Innsbruck BUT critical of everything else she encounters)

Historical/period factors: suggestion that local people do not speak English, l.4; reference to *pewters*; social awkwardness/embarrassment re. the statue (ll.11-12); reference to period clothing e.g. *cloth clothes*, *a sort of rug cap*; period analogy e.g. *like so many fishermen at the mouth of the Humber*; period attitude to women – particularly those from another country (German girls pay too little attention to their appearance, and Venetian girls too much).

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: *Getting Stoned with Savages* (2006)

References to local inhabitants (reflect writer's lack of judgement): neutral tone – defining e.g. *the men of a particular village*; used for dramatic effect, but neutral tone – indefinite article creates non-specific reference e.g. *a cannibal;* first name – familiarity e.g. *Rose-Marie;* formal, communicating respect – honorific/title e.g. *Chief Jamino, the guardian of Botko*

Proper nouns (typical of travel writing genre – informative purpose): places – establishing location e.g. *Vanuatu, Malekula*, cannibal site e.g. *Botko*; American reference – humorous analogy e.g. *Brooklyn*; American first names – e.g. *Bob and Erma*; guide – unexpectedly familiar name e.g. *Rose-Marie*

Concrete nouns (typical of genre – surprisingly few here): focus of discussion e.g. *village*; humour to tackle sensitive topic e.g. *arm, leg, package, thigh*; clothing e.g. *shirt, sarong, flip-flops*; local custom e.g. *machete*; building picture of physical environment e.g. *trail, hills, path*

Abstract nouns (more frequent use – emphasis on reflection): focus e.g. *customs, cannibalism*; trying to understand the unfamiliar e.g. *book learning*, *human nature, struggle*; characteristic of recent life in Vanuatu e.g. *war*; writer's uncertainty e.g. *disbelief*; local attitudes to cannibalism e.g. *(Good) manners, (neither) shame (nor) reverence*; focus of engagement with unfamiliar customs e.g. *understanding*; seeing topic from a different POV e.g. *everydayness*

Pronouns: first person singular *I* (subjective account); third person singular *she* (guide); first person plural *We* (writer and Rose-Marie – unity); demonstrative *This* (establishing starting point of his reflections, l.4)

Adjectives (less frequent use here): recognising difference e.g. *peculiar* (weakened meaning); providing information e.g. *endless, friendly* (defining); opinion e.g. *almost casual* (recognising different attitude); enumerators e.g. *nineteen-year-old, five* (precise information); typical of travel writing e.g. *well-traveled* (American spelling)

Predicative adjective with head in bold (emphatic position): lack of understanding – post-modifying PrepP emphasises this as a personal viewpoint e.g. *more **pointless** to me*; required ritual of custom e.g. ***obliged** to reciprocate*

Verbs: establishing writer's position – emphasis on lack of understanding e.g. *defied, confounded, perplexed*; dynamic – cannibalism e.g. *ambushed*, *to capture*, *clubbed*, *chopped*; characterise writer e.g. *sputter* (idiosyncratic – emphasis on scepticism)*, pleaded* (emphasises his physical weakness – out of his comfort zone)

Adverbs: change of topic e.g. *then* (l.1); *now* (l.11, sense of cause and effect – humour; l.22, retrospective comment); creating time-scales e.g. *very recently, traditionally*; anecdotal – creating narrative e.g. *triumphantly*; humour e.g. *thoughtfully*; writer foregrounds his lack of understanding e.g. *Clearly*; *excruciatingly* (dramatic intensifier); emphatic time reference e.g. *ever* (l.24); minimising act of cannibalism, Vanuatu POV e.g. *just* (l.16, hedge)

Noun phrases with head in bold: some simple for effect e.g. ***cannibalism**, a **thigh**, its **everydayness***; many are modified (communicate detail) e.g. *the attackers' **village**, a friendly **village***; post-modifying embedded subordinate clauses e.g. *one **island** <u>where</u> I thought* (RelCl) *Ø I might find …* (NCI); *the **eating** of people* (verbal noun as head – matter-of-fact tone)

Prepositional phrases (typical of genre): provide information about time (*Until very recently*), place (*in Vanuatu, in Brooklyn*), location (*into the highlands*)

Verb phrases: present tense e.g. *is, has* (l.1, current state of Vanuatu), *seems* (l.5, writer's POV); past e.g. *ambushed, carried* (recent history – creates narrative); past e.g. *carried, climbed* (recount of journey); modal e.g. *would … be … carried* (11.7-8, habitual action), *will … hack … off* (certainty - humour); passive e.g. *had been characterized* (emphasis on object – place), *be carried … clubbed …* (subject omitted – emphasis on dynamic verbs)

Syntax: comment clauses e.g. *I figured, I wondered* (personalise writing); some dramatic simple sentences e.g. *Oh, look, honey* (deixis)*, A body was just a meal*; some loosely structured sentences (conversational) e.g. polysyndeton (ll.11-13, compound-complex – underpins humour); most sentences contain subordination, but are not long e.g. ll.24-5 (complex)

Grammatical mood: far more varied than the other texts – designed to engage e.g. verbless interrogative l.3 (highlights confusion); imperative l.9 (engaging reader in his disbelief); interrogative l.21 (humour – traveller underestimating difficulty of local life)

Direct speech (changes pace/engages reader): spoken features e.g. interjection *Oh* (surprise); familiar vocative *honey;* grammatically incomplete utterance *So thoughtful*

Word order: foregrounding e.g. *But then* (marking uniqueness of Vanuatu), *Until very recently …* (time reference); *Typically* (establishing tradition), *As far as I understood* (writer recognising his understanding may not be complete); *To find out* (emphasis on research); *Looking back* (retrospective); *As we climbed …* [ACl], *following a path …* [NFCl], *who hacked …,* [RelCl] *I pleaded* (delayed main clause – emphasis on writer's inability to cope)

Genre: 1st person account; reflecting on unfamiliar custom – emphasis on his personal lack of understanding rather than on criticism

Historical/period factors: *Harry Potter shirt, flip-flops* (cultural references); humour (*Bob and Erma*); reflective tone (trying to find a point of understanding); idiom *Thinking of you* (written note), *the accessory of choice* (humorous reference to the machete).

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: Component 2, 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		

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

Vlog introduction and comments

AO1	AO2	AO3
10 marks	10 marks	20 marks

3. In your response, you must refer to the set of data (Texts 1-7), but in addition you may wish to draw on your own examples.

You must also:
- 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 vlog descriptions and in comments posted by followers. **[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 the platform e.g. online video-sharing; users can upload, view, follow, share, rate, comment; rules about acceptable content (nothing sexually explicit, encouraging hate, breaking copyright permissions); accessibility (e.g. individuals/companies can reach wide audience)
- well-developed discussion of threads e.g. no limits to length – posters self-limit to appeal to readers; most engage with topic; can be abusive/personal, go off topic
- productive references to genre-specific linguistic features e.g. informal 21st century digital language
- well-informed analysis of stylistic variations according to the writer (distinctive voice), purpose (express opinions, identify errors, move argument in new directions, provide comedic feedback), tenor (informal), and target audience (linked to topic; usually familiar relationship even when audience is unknown/distant)
- productive critical engagement with key concepts such as range (e.g. personal video clips, music videos, television/film clips, trailers, short documentaries, vlogs, audio recordings); informalisation e.g. reduced punctuation, colloquialisms, no editing
- well-chosen, concise textual references to support the points made (there may be references to other vlog descriptions/comments 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. spelling tends to be standard, but abbreviations and initialisms are common
- tightly focused, meaningful analysis of the data
- intelligent conclusions e.g. discussing data in the light of the question.

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 vlog descriptions and comments)
- a reliance on describing or summarising knowledge and/or content
- reference to some relevant linguistic concepts (e.g. audience, purpose), but with few links to the question/data
- inconsistent use of textual references (about half the points made are supported), or the quotations may be overly long
- evidence of some linguistic knowledge but with a lack of precision, or inaccuracy
- some overview of appropriate but general contextual factors but the approach is general e.g. some basic sense of the individual commenters
- 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.

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:

Medium
- to register, users must be at least 13 years old and have a valid email address
- names are designed to be memorable, and are often indicative of the user (e.g. *getmylook* – a beauty vlogger, Text 4; *CookieMOnster* – humour, Text 5)
- most content is subject specific (e.g. make-up), and posts tend to be subjective
- you can watch, like/dislike videos, comment, and subscribe to a particular channel
- the number of views is recorded
- comments are based on the posted videos and other comments featured in the thread
- contributors from anywhere in the world can respond at any time after the video is posted
- video links appear at the end of videos to suggest other similar content
- ad clicks enable Youtubers to make money from their channels.

Purpose
YouTube vloggers' descriptions (Text 1) can be:
- interactive (engaging viewers) e.g. addressing followers directly
- conative (influencing the behaviour/beliefs of others) e.g. encouraging viewers to try out a tutorial, to subscribe, to engage with other platforms
- transactional (communicating information) e.g. how to get a "Barbie Look".

Comment threads can be:
- expressive, allowing users to communicate personal attitudes and opinions about the vlog (Texts 2, 3, 4, 5, 7)
- transactional: allowing users to respond to each other and exchange views (Text 4); to demonstrate support for a cause (Text 6)
- creative, allowing users to entertain and amuse (Texts 2, 7).

Style
- tenor is often informal with colloquialisms (e.g. *Hi*, Text 1; *Yay*, Text 2), vocatives suggesting a close relationship (e.g. *my Babes*, Text 1) and idioms (e.g. *BLEW MY MIND*, Text 3; *bestie*, Text 1)
- some have non-standard punctuation (e.g. comma splicing, Text 5 and Text 7), but Standard English is also common (Text 1, Text 2, Text 4 and Text 6)
- situation-dependent language is common (deixis) e.g. adverbial *Here* (fronted, Text 1) and *here* (Texts 2/7); demonstrative pronoun *THIS* (Text 3), demonstrative determiner *this (message)* (Text 6)
- topic-specific language e.g. *Barbie Look* (Text 1), *beauty* (Text 5), *makeup* (Text 7)
- medium-specific language e.g. *platforms* (Text 1), *subscriber*, *vids* (Text 5), *wall* (Text 6)
- punctuation can be minimal e.g. absence of full stops (Text 7); no capitalisation for first person singular pronoun *i* (Text 7); inconsistent use of omissive apostrophe (*Its, I'm*, Text 2); absence of question mark (Text 7)
- interjections and punctuation are used to express emotion e.g. *Yay* (Text 2); intensified by capitalisation e.g. *WOW* (Text 3); exclamation marks (Text 1, Text 4, Text 5)
- orthography typical of digital English e.g. initialisms – *btw* (Text 5), *omg*, *lol* (Text 7)
- loose syntactical structure in many (mirroring spoken language).

Vlogger's description (producer, Text 1)
- informal vocative (<u>*my* Babes</u>) – possessive determiner establishes close relationship with distant, unknown audience (though the modifier in the noun phrase *my <u>virtual</u> bestie* recognises the artificial nature of the friendship)
- fronted deictic reference *Here's* creates direct link with video
- vlog content established with cultural reference (proper noun *Barbie* repeated)
- head word of pre- and post-modified noun phrase (*tutorial*) establishes transactional nature of interaction
- pre-modifier *new* (adjective) – typical (drawing attention to material which has not been seen before)
- emphasis is on specific target audience: post-modifying prepositional phrase (with embedded relative clause) *for anyone who wants a Barbie Look* – the noun phrase *a Barbie Look* will have wide semantic resonance
- imperatives encourage active participation (*Be … follow …*)
- the sign-off token is very familiar (*xOxOx* – hugs and kisses).

Supporters (Texts 3, 4, and 5)
- attitude: praise of vlogger/vlog content
- capitalisation used to emphasise support (Text 3) – reinforced by interjection *WOW* and repeated emojis indicating amazement
- posts establish positive relationships (Text 4) – adverb interjection *Exactly* provides affirmation of a previous comment in the thread; vocative *MaddieMarrs* creates bonds between posters – though it is spelt incorrectly; repeated use of vlogger's name *Suzee* – once as a vocative (direct address) – establishes 'brand'

- frequent use of initialisms e.g. *ily* (praise – Text 4); *u/ur/u r* (direct address), *btw* (Text 5) – all familiar abbreviations in digital English
- clippings e.g. *vids*, *fab* (Text 5) – typical of informal tone
- typographic features used to emphasise positive feedback e.g. capitalisation of the adverb *NEVER* (Text 4); multiple exclamation marks and reduplicated vowel in the verb *loooove* (Text 5)
- positive language indicating that posters are fans of the vlogger e.g. *to impress* (Text 4), *fab beauty monster* (Text 5).

Sceptics (Texts 2 and 7)
- attitude: criticism of vlogger/video content
- context specific language linked to writer (student, Text 2): *an 800 word essay* (noun phrase); emphasis on time: *2:30 am*, *in 7 hrs* (prepositional phrase - deadline)
- present progressive (*'m … watching*) implies ongoing action (sense of immediacy) and time adverb *again* suggests habitual behaviour
- implicit criticism (Text 2): noun phrase minor sentence (*time-wasting at its finest*) suggests tutorial is diversion – procrastination (underlying humour – attitude i.e. not worth the time spent on it)
- reinforced by emoticon: XD (loud laughter)
- criticism explicit (Text 7) – mockery i.e. weight of make-up vs weight of vlogger
- self-mockery in rhetorical question (*why am I here*)
- reinforced by emoji sticking out tongue (indicates non-serious tone, softens criticism).

Chain message (Text 6)
- unrelated to vlogger/vlog content – slacktivism (engaging with issues at a personal rather than a public/political level – a feelgood measure)
- aim is to raise interest/awareness in a campaign – vaguebooking i.e. an intentionally vague status which prompts friends to ask what the heart represents
- vocative is broad: singular noun phrase *Beautiful Lady* to address wide female audience (implied intimacy); capitalisation – proper noun (semantic emphasis); positive connotations of modifier associated with socio-political message
- repetition of plural noun *women* (target audience – underlying assumptions about who will be viewing the make-up vlog)
- imperative mood: directs reader to demonstrate support (e.g. *put*, *post*, *send*); instructions for creating a heart (e.g. *type …*)
- foregrounded prepositional phrase *Without replying …* establishes an important condition (status post must be separate, not linked to message)
- time adverbs focus on sequence (*Next … Then; first … then*); repeated limiting adverbs (*only/ONLY*) emphasise restricted audience
- pre- and post-modified noun phrase *One small act of solidarity between women* (grammatically incomplete sentence) – represents the 'cause'
- use of keyboard symbols e.g. <, *3*
- modal verb phrase *will turn* (certainty) reinforced by adverbial clause (*as soon as you post …*)

Credit 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 of vlog introduction/comments • 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 of vlog introduction/comments • 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 of vlog introduction/comments • 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 of vlog introduction/comments • 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 of vlog introduction/comments • 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 credit-worthy		