



GCE A LEVEL MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

EDUQAS ENGLISH LANGUAGE

COMPONENT 2: Language Change Over Time

MARK SCHEME SUMMER 2018

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.
- The mark scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be explored in candidate responses**
 - **Assessment Grid, offering band descriptors and weightings for each assessment objective.**
- 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.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- 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

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme should not be regarded as a checklist.

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 parts 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 ADVERTISEMENTS

1. Short questions (AO1)

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

Example	Word Class	Archaic Spelling Pattern
<i>Dyēt</i> (Text A, l.19)	noun (phrase)	-i/y interchange
<i>ouer</i> (Text A, l.17)	preposition	-u/v interchange
<i>Busines</i> (Text A, line 26)	(abstract) Noun (phrase)	single final consonant (where PDE would use a double consonant)

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).

- (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	Description Of Variation	Language Change Concepts
<i>exceedingly/exceed- ing</i> (Text A, ll.18/30)	adverbs	omission of <i>-ly</i> suffix (l.32)	<ul style="list-style-type: none"> • spelling inconsistency • reference to 1755 dictionary
<i>Dropsy/IDropsie</i> (Text A, ll.21/30)	(abstract) nouns	<ul style="list-style-type: none"> • variant spellings • link to pronunciation <p>(-ie usually for long final sound e.g. <i>manie</i> (PDE 'many' /meni:/) -y for short sound e.g. <i>cry</i> (/kraɪ/) [as classified by Mulcaster])</p>	<ul style="list-style-type: none"> • reference to standardisation • reference to Mulcaster's <i>Elementarie</i> (1582) (or other relevant EME language texts).

- (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>a Clock</i> (Text A, l.14)	<ul style="list-style-type: none"> determiner indefinite article noun phrase preposition (BUT the description of the phrase must do more than repeat the word class term) 	<ul style="list-style-type: none"> reference to contracted prepositional phrase i.e. a Clock → o'clock → of the clock reference to pronunciation of preposition <i>of</i> (reduction – reduced vowel schwa /ə/)
<i>supresseth</i> (Text A, l.18)	(3 rd person) (singular) present tense verb (phrase)	<ul style="list-style-type: none"> 3rd person verb inflection obsolete by the end of EME period 3rd person standard southern inflection replaced by northern dialect –s inflection reference to PDE 'suppresses' (tense must be right)

- (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]

THE Grain or Berry called Coffee, groweth upon little Trees, only in the Deserts of Arabia.

It is brought from thence, and drunk generally throughout all the Grand Seigniors Dominions.

It is a simple innocent thing, composed into a Drink, by being dried in an Oven, and ground to Powder, and boiled up with Spring water, and about half a pint of it to be drunk, fasting an hour before, and not Eating an hour after, and to be taken as hot as possibly can be endured; the which will never fetch the skin off the mouth, or raise any Blisters, by reason of that Heat.

The Turks drink at meals and other times, is usually Water, and their Dyet consists much of Fruit, the Crudities whereof are very much corrected by this Drink.

The quality of this Drink is cold and Dry; and though it be a Dryer, yet it neither heats, nor inflames more than hot Posset. [ll.3-12]

Three points required—award **one** mark for each point (up to a maximum of 3 marks) and **one** mark for each appropriate example (up to a maximum of 3 marks). A mark can only be awarded for an example where the point is valid.

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

Example	Archaic Grammatical Structure/ Punctuation Feature	Unacceptable Answers
<i>Coffee, groweth ... times, is</i>	<ul style="list-style-type: none"> • comma between subject and predicator in main clause (typical where subject is long) 	comments on archaic spelling and lexis
<i>is brought being dried to be drunk</i>	<ul style="list-style-type: none"> • frequent use of passive (typical of formality) 	
<i>the which</i>	<ul style="list-style-type: none"> • use of determiner with relative pronoun (PDE relative pronoun stands alone, replacing noun reference) • 	
RelCI: <i>the which will never fetch ...</i> ACI: <i>though it be ...</i> NFCIs: <i>composed ..., being dried ..., to be drunk ...</i>	<ul style="list-style-type: none"> • frequent use of subordination (particularly non-finite clauses in this text) 	
<i>though it be ...</i>	<ul style="list-style-type: none"> • <i>be</i> subjunctive in subordinate clause – conjecture (challenge to this fact in main clause) • 	
<i>the Grand Seigniors Dominions ... The Turks drink...</i>	<ul style="list-style-type: none"> • omitted apostrophes in possessive noun phrases 	
<i>Deserts of Arabia</i> <i>Grand Seignior</i> <i>Grain or Berry, Drink</i> <i>Dry</i>	<ul style="list-style-type: none"> • standard use for proper nouns (place, title) • BUT random capitalisation of words with thematic importance i.e. concrete nouns related to coffee, adjective defining quality/effect of coffee • 	
<i>endured ; the which Dry ; and ... yet</i>	<ul style="list-style-type: none"> • semi-colons before semantically/ grammatically linked subordinate relative clause and coordinate clause (conjunction <i>yet</i> used to emphasise contrast) • 	

Award 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, you must:

- explore connections across the texts
- consider relevant contextual factors and language features associated with the construction of meaning
- demonstrate understanding of relevant language concepts and issues.

Analyse and evaluate Texts A, B and C as examples of advertisements written at different times. [60]

Overview

Candidates should engage with the genre, recognising key features of advertising across all three texts e.g. subject specific nouns used to define the products; lexical sets of diseases cured by the products; adjectives to promote the products; techniques for attracting customers and establishing trust; a conscious sense of branding; contextual references that have relevance to the contemporary audience, but which may not be understood by later readers e.g. reference to *Posset* (Text A) – although still used in PDE, the specific meaning of ‘a medicinal drink’ is now historical; references to points of sale; references to out-dated medical concepts like *humors* (Text A), *Hysterical ... Disorders* (Text B); references to *opium* suggesting changing practices in medicine (Text C).

The texts have to appeal to the target audience by making the product stand out – particularly in Texts B and C where there are clear references to competing products e.g. noun phrases *almost all other medicines given ...* (Text B) and *some other so-called cure* (Text C). In Text A, the initial emphasis is on the uniqueness of coffee and its exotic background. The fronted adverbials in the strapline are typical of advertising in referencing the exclusivity of the offer: the ordinal *First* (time) and the adverb *publicly* (the opportunity for a wider audience to participate). Proper noun references to distant places (*the Deserts of Arabia*) and people (*the Grand Seignior[s], Turks*) heighten the product’s status as an outlandish drink with mysterious properties. The contrastive clauses *though it be ...* (subordinate) ... *yet it neither ...* (coordinate) set the abstract noun *Dryer* against the present tense verb phrases *heats/inflames*, suggesting a rare and unexpected property of this little-known product. In Texts B and C, typography is used to draw attention to the products: the hyphenated proper noun VIPER-DROPS (Text B) is capitalised; the repeated pre-modified noun phrase “*Potter’s Asthma Cure*” (Text C) is flagged up by quotation marks. Repetition of the proper noun *Potter* (Text C) and the italicised references to *Pasqua Rosee* (Text A) and *Dr Rock* (Text B) clearly brand the products. Emotive language promotes them as exceptional e.g. abstract noun *Miracle* (Text B); adjectives *innocent* (Text A), *wonderful* (Text C).

Typical of advertising, all three texts use modifiers to promote the positive qualities of the product. In Text A, coffee is described using the evaluative adjectives *simple innocent*, which allay any fears consumers may have about using a new product. Many of the adjective phrases are in an emphatic predicative position, with post-modification qualifying the positive attributes (e.g. *good against ...*, *excellent to prevent ...*). The VIPER-DROPS in Text B are similarly promoted by positive adjectives (*fantastic, pleasant, highly serviceable*) and by a syndetic list of present tense verbs which emphasises the healing properties of the product (*cheer, enliven, restore, strengthen, and invigorate*). Adjectives with negative connotations (*very severe, grievous, terrible*) are used to establish the suffering of the witness prior to the relief he has experienced from taking the product (set against the adverb *happily*). Text C uses two different lexical sets of adjectives to describe the suffering of an asthmatic (*dreaded, painful, prostrating*) and the relief brought by the product (*sweet, soothing, truly delightful, calming, restful, refreshing*). This, along with the emotive abstract nouns (*paroxysm, fear, misery*) and verbs (*racked and tortured*), is an effective marketing tool. All the texts have a formal tenor, but Text C more explicitly uses direct address to engage readers. Contextual references can be seen in information about where to purchase, the cost, the kinds of diseases the products protect against, and Text C's references to *business* (gender-specific) and *foggy weather* (London smog caused by industry).

Notes

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

Text A: 'The Vertue of the COFFEE Drink', a handbill (1652)

Lexical sets: related to product e.g. *Grain, Berry* (concrete nouns – raw product); *dried, ground, boiled* (past participle verbs – preparation); *Defluxion of Rheums, Dropsy, Gout, Spleen* (abstract nouns – diseases/conditions coffee will prevent/cure); *forcloseth, fortifies, suppresseth, prevent, cure* (verbs – healing properties); *Stomack, Heart, Eys, Head*, (concrete nouns – linked to body)

Proper nouns: exotic context e.g. *Deserts of Arabia, Turkey* (distant places) and *Grand Seigniors, Turks* (unfamiliar people); immediate context e.g. *St. Michaels-Alley, Cornhill* (familiar locations – point of sale); promoter *Pasqua Rosee* (branding)

Abstract nouns: promoting product e.g. *quality* (emphasis on features); *experience* (emphasis on proof); *Remedy* (emphasis on medicinal use)

Pronouns: third person *it* repeated – unvarying focus on the product; repetitive style makes the advert easier to read (link to genre – need for immediate engagement of reader); generic second person *you* (perhaps emerging direct address 1.27)

Adverbs: *only* (emphasis on rarity); *generally, usually* (establishing custom); *very much, very, exceedingly* (degree – intensifying claims); *neither ... nor, therefore* (arguing case)

Noun phrases (head in bold): perhaps surprising number of simple e.g. *a Drink, the Spirits, your Head* (linked to genre and need to engage readers); others modified, providing information e.g. defining coffee (*The Grain or Berry called Coffee, any other Drying Drink*), specifying target audience (e.g. *People in years, Child-bearing Women*)

Adjective phrases: frequent use e.g. to describe product (*cold, Dry* – defining); to promote product (*simple, innocent* – descriptive); to outline reasons for using product (*very good to help digestion, good against ...*, *excellent to prevent* – often post-modified and in predicative position); to describe effects of drinking product (*fit for Busines, watchful; exceeding cleer and white* [skin]); *most excellent* (superlative – typical of advertising)

Verb phrases: dominated by present tense (typical of genre) e.g. *groweth, consists*; verb 'to be' repeated to establish qualities of coffee (assertive – typical of genre); modal of certainty e.g. *will neuer fetch, will preuent* (emphatic claims – typical of genre)

Passive voice: frequently used (typical of formality of period) e.g. *is brought ... drunk* (refocuses attention on object i.e. product); *to be drunk, to be taken* (directions for use – subject reference implied); *is known, is observed* (shared knowledge)

Adverbials: establishing exotic nature of product e.g. *in the Deserts of Arabia, from thence* (place); directions e.g. *an hour before, an hour after*, (time); establishing point of sale e.g. *in England, in St Michaels-Alley; by Pasqua Rosee* (establishing seller)

Syntax: frequent use of subordination e.g. *called* (NFCI – adding information); *which will neuer fetch* (RelCI); *though it be ...* (ACI – establishing conditions); *observed that ... that they are not troubled ...* (NCI, unintentional repetition of subordinating conjunction); many compound-complex sentences, but often shorter than would be expected in EME texts (link to genre); some simple (ll.25, 31) and compound (l.4, 16), repeated subject (*It*) – link to accessibility/promotional function of genre

Contextual factors: references to diet; period diseases; *Kings Evil* (figurative); *humors* (system of medicine); use of iconography to establish brand/point of sale at time of widespread illiteracy (*at the Signe of his own Head*).

Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text B: 'Viper-Drops', extract from *The General Advertiser* (1751)

Lexical sets: (nouns) medicinal e.g. *Power, Efficacy, Medicines, Cure, Directions*; medical e.g. *Disorders, Injuries, Complaints, Symptoms*; specific problems e.g. *Inability, Sterility, Wastings of Flesh* (conditions); e.g. *Wounds, Bruises, Burns* (physical injuries)

Proper nouns: *VIPER-DROPS* (product – repeated and often capitalised for emphasis); *Golden-head and Key, Bell-Savage-Inn Gateway* (place names – establishing point of sale); *Mr. DOWNS* + address (formal – testimonial, emphasis on trustworthy nature of individual describing his cure); *Dr Rock's Balsamick VIPER-DROPS* (branding – establishing distinct product identity)

Abstract nouns: *Weakness, Inability, Wastings* – common, linked to medical field; *Power, Efficacy, Relief, Cure, Benefit* (emphasising success of product); *Miracle* (promoting product); *Torture* (emphasising pain before relief)

Concrete nouns: product (*VIPER-DROPS*), *Creature* (i.e. viper, active ingredient – exotic); *Shop* (point of sale); *Directions* (information/usage instructions)

Adjectives (attributive): to promote the product e.g. *fantastic*; to describe the suffering of JD e.g. *very severe, grievous, terrible*; to emphasise the strength of the medicine e.g. *very small* (defining); to describe specific conditions e.g. *casual, Immoderate* (defining); to emphasise the relief provided by the product e.g. *greatest* (superlative—dramatic); to draw attention to the target audience e.g. *weakest, nicest* (superlative – reassurance)

Pronouns: third person plural pronoun they + demonstrative determiners this/these – repeated references to product (as with *It* in Text A); third person singular (*he*) – repeated references to JD (testimonial)

Adverbs: *likewise* (formal); *outwardly* (indicating an alternative method of using the product); *very, highly*, (degree – intensifying); *long* (time – creating contrast with cure); *never* (time – emphasising efficacy of product); *happily* (manner – highlighting change after using product)

Noun phrases (head in bold): diseases and conditions—simple (***Inability, Cramps***), modified for precision (***Natural Weakness, Immoderate Fluxes, Pains in the back***); branding e.g. ***Dr Rock's Balsamick VIPER-DROPS***; some short for dramatic effect (e.g. ***a Miracle***); many are long containing a lot of information e.g. ***VIPER-DROPS So Prepared ... heightened*** (ll.1-2, post-modified, non-finite clauses), ***the Relief and Cure of those afflicted with the following, and many other Disorders*** (post-modified – PrepPs + non-finite clause)

Adjective phrases (head in bold): to promote product e.g. **pleasant** to take, highly **serviceable** in many Complaints (predicative – emphatic position)

Prepositional phrases: place e.g. *at the Golden-head ...* (point of sale reference), *of Cold-Bath Fields* (providing veracity to testimonial); promoting product e.g. *to a Miracle*; emphasis on extent of suffering e.g. *for Eight and Forty Hours together, in the greatest Torture possible*

Verb phrases: present tense (ll.9-15) e.g. *cheer, enliven, restore* (positive effects of product), *says* (emphasis on current relevancy of JD's statement); present perfect for account of JD's experience e.g. *has had, has found* (action in past with ongoing effect); passive to foreground object (*are sold*)

Rhetorical features: listing of noun phrases (ll.5-8) – suggesting range of applications; juxtaposition of prepositional phrases *in a very small Quantity/in any Quantities* (product comparison); figurative *their Praises wrote in Characters of Gold* (product endorsement)

Syntax: simple to state point of sale (ll.13-15); some complex, but not long (ll.10-12 – link to genre); compound-complex with a lot of information (ll.1-8); sequence of subordinate noun clauses after verb of saying (ll.18-22, emphatic statements divided by colons)

Contextual factors: references to conditions (*Hysterical or Hypochondriacal Disorders, the Gravel*); money reference (l.14); place references (ll.13-14, 16, 23-4); archaic medical language (*Phials, Apothecaries*); emergence of graphological features.

Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text C: 'Potter's Asthma Cure', a flyer (1910)

Lexical sets: *paroxysms, attack, agonies*, (nouns – negative representation of condition); *asthma, hay fever, bronchitis, whooping-cough* (nouns – medical conditions affecting breathing); *suffered, racked, tortured, prostrated* (verbs – emotive)

Proper nouns: "Potter's Asthma Cure", "Potter's Patent Inhaler", "Potter's Asthma Cigarettes" (branding) – typical of genre

Abstract nouns: *fear, misery, pain, discomfort, suffering* (emphasising distressing symptoms); *relief, freedom, ease, comfort* (emphasising positive effect of product)

Concrete nouns: linked to method of taking product e.g. *cigarette*

Adjectives (attributive): frequent use – linked to genre e.g. relief provided by product (*sweet, soothing, restful, refreshing, calming*); assertive claims (*prompt, certain, Instant, immediate*); dismissive of other products (*so-called*); emphasising need for product (*incessant*)

Pronouns: second person – repeated direct address (generic)

Adverbs: used to intensify claims (degree) e.g. *marvellously, truly, far more, quite, entirely, specially*; time (*immediately, never*); emphasis on effect of product e.g. *freely*

Noun phrases (head in bold): some simple (key concepts) e.g. **asthma, an attack, a misery, the fumes**; many modified e.g. *the dreaded paroxysms of coughing* (suffering), *the loss of time during your absence from business* (reason for using product), *those who are racked and tortured by incessant coughing* (target audience)

Adjective phrases (head in bold): highlighting suffering e.g. **painful, prostrating** (post-position); promoting product e.g. *marvellously successful, truly delightful, so easy to use, far more convenient, Almost Magical*; providing reassurance e.g. *entirely free from opium*; evaluative e.g. **convenient, efficacious**

Adverbials: used to promote product – emphasis on time e.g. *Year after year* (length of suffering), *Until you have tried ...* (emphasising power of product to change a consumer's life), *never, immediately* (effectiveness of product); establishing context for use (*In every trouble of the breathing apparatus*); *Furthermore* (emphasising important additional point)

Verb phrases: dominated by present tense e.g. *makes, is, enables* (typical of genre – claims about product); present perfective – emphasising ongoing effects of condition (e.g. *have suffered*); frequent use of modality e.g. *would give* (hypothetical wish), *will stop* (certainty), *can ... put ... can use ...* (options), *should be smoked* (advice); passive e.g. *the virtues are brought ...*, *“Potter’s Asthma Cigarettes” should be smoked ...* (to foreground product/effects)

Syntax: frequent use of subordination) – typical of period e.g. noun clause (*how exhausting asthma is, what it will do for you*), relative (*that would afford you ...*), adverbial (*because it gives ..., as is the case ...*), non-finite (*coming on, to use*); limited use of simple sentences – emphatic (II.2-4, 10); initial position conjunction drawing attention to key point (I.14)

Grammatical mood: change from declarative to interrogative engages audience (II.1, 29-30)

Rhetorical features: repeated noun clauses (I.2) – engage reader in a recognition of their suffering; juxtaposition of verbs (*have*) *been disappointed/never disappoints* – challenge to other products; metaphor (*another serious item in the account*)

Contextual factors: money reference (I.19); implicit references to air quality/smog (*in foggy weather*); attitudes to smoking; implied change in medical practice (*entirely free from opium*); use of graphological features; references to business (II.5, 33)

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	A02	A03	A04
	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 (e.g. genre) • Perceptive discussion of issues (e.g. period, attitudes to medicine) • 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 (e.g. genre) • Some intelligent discussion of issues (e.g. period, attitudes to medicine) • 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 (e.g. genre) • Sensible discussion of issues (e.g. period, attitudes to medicine) • 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 (e.g. genre) • Basic discussion of issues (e.g. period, awareness of medical approaches) • 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 (e.g. genre) • Limited discussion of issues (e.g. period, awareness of medical approaches) • 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 or not attempted		

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

Email subject lines

AO1	AO2	AO3
10 marks	10 marks	20 marks

3. In your response, you must refer to the set of data (Texts 1-10), 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 email subject lines. [40]

Overview

The features of these email subject lines are typical of electronic English and the process of mass communication. While some examples clearly adopt a formal tenor, there is often evidence of the stylistic shift towards spoken features in writing (informality is less likely to be stigmatised). Spelling tends to be standard, but there are examples of abbreviations, neologisms, and slang forms. Elliptical grammatical structures, minor sentences, and the use of graphological features to attract readers (e.g. exclamation marks, capitalisation, emoji) are indicative of the often familiar relationship established with readers (even where the audience is distant/unknown). There are a number of genre-specific linguistic features and each text has a distinctive voice, reflecting the writer, the purpose and the target audience.

Since half the marks are awarded for AO3, the ways in which contextual factors and language features shape meaning should be addressed (e.g. purpose, occasion, writer, topic and target audience). 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 and critical engagement with key concepts and issues.

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

- an introduction to email messages, sent from one digital system to another usually via a network
- used to attract attention, persuading the reader to open an email from a potentially very long list of communications (e.g. daily deals, work communications, personal communications, social media notifications, newsletters, alerts, updates)
- if no subject line is included, a 'No Subject' warning often comes up when the send icon is clicked (recipients often ignore an email with no subject line)
- act as filters – help recipients to decide which emails to read and which to ignore
- locational device – helps users to re-find important messages
- usually concise and direct
- limited number of characters recommended (under 60) – many are first read on smartphones or tablets, and the end may otherwise be cut off
- avoid words that will result in the system designating an email as spam i.e. gets sent to Trash rather than Inbox (e.g. *Earn £*, *Prescriptions*, *Dear*, *Percent off*, *Biz*)

Purpose

- promotional: advertising products, deals, campaigns (e.g. Texts 1, 4, 5)
- expressive: allowing the writer to create relationships (e.g. Texts 5, 6, 7, 10)
- transactional: communicating information (e.g. Texts 1, 2, 3, 5, 8, 9); getting things done (e.g. Texts 4, 6)
- conative: influencing the behaviour/beliefs of others (e.g. Texts 1, 4, 5, 7, 10)
- creative: entertaining, amusing etc. (e.g. Text 1)

Style

- Standard English is used in the majority of texts (except Texts 7, 10)
- can be personalised by companies (Text 5)
- tenor can be informal with idioms e.g. *Kicking ass* (Text 4); colloquialisms e.g. *kinda* (Text 7); and slang e.g. *Pff* (onomatopoeic, expression of disagreement, Text 7)
- few abbreviated forms e.g. + (Text 1), @ (Text 2), *UR* (Text 10)
- lexical choices often distinctive e.g. expression of emotion *Pff*, (Text 7); neologism *Spooktacular*–'spook' + 'spectacular' (Halloween-themed portmanteau word, Text 1); abbreviations (*Mon*, *Nov*, Text 2)
- terms of address reflect nature of sender (public/private) and relationship with target audience e.g. *JULIE* (personalised marketing, Text 5), *you* (direct address, but to formal/distant audience, Text 6), *Guys* (informal, personal/known audience, Text 7)
- genre-specific terms e.g. *Notification*, @, *unsubscribe*, *Update*
- incomplete grammatical structures e.g. elliptical (informal, personal interaction, Text 3); minor (notifications, Texts 2, 9)
- omission of punctuation e.g. full stops (except Texts 3 and 6); commas (for vocatives, Text 5, 7; for interjections, Text 7) BUT exclamation marks to express extreme response e.g. urgency (Texts 1, 5), emphasis (Text 10)
- mostly simple sentences (Text 1, 4, 7, 8); loosely structured (Text 10)

Personal (Texts 3, 7)

- content is writer/audience specific – reader will open email because the sender is known: communication of personal information e.g. departure times (transactional, Text 3); reference to shared experience e.g. demonstrative pronoun *this* is meaningless to wider audience (Text 7)
- style is conversational (clear sense of spoken voice)
- expressive/creative content e.g. humorous use of adverbials *Just/at last* – relies on shared knowledge i.e. implying that being late is a common occurrence (Text 3)
- informal tenor: elliptical e.g. omission of subject (understood) and auxiliary *are* (Text 3); onomatopoeic representation of disagreement (Text 7); non-standard spellings of the colloquial adverbs *kinda* (assimilation, Text 7) and *sooo* (lengthening of vowel for emphasis, Text 7) – link to pronunciation/spoken language
- typographical features e.g. ellipses (suspension marks) to enhance humorous tone (Text 3)
- reduced punctuation – no linguistic judgements being made (private interaction) e.g. lack of commas separating main clause from interjection (*Pff*) and vocative (*Guys*), omission of full stop (Text 7)

Official notifications (Texts 2, 6, 8, 9)

- transactional: short/direct, aiming to inform reader e.g. reminder of imminent hotel booking, alerts re. comment added to Facebook post, project update
- genre specific language e.g. @, *unsubscribe*, *Update*
- subject specific language e.g. *Booking* (Text 2), *commented* (i.e. added a comment to a post, Text 8), *Data Correction Project* (Text 9)
- use of enumerators (21, 22) and proper nouns (*Hotel Mercure*, *Mon*, *Nov*) to provide specific information (relevancy will encourage reader to open email, Text 2)
- re-targeting emails: creative approach e.g. polite interrogative with modal verb (Text 6) – unexpected question, encouraging reader to open email (allows companies to update mailing lists by checking whether recipients still wish to be contacted)
- engaging use of language e.g. *Notification*, Text 2 (explicit reference to function); *[URGENT]*, Text 9 (emphasis on the importance of time – psychological push to read); use of proper noun identifying individual, Text 8 (personalising – familiar name will encourage reader to read/follow link to Facebook)

Promotional (Texts 1, 4, 5)

- advertising deals/spreading awareness of campaign – require reader to act
- sent to individuals on a mailing list (unknown/distant audience) – personalisation (Text 5) is designed to attract attention
- strong sense of context: Halloween (Text 1); Black Friday sales (Text 5)
- colloquial, reflects conversational style e.g. idiom (*HURRY UP*), slang (*Kicking ass*)
- distinctive voice e.g. *Spooktacular* (playing with words + emoji – thematic); use of capitalisation to indicate urgency (Text 5); parenthetical politeness marker (Text 4)
- enumerators to attract attention e.g. *50% + 10%* (emphasis on price), *48 hours left* (emphasis on time running out)
- imperatives demanding action e.g. *Save, sign*
- minor sentences: direct focus on message e.g. *Spooktacular Savings Event* (Text 1), *Kicking ass* (Text 4), *48 hours left to enjoy ...* (Text 5)

Group (Text 10)

- example of phishing
- suspicious features: length, use of unconventional *Greeting!* (normally used in plural form), excessively formal tenor, lack of focus (phatic token + three sentences)
- use of name is meant to personalise request, but is out of place in subject line
- techniques to persuade reader to open email: capitalisation – emotive abstract noun (*UR HELP*); enumerator – persuasive (*\$10,000,000* – American currency)
- non-standard features: lack of apostrophe in contraction (*Im*); comma splice; unconventional abbreviation of determiner (*UR*); omission of determiner; no full stop
- imperative (*help humanity*) is hyperbolic

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	AO2 Demonstrate critical understanding of concepts and issues relevant to language use	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning
	10 marks	10 marks	20 marks
5	<p align="center">9-10 marks</p> <ul style="list-style-type: none"> Confident use of a wide range of terminology linked to analysis of email subject lines Coherent, academic style 	<p align="center">9-10 marks</p> <ul style="list-style-type: none"> Detailed critical understanding of concepts (e.g. medium, genre) and issues (e.g. status, social groups) Confident and concise selection of textual support/other examples 	<p align="center">17-20 marks</p> <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	<p align="center">7-8 marks</p> <ul style="list-style-type: none"> Secure use of a range of terminology linked to analysis of email subject lines Expression generally accurate and clear 	<p align="center">7-8 marks</p> <ul style="list-style-type: none"> Secure understanding of concepts (e.g. medium, genre) and issues (e.g. status, social groups) Consistent selection of apt textual support/other examples 	<p align="center">13-16 marks</p> <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	<p align="center">5-6 marks</p> <ul style="list-style-type: none"> Generally sound use of terminology linked to analysis of email subject lines Mostly accurate expression with some lapses 	<p align="center">5-6 marks</p> <ul style="list-style-type: none"> Sound understanding of concepts (e.g. medium, genre) and issues (e.g. status, social groups) Generally appropriate selection of textual support/other examples 	<p align="center">9-12 marks</p> <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	<p align="center">3-4 marks</p> <ul style="list-style-type: none"> Using some terminology with some accuracy linked to analysis of email subject lines Straightforward expression, with technical inaccuracy 	<p align="center">3-4 marks</p> <ul style="list-style-type: none"> Some understanding of concepts (e.g. medium, genre) and issues (e.g. social groups) Some points supported by textual references/other examples 	<p align="center">5-8 marks</p> <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	<p align="center">1-2 marks</p> <ul style="list-style-type: none"> Some grasp of basic terminology linked to analysis of email subject lines Errors in expression and lapses in clarity 	<p align="center">1-2 marks</p> <ul style="list-style-type: none"> A few simple points made about concepts (e.g. medium, genre) and issues (e.g. social groups) Little use of textual support 	<p align="center">1-4 marks</p> <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 or not attempted		