GCE AS MARKING SCHEME

AUTUMN 2020

**AS
ENGLISH LANGUAGE – COMPONENT 2
B700U20-1**

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.

GCE AS ENGLISH LANGUAGE

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COMPONENT 2: USING LANGUAGE

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AO**s) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.

- Familiarise yourself with the questions, and each part of the marking guidelines.

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.

- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.

- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.

- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.

- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.

- No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.

- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.

- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, 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.

Section A: Investigating data

	AO1
Section A (a)-(c)	20 marks

1. *Tasks (a) to (c) require short responses and test the ability to apply appropriate methods of language analysis and to use associated terminology (AO1).*

    (a)   Identify and write down **two** different phonological techniques used in the extracts. Describe each one using accurate terminology and briefly explain the effects created in each case.   **[4]**

    Points must be linked to the sound of words or phrases, and examples should be cited from examples in the corpus of data.

    No more than **two** examples can be rewarded. Award **one** mark for each appropriate use of terminology (up to a maximum of **two** marks), and **one** mark for a relevant brief explanation (up to a maximum of **two** marks).

    References to syntax and word class cannot be credited.

Acceptable answers: terminology	Acceptable answers: brief comment
Alliteration Extract 4: *Lonely Lady* Extract 6: *Marvellous molars…Dr. Dan, my dentist* Extract 8: *Family comes first* Extract 10: *people-watching is a perfect pastime*	Soft 'l' sounds create plaintive tone Emphatic, humorous (Fricatives are) assertive and emphatic (Plosives are) memorable and forceful
Rhyme Extract 7: *Shy Guy* **(also assonance)**	Memorable and wistful
Sound Patterning **Anaphoric repetition** Extract 3: *Have Life Will Share…Have heart, will give*	Emphatic and memorable. Engaging and persuasive
Accent Extract 9: *Can't trust 'em*	Adds to informal/fun persona
Onomatopoeia Extract 1: *Boombastic* **(also consonance)**	Emphatic and memorable. Adds to fun persona

The list above is not exhaustive. Other valid responses should be awarded.

(b) Identify and write down **four** lexical or semantic effects used in the extracts. Describe each one using accurate terminology and briefly explain the effects created in each case. **[8]**

Points must be linked to word choice and meaning, and examples should be cited from the political speeches in the corpus of data.

No more than **four** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of **four** marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Unqualified references to phonology and grammar will not be accepted.

Acceptable answers: terminology	Acceptable answers: brief comment
Humour **Proper noun references** Extract 1: *Monty…Quentin…Mother…Nanny* Extract 6: *Dr Dan…Betty Davis…All About Eve*	Self-parody connoted by upper-class naming devices Unlikely source of references creates humour – cultural references assume knowledge from like-minded potential 'match'
Meiosis/Litotes Extract 4: *only…read…telephone*	Understatement shows humorous lowering of expectations due to increasing years
Whimsy Extract 9: *cheese…Dolphins*	Concrete noun references used by persona to appear humorously unusual
Semantic fields/lexical fields Extract 2: *secure, happy, self-sufficient, independent, honest* Extract 4: *young, tall, handsome, rich, intelligent* Extract 4: *hands, arms, ears, heart*	Set of positively connoted adjectives to present advertiser in positive light Set of positively connoted adjectives to show what advertiser was once looking for in a partner Set of concrete nouns presenting human anatomy but reflecting physical/emotional connection

Acceptable answers: terminology	Acceptable answers: brief comment
Idiom/Cliché Extract 2: *has eyes for me/No Pressure* Extract 5: *at the end of the day* Extract 6: *Fasten your seatbelts* Extract 7: *pull my head out of the books* Extract 8: *Blood is thicker than water* Extract 10: *live for the moments*	All create a sense of the spoken voice as a means of the advertiser presenting a sense of themselves in the short space available in a dating profile but could, unintentionally, come across as somewhat unoriginal
Initialisms Extract 2: *GSOH* Extract 3: *SWM, SWF*	Typical of genre, presumably originated from pay-per-word print advertisement
Engaging with audience **Second person pronouns and direct address:** Extracts 1, 2, 5, 9*: you*	Creates rapport and identification with audience, crucial in this context
First person pronouns: Extracts 1, 2, 4, 5, 6,7, 8, 10**:** *I/me*	Creates sense of personal voice for advertiser
Other pronouns/indirect reference to audience: Extract 2: *A man* Extract 4*: they* Extract 7: *the person* Extract 8: *someone*	References are made to intended target audience to allow reader to see if they meet advertisers' 'criteria'

Acceptable answers: terminology	Acceptable answers: brief comment
Compound profile names Extract 4: *Lonely Lady* Extract 5: *gentleman/bad boy* Extract 7: *Shy Guy* Extract 10: *NotYourAverageJane*	Typical of the genre, these are often written to immediately capture the reader's attention

The list above is not exhaustive. Other valid responses should be awarded.

(c) Identify and write down **four** different grammatical structures used in the extracts. Describe each one using accurate terminology and briefly explain the effects created in each case. **[8]**

Points must be linked to grammatical structure, and examples must be cited from the corpus of data provided.

No more than **four** examples can be assessed. Award one mark for each appropriate use of terminology (up to a maximum of **four** marks), and **one** mark for a relevant brief explanation (up to a maximum of **four** marks).

Unqualified references to phonology and word class will not be accepted.

Acceptable answers: terminology	Acceptable answers: brief comment
Grammatical patterning **Triadic listing structures:** Extract 5 – *smile, laugh and wonder* (verbs) Extract 6: *The girl… Marvellous… Fasten* ('references')	 Advertiser uses positively connoted verbs in triadic structure as a persuasive technique Advertiser provides three (almost certainly spoof) references for comedic effect to engage audience
Other listing structures: Extract 2: *self sufficient, independent, honest, GSOH* Extract 10: *Shiny things… people watching… moments… few things transcend*	 List of positive qualities emphasises advertiser's good qualities Quadratic structure outlines important things in advertisers' life to appeal to others via common ground
Anaphoric patterning: Extract 3: *Have life will share… have heart, will give*	 Repetition of verb/noun/modal/verb structure across profile for persuasive (if rather nauseating) effect
Syntactic parallelism: Extract 4: *When I was… Now I[a]'m…*	 Used for humour to denote change of circumstances for advertiser

Acceptable answers: terminology	Acceptable answers: brief comment
Grammatical mood **Interrogative:** Extract 2: *If I like you… can I keep you?* Extract 5: *how come I've never met a guy like this before??!!*	 Rhetorical interrogative used for immediate engagement with audience (narrative hook) Excessive use of punctuation intended to emulate amazement of audience at meeting advertiser
Exclamatory: Extract 2: *No Pressure! Etc.* *Extract 4: …use the telephone!*	Attempts to suggest enthusiastic personality for the advertiser
Contraction Frequent: e.g. Extract 4: *I'm;* Extract 5: *you're, I'll, I've*	Creates informal sense of spoken voice, also reduces word count
Ellipsis/minor sentences Extract 2: *No Pressure* Extract 3: (throughout) Extract 9: *Never have. Never will*	Sense of informal/spoken voice, reduces word count

The list above is not exhaustive. Other valid responses should be awarded.

	AO2	AO3	AO4
Question 1 (d)	10 marks	10 marks	10 marks

(d) **Using examples from the extracts, analyse and evaluate the ways in which language is used in dating profiles to engage and persuade their target audience.** **[30]**

In your response you should consider:
- the context
- the tenor and the effect of the lexical choices
- the similarities and/or differences.

You may use your answers to (a)-(c), and your own knowledge to inform your response.

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.

Task (d) requires an extended response. There should be some evidence of wider knowledge.

Overview

Dating profiles function as brief, persuasive and carefully crafted introductions to individuals looking to find love online or through the print media. As the first impression that a would-be romantic partner will see, they need to be immediately engaging, to stand out and to capture the essence of the advertiser's character and interests, as well as what they are seeking in a romantic partner. Due to the wide range of possible audiences, dating profiles will vary hugely in register, largely according to the demographic identity of the advertiser and whom they are aiming to attract: from the humorous hipster-whimsy of 'Hinge' (My most irrational fear: Dolphins') to the more obviously mature of chatbox.com ('Now I'm 64'). Each profile clearly attempts to establish a sense of persona in order to attract a like-minded 'match', while there is a fairly set sense of genre conventions (e.g. references to age, use of initialisms, direct address, positive adjectives to present advertiser in a good light). Brevity is key, so minor sentences and ellipsis are often to be found and, therefore, frequent informality often, although not always, ensues.

Characteristics of a successful response may include:
- clear understanding of the contextual factors e.g. influence of where dating profile is published on language choices
- perceptive recognition of a range of common generic features e.g. initialism, humour, persuasive language
- insightful discussion of points of similarity and/or contrast e.g. levels of formality
- well-chosen textual references that support the points made concisely and precisely
- clear appreciation that contextual factors shape the content, language, grammatical structures, and style of each text
- intelligent conclusions drawn e.g. what might constitute a successful profile
- productive explorations of the implications of contextual origins of data

- intelligent interpretation of texts through close reading engaging with how meaning is constructed to drive on the argument e.g. different language choices for different intended audiences
- assured evaluation providing details on findings and implications
- consistently and purposefully tied to the texts
- tightly focused, meaningful analysis of the corpus in light of the question set.

Characteristics of a less successful response may include:
- focus on irrelevant factors e.g.
- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the corpus/wider knowledge
- exclusively focuses on the corpus rather than developing arguments with wider examples
- description of some relevant linguistic concepts/issues without linking to the question/corpus
- the investigation of concepts may be implicit and difficult to follow
- only about half of the points made are appropriately and accurately supported with textual references
- demonstrates some linguistic knowledge although it may not always be accurate
- some overview of appropriate but general contextual factors such as audience and/or purpose
- provides a somewhat superficial view of the data
- a limited number of points developed through the response
- relies largely on describing and/or summarising content
- draws some points of comparison across the texts, mostly rudimentary but some of which may be sensible.

This is not a checklist. Reward other valid approaches.

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

Medium
- the importance of positive promotion of the advertiser
- the need for high impact and engagement
- brief description of advertiser, their interests and what they are looking for in a partner
- carefully structured and crafted linguistics with evidence of influence from the spoken mode
- register fluctuates across the corpus, with different levels of formality reflecting the different identities of advertisers
- tone varies from serious (Extracts 3, 7, 8) to humorous and playful (Extracts 1, 6, 9); this is used to shape persona and identify prospective audience
- relationship and rapport with audience is created through use of direct address (throughout) and use of humour in some profiles, earnest honesty in others (Extract 10)

Lexis and Semantics

- Humour – Self-mocking proper noun references e.g. *Monty, Quentin, Mother, Nanny;* assumed knowledge: *Betty Davis, All About Eve;* Litotes e.g. *only…read…telephone;* Whimsy e.g. *cheese…Dolphins*
- Positive semantic fields to promote self/identify ideal partner e.g. *secure, happy, self-sufficient, independent, honest, young, tall handsome, rich, intelligent*
- Lexical set of human body but linked metaphorically to emotions e.g. *hands, arms, ears, heart*
- Idiom/cliché creates sense of spoken voice/persona e.g. *has eyes for me, No pressure, at the end of the day, Fasten your seatbelts, pull my head out of the books, Blood is thicker than water, live for the moments*
- Initialism as typical genre convention e.g. *GSOH, SWM, SWF*
- Audience engagement via a range of pronouns to build direct address and identify prospective partner e.g. *you, I, me, they, someone*
- Compound profile names to catch the eye amidst much competition e.g *NotyourAverageJane, Shy Guy.*

Phonology

- Anaphoric sound patterning creates emphasis, engagement and persuasion e.g. *Have Life Will Share*
- Alliteration - different patterns: plosives and fricatives create an emphatic tone e.g. *perfect pastime*, *Family comes First*
- Rhyme is memorable and creates a wistful tone e.g. *Shy Guy*
- Accent is used to add informality and fun e.g. *Can't trust 'em*
- Onomatopoeia use creates humorous tone and makes profile more memorable e.g. *Boombastic.*

Form and Structure

- Grammatical structure is often elliptical - minor sentences create a sense of spoken voice e.g. *No pressure, Never have. Never will*
- Listing is frequent in order to convey maximum information in a simple way and as a persuasive device e.g. *smile, laugh and wonder, self sufficient, independent, honest, GSOH*
- Anaphora and syntactic patterning used to make profile memorable and to persuade e.g. *Have life will share…have heart, will give, When I was…now I am*
- Interrogative mood used to engage as narrative hook e.g. *…Can I keep you?;* Exclamatory mood used to suggest enthusiasm of advertiser e.g. *No Pressure! …use the telephone!*
- Exclamative mood used to suggest disbelief e.g. *How come…??!!*
- Frequent use of contraction to create sense of spoken voice/reduce word count e.g. *I'm, you're, I'll, I've.*

Pragmatics (contextual aspects of language use)

- Focus on self-presentation: some advertisers see humour as the best way of attracting attention of audience, while some decide on earnest, serious 'soul-baring' approach
- Tone varies across the corpus, reflecting the intended audience and identity of advertiser
- Interestingly, not a great deal of reference to physical appearance is included – probably, most online profiles would be accompanied by picture(s) but much focus is on personal characteristics of advertisers
- Strong sense of spoken voice and clear genre conventions usually adhered to throughout.

This is not a checklist. Reward other valid interpretations.

Assessment Grid Component 2: Section A part (d)

BAND	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** **10 marks**	AO4 **Explore connections across texts, informed by linguistic concepts and methods** **10 marks**
5	**9-10 marks** • Detailed understanding of concepts and issues • Relevant and concise textual support	**9-10 marks** • Confident analysis and evaluation of contextual factors • Productive discussion of the construction of meaning	**9-10 marks** • Subtle connections established between texts • Perceptive overview
4	**7-8 marks** • Secure understanding of concepts and issues • Consistent apt textual support	**7-8 marks** • Secure analysis and evaluation of contextual factors • Thorough discussion of the construction of meaning	**7-8 marks** • Purposeful connections between texts • Focused overview
3	**5-6 marks** • Sound understanding of concepts and issues • Generally appropriate textual support	**5-6 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning	**5-6 marks** • Sensible connections between texts • Competent overview
2	**3-4 marks** • Some understanding of concepts and issues • Some points supported by textual references	**3-4 marks** • Some valid analysis of contextual factors • Simple discussion of the construction of meaning	**3-4 marks** • Some basic connections between texts • Broad overview
1	**1-2 marks** • One or two simple points made about concepts and issues • Limited textual support	**1-2 marks** • Some awareness of context • Limited sense of how meaning is constructed	**1-2 marks** • Some links made between texts • Vague overview
0	**0 marks:** Response not credit-worthy		

Section B: Creative Writing

	AO3	**AO5**
(a) or (b)	-	30 marks
(c)	20 marks	-

Candidates are required to respond to EITHER (a) OR (b). Part (c) is compulsory.

2.   EITHER,

(a)   Write a lifestyle magazine article entitled "How to find your perfect partner". You may use the extracts from the corpus of data as a stimulus, but you should introduce ideas of your own. **[30]**

This question tests the candidate's ability to demonstrate expertise in shaping, crafting and developing ideas to engage the reader, and to use a critical selection of language and language features. Responses should show an understanding of contextual factors, concepts and issues related to the task.

Characteristics of a successful response may include:
- clear understanding of the purpose e.g. to inform, to entertain
- insightful awareness of the audience/reader's needs e.g. straightforward, engaging language choices, clear advisory tone
- linguistic choices appropriate to genre e.g. colloquialism, humour
- form suitable for a magazine article
- consistent control of viewpoint e.g. second person direct address
- appropriate and relevant information e.g. dating advice, dos and don'ts
- clear, logical and appropriate structure to engage the audience/reader e.g. sub-headings, short paragraphs
- wide range of lexical, semantic and grammatical techniques to encourage engagement and information e.g. field-specific lexis, imagery, variety of sentence lengths
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content e.g. good/bad examples, language appropriate for audience
- astute contextual awareness of the medium e.g. layout
- effective stylistic choices e.g. humour and advice
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:
- misunderstanding of the genre e.g. writing a speech or short story, rather than an article
- limited awareness of the reader's / audience's needs e.g. inappropriate register/tone
- does not convincingly meet the requirements of the task e.g. does not advise on how to achieve success in dating
- awkward, inappropriate or incoherent written expression
- struggles to maintain focus on task e.g. writes about online dating generally
- loses tight focus of prescribed viewpoint e.g. writes generally in third person
- over-reliance on stimulus material e.g. quoting verbatim from data set.

Approaches should include:
- some sense of genre e.g. page layout with sub-headings, sense of voice
- an appropriate style and register for a magazine article with effective stylistic choices e.g. informality mixed with advice
- engagement with the audience e.g. humour, references to social media and the internet, pragmatic references to popular culture
- use of a wide range of lexical and semantic techniques
- appropriate and engaging written expression.

This is not a checklist. Reward other valid approaches.

OR,

(b) Write a light-hearted blog from the perspective of an unlucky online dater. You may use the extracts from the corpus of data as a stimulus, but you should introduce ideas of your own. **[30]**

This question tests the candidate's ability to demonstrate expertise in shaping, crafting and developing ideas to engage the reader the reader, and to use a critical selection of language and language features.

Characteristics of a successful response may include:
* clear understanding of the purpose e.g. to entertain
* insightful awareness on the audience/reader's needs e.g. engagement, clear, anecdotal style, sense of voice
* linguistic choices appropriate to genre e.g. first person, colloquialism
* form suitable for a personal blog e.g. possible use of diary format
* consistent control of viewpoint e.g. maintaining first person and narrative voice, past tense
* appropriate and relevant information e.g. reference to bad dating experiences
* clear, logical and appropriate structure to engage the reader e.g. opening to set up narrative, reflection at the end
* lexical, semantic and grammatical techniques to encourage engagement e.g. minor to create authentic voice, lively, light-hearted style
* content drawn from the stimulus material but creative development of appropriate details
* well-selected and developed content e.g. sense of voice, clear narrative structure
* astute contextual awareness of the medium e.g. layout
* effective stylistic choices
* appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:
* misunderstanding of the genre e.g. writing a story/monologue
* limited awareness of the reader's / audience's needs e.g. lack of engaging material
* does not convincingly meet the requirements of the task e.g. lacks sense of voice for character due to excessive formality
* awkward, inappropriate or incoherent written expression
* struggles to maintain focus on task e.g. slips in tense, narrative voice control
* loses tight focus of prescribed viewpoint e.g. drifts into third person
* over-reliance on stimulus material e.g. quoting verbatim from data set.

Approaches should include:
* some sense of genre e.g. first person and sustained sense of voice
* an awareness of the specific audience (wishing to be entertained)
* effective stylistic choices e.g. personal voice, colloquialism, anecdotes
* appropriate and engaging written expression
* use of a wide range of lexical and semantic techniques
* engagement of audience
* imaginative development of extract/s from the corpus.

This is not a checklist. Reward other valid approaches.

Assessment Grid Component 2: Section B Creative Writing

BAND	AO5 Demonstrate expertise and creativity in the use of English in different ways
5	**25-30 marks** • High level of creativity with some flair • Confident and original expression • Skilful engagement with audience • Form and structure linked intelligently to content
4	**19-24 marks** • Thoughtful creativity • Well-crafted and controlled expression • Effective engagement with audience • Form and structure purposefully linked to content
3	**13-18 marks** • Reasonable creativity • Sound expression • Clear attempt to engage audience • Form and structure sensibly linked to content
2	**7-12 marks** • Some creativity • Basic expression with some accuracy • Some awareness of audience • Some attempt to match form and structure to content
1	**1-6 marks** • Limited creativity • Basic expression with some accuracy • Some awareness of audience • Limited attempt to link form and structure to content
0	**0 marks** Response not credit-worthy

(c) Write a commentary analysing and evaluating the linguistic and grammatical choices you have made in your writing. Comment particularly on your language features and their effectiveness in relation to the context given in either part (a) or part (b). You should aim to write approximately 250 words.

[20]

Candidates should demonstrate their ability to analyse and evaluate their own linguistic and structural choices. There should be a clear attempt to explain what they have tried to achieve (e.g. lexical sets and sematic fields related to online dating, clear sense of voice to engage audience) and to assess the effectiveness of their article or introduction. Discussion should explore how the key contextual factors (e.g. audience, purpose and genre) and the distinctive language features (e.g. figurative language; attributive/predicative adjectives; grammatical mood; sentence structure; subject specific language) have shaped meaning.

Characteristics of a successful response may include:
- clear attempt to explain what they have tried to achieve e.g. purpose, use of stimulus material
- evaluation of the success of the intended effects e.g. selecting successful elements for discussion
- insightful assessment of effectiveness e.g. how audience needs/purpose have been met
- wide-ranging exploration of the distinctive contextual factors e.g. genre, medium
- purposeful analysis of chosen language features e.g. lexical/semantic fields, imagery
- meaningful analysis of chosen stylistic features e.g. voice, tone
- thoughtful discussion reflecting on how meaning is shaped e.g. connotations of choices and impact on intended audience
- consistent and accurate reference to the language levels e.g. use of a wide range of linguistic terminology
- use of apt and accurate quotation to support points.

Characteristics of a less successful response may include:
- observational or descriptive overview with little analysis
- general statements regarding context rather than specific to the task/examples provided
- straightforward identification of language features e.g. restricted to word classes.

This is not a checklist. Reward other valid approaches.

Assessment Grid Component 2: Section B Critical Writing

BAND	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. 20 marks
5	**17-20 marks** • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation
4	**13-16 marks** • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation
3	**9-12 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	**5-8 marks** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation
1	**1-4 marks** • Some general awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	**0 marks** Response not credit-worthy