



GCE A LEVEL MARKING SCHEME

SUMMER 2022

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

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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 GCE A LEVEL ENGLISH LANGUAGE
COMPONENT 2: LANGUAGE CHANGE OVER TIME

MARK SCHEME SUMMER 2022

General Advice

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

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

General Instructions – Applying the Mark Scheme

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

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

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

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

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, nor is it set out as a 'model answer'**. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

Candidates are free to choose any approach that can be supported by evidence, and they should be rewarded for all valid interpretations of the texts. Candidates can (and will most likely) discuss features of the texts other than those mentioned in the mark scheme.

SECTION A: ANALYSIS OF WRITTEN LANGUAGE OVER TIME

SPEECHES WRITTEN TO BE READ ALOUD

1. Short questions (AO1)

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

This question tests the candidate's knowledge of word class 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
<i>myles</i> (Text A, l.2)	(plural) noun	-i/y interchange
<i>til</i> (Text A, l.13)	(subordinating) conjunction (accept preposition)	single consonant where PDE would use double AND/OR (initial) clipping of 'until' / lack of 'un' prefix (accept reference to PDE 'until')
vs (Text A, l.23)	(first person plural) (object) pronoun	-u/v interchange

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

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

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

Example	Word Class	Language Change	
		Description of Variation	Concepts
<i>be / bee</i> (Text A, ll.4 / 22)	(stative) verb	Variation in the use of silent appended -e	<ul style="list-style-type: none"> • spelling inconsistency • reference to SJ's 1755 dictionary • reference to standardisation
<i>betwixt</i> (Text A, l.11)	preposition	<ul style="list-style-type: none"> • archaic word form • literary/poetic use (accept reference to PDE 'between') 	<ul style="list-style-type: none"> • reference to changes in the lexicon

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

This question tests the candidate's knowledge of word classes and phrases, and frequently occurring EME verb forms 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
<p style="text-align: center;"><i>sayeth</i> (Text A, l.8)</p>	<p style="text-align: center;">(3rd person) (singular) present tense verb (phrase)</p>	<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 <p>(accept reference to PDE 'says' with relevant language change knowledge – must be present tense i.e. not 'said' and 3rd person i.e. not 'say')</p>
<p style="text-align: center;"><i>thou</i> (Text A, l.18)</p>	<p style="text-align: center;">(second person) (singular) (subject) pronoun</p>	<ul style="list-style-type: none"> • second person singular pronoun increasingly restricted to 'affective' use (personal) • archaic form • singular reference (distinct from plural 'you') • reflecting familiar relationship with the woman who has been buried • develops intimate tenor

- (d) Describe three features that are typical of Early Modern English grammatical structure and/or punctuation in the extract from Text A below. You should use appropriate terminology to describe your examples. [6]

TEXT A

[II.1-10]

I propose to my selfe, and to this Congregation, two Workes; That wee may walke together two myles, in this Sundaies journey; Fyrst, To instruct the Liuing, and then To Commemorate the Dead. Which I should haue performed sooner, but that this sad occasion surprized me vnder other obligations, which could not be excused, nor auoided. And being come now to this double worke, whether I looke Vp to the Throne of Heaven, for my first worke, The Instruction of the Liuing, or Downe to the stones of the Graue, for my second, the Commemoration of the Dead, I need no other words than these that I read to you.

We looke for something, which we haue not yet, sayeth our Texte; Wee determine not our selues those things God grant vs here in this temporall life; but we expect future things, greater than wee here are capable of ...

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

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

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

Example	Archaic Grammatical Structure/ Punctuation Feature
<i>my selfe our selues</i>	<ul style="list-style-type: none"> reflexive pronouns not yet compounded
<i>haue not determine not</i>	<ul style="list-style-type: none"> absence of dummy auxiliary 'do' in negative verb phrases non-use of periphrastic 'do' in negative verb phrases negator (not) follows lexical verb (accept reference to PDE 'do' – tense of auxiliary must be present 1st person plural form i.e. not 'does' or 'did')
<i>God grant</i>	<ul style="list-style-type: none"> subjunctive – optative, indicating a wish or hope
<i>sayeth our Texte</i>	<ul style="list-style-type: none"> inversion of subject and verb in parenthetical quoting clause
<i>being come</i>	<ul style="list-style-type: none"> intransitive verbs of motion often used with <i>to be</i> rather than <i>to have</i> (i.e. 'having come')
ReICs: <i>Which I should haue performed ...</i> NCIs: <i>That wee may walke ...</i> NFCIs: <i>To instruct ... To Commemorate</i> ACIs: <i>whether I looke Vp ...</i>	<ul style="list-style-type: none"> frequent use of subordination – with reference to specific types of clauses

e.g. ll.5-8 multiple clauses (specific clauses must be cited)	<ul style="list-style-type: none"> • long complex sentence (examples of subordination should be cited) • delayed main clause (<i>I need ...</i>) • subordinate clauses e.g. <ul style="list-style-type: none"> ○ NFCI: <i>being come ...</i> ○ embedded RelCI: <i>(these) that I read ...</i> ○ ACIs: <i>whether I looke Vp ... or Ø Downe...</i>
<i>Congregation, Workes Vp, Downe</i>	<ul style="list-style-type: none"> • random capitalisation of nouns (thematic significance) • random capitalisation of adverbs (emphasis on two lessons)
<i>propose ...; That Commemorate the Dead. Which I should haue ...</i>	<ul style="list-style-type: none"> • semi-colon separating verb and noun clause (and capitalisation after semi-colon) • full stop + a fronted relative clause
<i>Sundaies</i>	<ul style="list-style-type: none"> • omitted apostrophe in possessive noun phrase

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

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 as examples of speeches 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 genre (language written to be read aloud) e.g. a sense of the speaker; the link between topic/language choice (religious, Text A; political, Text B; cultural, Text C); references to personal experience (first person pronouns); increasing evidence of spoken rather than written language features (e.g. colloquialisms/ informal idioms, expletives, personal terms of address, Text C)
- perceptive understanding of concepts e.g. balance of spoken/written features (polished and edited rather than spontaneous – although Text C demonstrates some evidence of improvisation; no evidence of non-fluency); the ways in which situation, purpose and target audience shape the content and style; audience engagement; subject specific language; rhetorical features (e.g. patterning); figurative language used to elucidate; foregrounding; emotive language; discourse markers to signal topic changes; levels of formality
- confident selection and discussion of issues e.g. role of religion as a guide (Text A); political/gender inequality (Text B); redefining gender roles (Text C)
- well-chosen, concise textual references that support the points made precisely
- explicit references to the speeches e.g. the biblical message, the act of remembrance (Text A); the writer's 'crime', examples of female inequality (Text B); cultural references, topical messages (Text C)
- a clear appreciation that contextual factors shape the content, language, grammatical structures, and style of each extract e.g. the period; the place of delivery; the topic; the role/experiences of the speaker; the events linked to each speech; contemporary references
- intelligent interpretation of texts based on close reading e.g. relevant references to specific details; clear evidence of reflection on the extracts

- assured evaluation e.g. effect of lexical choices in influencing audience attitudes; the level of engagement with the unknown audience e.g. formal tenor (Texts A and B) vs informal, engaging style (Text C)
- insightful discussion of points of contrast that explore the change in language use over time e.g. tenor (becomes less formal); changes in cultural references – relevant to contemporary audience (e.g. biblical, Text A; *Pixley Sisters*, *Walla Walla fair*, Text B; *Glamour*, *Woman of the Year*, *Oprah*, *Xanax*, Text C); differences in approach linked to purpose and situation; gendered references e.g. *man* (1.14, Text A), male pronouns/determiners in legal documents (Text B) vs direct address (Text C) – a woman addressing women
- intelligent conclusions drawn about the differences e.g. changes in style/attitude linked to the increasingly subjective engagement of the writers with their topics; written by a professional vs people with relevant personal experiences
- a range of terminology, which is used consistently and purposefully
- tightly focused, well-developed analysis of the three extracts in light of the question, with a consistent focus on 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. genre, 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 speeches)
- 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 that is difficult to follow.

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.

Text A: Reverend John Donne's speech, a London church (1627)

Semantic field: religion e.g. *Congregation, Throne of Heaven, God, Eternity* (noun phrases), *consecrated* (adjective)

Lexical sets: sermon's themes e.g. *journey, Living/life vs Dead/Death* and *new Heavens/new Earth* (noun phrases); purpose e.g. *To Instruct, To Commemorate* (non-finite verbs); *words, our Texte, this Text* (linked to the Bible extract underpinning the sermon)

Proper nouns: linked to religious context e.g. *God, Sundaies* (day of worship); linked to the extended metaphor (e.g. *Mediterranean Sea*) – gives context

Abstract nouns: frequent (typical of advisory/instructive genre) e.g. the lesson (*worke, Instruction, Commemoration, life, Possession, Promise*); time (overarching e.g. *yeeres, Ages, Eternity*; recent e.g. *Moneth of dayes*); personal to the speaker (*obligations*); related to the dead woman (*example*)

Concrete nouns: less common e.g. *Congregation* (worshippers); *place, Walls* (the church); *dust, bodie, wife, mother, Neighbour, Friend* (linked to buried woman); many that appear to be concrete are used figuratively

Adjectives: integral to lesson – mainly defining adjectives (aiming to instruct and inform the congregation) dominated by numbers e.g. cardinal (e.g. *two, double*) and ordinal (*first* l.14, *second*) to distinguish parts of the lesson, and repeated cardinal *6000* and ordinal *first* to delineate human existence; repetition of *new* to define the search for a better life; juxtaposition of *temporall/future* to establish the difference between life on Earth and life in heaven; some are evaluative e.g. mourning the death of the woman (*sad*) and expressing opinion on her as an individual (repetition of the superlative *best*), establishing the nature of heaven (*promised*)

Pronouns: first person singular *I* (to introduce the text/lesson and to explain the personal reasons for the delay in commemorating the death – clear sense of Donne as a speaker); first person plural *we/vs* (to unite the minister and his congregation); second person plural *you* (direct address to engage the congregation with the lesson); intimate, familiar second person singular *thou* (and the possessive determiner *thy*) to create a personal relationship with the dead woman

Deixis: frequent use of demonstrative determiners (situational – common in spoken genres) to refer to the specific location (*this consecrated place*), occasion (*this Sundaies journey*), audience (*this Congregation*), death (*this sad occasion*), biblical text (*this Text*) and lesson (*this double Worke*); demonstrative plural pronoun *these* *that I read to you* (anaphoric reference to *words*)

Adverbs: frequent use e.g. to focus on immediacy of moment (repetition of *now*); to focus on earthly vs heavenly life (repetition of *here*); to create the two parts of the lesson (*Vp/Downe*); to emphasise unity between congregation and speaker (*together*); to close the gap between the dead woman and those she has left behind (*stil*); to personalise the speaker (comparative – *sooner*)

Noun phrases (head in bold): less complicated than is common in many EME texts to engage the congregation with the lessons – simple (e.g. *two Workes, our Texte* l.8, *our memory*) or short with straightforward premodification (e.g. *new Heavens, the promised Land, the best wife*), or simple prepositional post-modification (e.g. *the Throne of Heauen/the stones of the Graue, The Instruction of the Living/the Commemoration of the Dead*); in the theological middle section (ll.8-16) post-modifying relative clauses are frequent e.g. to establish the focus of the lesson (e.g. *something, which we haue not yet/those things* Ø *God grant vs here ... , the Land of Possession, which wee haue/the Land of Promise which wee expect*)

Adjective phrases: parenthetical comparative adjective phrase (*greater than wee here are capable of*) – places emphasis on the life after death; parallel post-modifying non-finite clauses (*content to bee ... and to share ...*) – makes the dead woman part of the congregation

Verb phrases: dominated by present tense reflecting the immediacy of the spoken context (e.g. *propose, looke, expect*); simple past to refer to events in Donne's life (e.g. *surprized*) and to the history of humankind (*had*); modal to make a polite/formal offer (*may walke*), to suggest obligation (*should haue performed*), unavoidable commitment (*could not be excused, nor auoided*), and certainty (*shall steere, will dwell*); present perfect progressive for the euphemism (*hast beene going (into dust)*) – action started in the past and continuing; subjunctive for the collocation *God grant* and for the hypothetical reference *bee there ...* (advisory)

Grammatical mood: dominated by the declarative – typical of the sermon genre; imperatives address the dead woman (*Arise* l.19, *telle, Appeare*)

Syntax: frequent use of subordination aligning the speech with written rather than spoken language e.g. relative clauses (*thou that sleepest*), adverbial clauses (*til we reach*), noun clauses (*what this ... is*); one simple sentence for a transition (*Passe we now ...*)

Word order: fronted conjunctions to mark a transition (*And being come ...*), and to foreground incremental elements in a list of prepositional phrases (*And more ... And more ...*); inversion of S/P after fronted adverbial (*In this Sea-voyage bee there*) and to mark the transition from theological instruction to commemoration (*Passe we, Close we*)

Rhetorical features: frequent use of parallels to establish the two parts of the lesson (e.g. *Vp/Downe, the Throne of Heauen/the stones of the Graue*) and the theological principle (e.g. *temporall/future, Land of Possession/Land of Promise*; figurative language to engage the congregation (e.g. the service as a *journey*; life as a *Sea-voyage*)

Genre: instructive purpose; subject specific language; analogy to explain abstract ideas; inclusive pronoun references; little sense of spoken language (reference to 'reading' l.7), but frequent use of punctuation as elocutionary guide – divides complex sentences into manageable semantic units (e.g. relative clause divided from its head by a full stop l.3); no contracted verb forms (except *dwel'st*)

Personal sense of speaker: anecdotal explanation for the delay in the commemorative service; use of first-person singular pronouns in the introductory paragraph (ll.1-7)

Historical/period factors: expectation that the congregation need no introduction to the biblical text; image of sea-voyages relevant to the 'age of discovery'; biblical rather than scientific basis for the age of humanity.

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

Text B: Susan B. Anthony's speech, American towns and villages (1873)

Semantic fields: political e.g. *voted, to vote*, (verbs), *election, voting* (nouns)

Lexical sets: legal e.g. *indictment/crime/trial/jury, statute books/law* (nouns); gender-related (e.g. *women, girls, widow* (nouns); women's work e.g. *playing, keeps, manufactures, sells* (verbs)

Proper nouns: establishing context e.g. *Walla Walla, United States, Republic*; providing a topical example e.g. *Pixley Sisters*; establishing a figure of authority e.g. *Clerk of the Court* (honorific)

Abstract nouns: frequent use reflecting the topic (e.g. *election, voting, government, taxation*), the focus on gender inequality (e.g. *right, representation, consent, voice*), and to stir audience emotions (e.g. *mercy, pittance*)

Concrete nouns: less common – used to dramatise the image of exploitation (e.g. *officer, fingers, dollars*) and to represent the physical work of women (e.g. *boarding house, shirts, apples, peanuts*)

Adjectives: defining to establish facts (e.g. *last, presidential, theatrical, six, feminine*) and dramatise the image of exploitation (e.g. *long*); emotive to influence the audience (e.g. *fatherless, poor, scanty*) and challenge the claim against Anthony (e.g. *alleged*); contrasting to draw attention to the current situation (e.g. *just/unjust*); repeated *little* to emphasise the discrepancy between the apparently insignificant act of changing the pronouns and the consequences for women

Pronouns: first-person singular *I/me* (to establish Anthony's situation); second person *you* (direct address to engage audience); third-person plural *they/them* (to establish women as a unified group – Anthony is not speaking directly to them but to a mixed audience); juxtaposition of gendered third-person singular *s/he* pronouns (and *his/her* possessive determiners) to make a point about the legal system

Deixis: typical of spoken contexts – demonstrative determiners to focus on occasion (*this evening*), location (*this nation, this Republic*) and on the issue (*this form of government*); temporal adverb (e.g. *to-night*)

Adverbs: use of *thus/instead* to mark the presentation of an argument; emphatic use of the negative *never/never again*; time adverb *before* to draw attention to the Pixley Sisters' transformation of their lives; position adverbs *under/over* 1.23 to explain the process of change; degree adverbs to intensify a point (e.g. *utterly, scarce* – bare adverb); sentence adverb (disjunct) *simply* to reflect speaker attitude

Noun phrases (head in bold): a few are simple to focus attention on the topic (e.g. *my work, no crime, the letters, the pronouns*), or have straightforward pre-modification (e.g. *an unjust law*); in keeping with the legal/political focus, most are long and complex with sequences of post-modifiers e.g. *a theatrical company, called ... playing ... every night ..., six dollars of the proceeds ... who ... were, the poor widow, who keeps ..., manufactures ..., or sells ...* (non-finite and relative clauses provide detail)

Adjective phrases (head in bold): complex with sequences of post-modifying subordinate clauses – emphatic position e.g. *utterly powerless to blot ..., or to write ..., dissatisfied as they are ... that enforces ... that compels ... that imprisons ... that robs* (central to persuasive purpose – emotive connotations outlining the position/attitude of women)

Verb phrases: dominated by present tense reflecting the immediacy of the spoken context (e.g. *stand, enforces, imprisons*) and current legal/political conditions (e.g. *are*); simple past to recount personal experience (e.g. *committed, exercised*) and to provide an example (e.g. *saw, stretched*); passive with no agent to bring the object to the front (e.g. *is compelled, were scratched out*); modal to establish intention (e.g. *shall be*) and permission (*may ... manipulate/may take*); subjunctive to mark a hypothetical situation after 'until' (e.g. *be recognized*) – passive places object (*their right to vote*) in the initial position and removes the subject (i.e. society/men)

Prepositional phrases: to engage the audience with the occasion (e.g. *before you*) and with the reality of her argument (e.g. *in the streets, on the street corners of our cities*); to enliven her examples (e.g. *before crowded houses, at the left of "he"/over it*); for emotive effect (e.g. *from her scanty pittance*); to create a sense of urgency (e.g. *at once*)

Syntax: frequent use of subordination aligning the speech with written rather than spoken language e.g. relative clauses (*this form of government, that enforces ...*, *those orphan girls, who ...were ...*), adverbial clauses (*until ... be recognized, if government officials may ... manipulate*), noun clauses (*I would that ... resolve*); one simple sentence for emotive effect (*The eldest of those three fatherless girls was ...*)

Word order: fronted prepositional phrase to mark example (e.g. *A year and a half ago*); fronted coordinating conjunctions dividing longer grammatical units (e.g. *Yet, So*) – a gesture towards spoken language; foregrounded post-modified noun phrase *All the papers served on me* in an emphatic position (semantically/thematically important) i.e. *not one of them* – pronoun refers anaphorically to the papers

Rhetorical features: formal (linked to the written word) – frequent use to influence the audience – emphatic parallel to establish her case (e.g. *not only ...*, *but ... simply ...*; *may manipulate/may take*); asyndetic listing of emotive verbs (e.g. *enforces, compels, imprisons and hangs, robs*); syndetic listing of relative clauses to exemplify women's work (e.g. *who keeps ...*, *manufactures ...*, *or sells*); syndetic listing of emotive non-finite verbs (e.g. *to tax, fine, imprison and hang*); contrast to draw attention to female inequality (e.g. *One half of the people of this nation/at the mercy of the other half, to blot/to write*); caricature of the officer as a villain (emotive verbs e.g. *stretched out/clutched*; dramatic descriptive detail e.g. *long fingers*); emotive language (e.g. *fatherless, orphan, starvelings, widow, pittance*)

Genre: informative and persuasive purposes; subject specific language; examples to explain abstract ideas; little sense of spoken language, but frequent use of punctuation as elocutionary guide – divides complex sentences into manageable semantic units (e.g. repeated use of dash to link asyndetic list of relative clauses ll.7-10); no contracted verb forms

Personal sense of writer: emphatic, personal opening (*I stand before you*); no explicit creation of unity with her audience, but strength of personal opinion emerges (e.g. *I would that ... resolve, I insist Ø*)

Historical/period factors: pre-women's suffrage – Anthony has to persuade a male-dominated society to support the women's cause (she cannot afford to alienate the men in her audience); period theatrical entertainments; the type of work opportunities for women who have to support themselves; the use of the religious exclamation *Amen* (sung at the end of a prayer) to express agreement with what has been said – underlining the strength of Anthony's assertion (ll.18-19).

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

Text C: Charlize Theron's speech, *Glamour* 'Women of the Year Awards' (2019)

Lexical sets: vulnerable groups e.g. *sexual assault survivors, people living with AIDS, trans community, children ... who have special needs* (noun phrases); women's roles – wider range than Text B e.g. *acting, producing, storytelling, creating opportunities ...* (present/-ing participles)

Terms of address: first name (familiar vocative) e.g. *Kate* (more like spoken language – sense of engagement with the people present)

Proper nouns: frequent use of names emphasising the celebrity status of the event; all first names – familiarity assumed (speaking directly to assembled hosts/guests); repeated use of the magazine's name (once as a humorous comment); brand-name drug (humour); title of award

Abstract nouns: reflecting fortunate position of speaker (e.g. *privilege, honor*); focusing on expressive tenor (e.g. *empathy, feeling, void*); portraying women as having agency – now directly engaged in action (e.g. *battle*)

Concrete nouns: focus on purpose of occasion e.g. *trophy*; recognising domestic alongside professional e.g. *kids*; use of plural (e.g. *survivors, people, children*) and collective (e.g. *community*) nouns to represent groups needing support; repetition of *women* (intention to unify women – unlike Text B's broader agenda)

Adjectives: narrow range reflecting purpose (to thank rather than advise/persuade) – as head of a noun phrase to draw attention to people who need to be changed e.g. *hard-hearted*; reflecting gratitude (evaluative) e.g. *incredible, most beautiful* (superlative)

Pronouns: repeated use of first-person singular *I/me* (award-winner making acceptance speech); second-person singular *you* (direct address to KM); second-person plural *you* (direct address to engage audience); repeated use of first-person plural *we/us* (unifying women); generic use of second person (l.11)

Deixis: frequent use of demonstratives (situational – common in spoken genres) e.g. pronoun *this* (presentation of award, l.2; reference to audience, l.6; reference to women working together to change society, l.8) and determiner (*this room*); situational e.g. adverb *here* (topic – perhaps suggests an ad lib, l.14) and noun phrase *these days* (time, l.12)

Adverbs: time e.g. occasion (*tonight*, l.16) and zeitgeist (*right now*, l.10); degree e.g. *incredibly, the hell out of me* (intensifiers), *Especially/just* (focusing) – linked to expressive tone; creating gender unity (*together*); marking a change – humour (*anymore*); manner (*unabashedly*) – emphasis on gender pride

Noun phrases (head in bold): many simple e.g. *a mess, this trophy, Greta* (recognition of more informal spoken context); a range of post-modification, but not usually complicated e.g. *my job as storyteller* (PrepP), *vegetables that she grows ...* (RelCI), *children who are ... or who have ...* (RelCI)

Adjective phrases: praising another woman e.g. *so incredibly funny and talented* (intensified – predicative); hedging to underline humour e.g. *pretty good* (attributive); self-deprecating e.g. *fucking useless* (to praise the achievements of others – predicative); humour e.g. *dead to me*

Verb phrases: dominated by present tense reflecting immediacy of spoken context (e.g. *'m, 's, want*); frequent use of progressive to indicate ongoing action (e.g. *'m acting ... producing, talking; is trying ... 's helping*) – emphasising active role of women; present perfect (e.g. *'s been*) – to mark action in past with current relevance i.e. personal anecdote; modal e.g. ability (*can't do*) – power of women to make a difference; possibility (*can*, l.10) – personal role of speaker; semi-modal e.g. obligation (*don't have to apologize*) – emphasising non-apologist stance; subjunctive + S/P inversion (*be it*, l.17) – for hypothetical reference (more common in American English and associated with formal written language)

Grammatical mood: dominated by declarative, but more varied than earlier texts e.g. opening exclamative (*What a night.*) – expressive; interrogative (l.13) – to engage audience

Syntax: many simple sentences reflecting more informal tone (e.g. *We're all in this together.*); complex sentences tend to be short with embedded subordinate clauses (*It is ... to be named [embedded NFCI] ... when this is [ACI] the kind of company Ø I get [embedded relative clause] to keep [embedded NFCI].*) – relative pronoun is often omitted (typical of spoken language); straightforward adverbial clauses (e.g. *until ... you do, whether I'm acting ..., when you look ...*); minor sentences (*All of us., Especially right now.*) – grammatically incomplete, associated with spoken language (context makes meaning clear)

Word order: cataphoric reference (*this* → *For presenting me with this trophy*) – clarification; fronted adverbial clause (*until the day you do ...*) and time adverb (*then*) to create humour; extra-position to place emphasis on personal viewpoint (*It's clear to me that ...*) or to refocus attention (*The point is Ø ...*); fronted adverbial time clause (*When I was 16, ...*) to create contrast

Rhetorical features: asyndetic listing of other award winners (proper nouns); polysyndeton marking range of Theron's professional/domestic roles (*'m acting or producing or talking to my kids ...*); asyndetic listing of vulnerable groups, with implicit suggestion that more examples could be added (noun phrases, ll.15-16) – topical relevance to 21st century audience; syndetic listing of female roles (non-finite clauses, *creating ... being .. and telling ...*); figurative language (*the front line of the empathy battle*) – unexpected association of nouns i.e. military vs emotion); 16-year-old CT set against Greta/Yara (topical example to appeal to audience)

Genre: closer to spoken language e.g. imitating looser structure of spoken utterances (parataxis – *I'm a mess, there's nothing ...*), fronted coordinating conjunctions (*But, And*), contracted verb forms (*there's, It's, you're*), informal, idiomatic language (*fucked ... up, kids, the hell out of me*); polite language associated with award ceremonies (interjection *Thank you*, non-finite verb *to thank*); discourse marker (*But I'm off topic here.*)

Personal sense of writer: comment clause (*believe me*); personal anecdotes (working with KM, putting her children to bed, wanting to go on a date aged 16); clear sense of spoken voice; engaging audience through humour (personal voice)

Historical/period factors: informal lexis (e.g. *kids*); cultural references – understanding assumed (e.g. *a celebrity game show sketch/an impression of me, Xanax, Oprah, Instagram feed*); frequent use of collocations – engaging audience with topical concepts (e.g. *sexual assault survivors, trans community, special needs*); idiomatic language (e.g. *the front line*); expletives reflecting changes in attitudes to language – accepted in this context, but in some situations could be considered 'daring' or 'inappropriate' (e.g. used as an idiomatic phrasal verb *fucked ... up*, and an empty intensifier *fucking* – grammatically flexible); American spelling (e.g. *honor, empathize, apologize*).

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

SECTION B: ENGLISH IN THE TWENTY-FIRST CENTURY

TWEETS

AO1	AO2	AO3
10 marks	10 marks	20 marks

3. In your response to the question that follows, you must refer to the set of data (Texts 1-8). In addition, you may wish to draw on your own examples of tweets. You must:
- consider relevant contextual factors and language features associated with the construction of meaning
 - apply appropriate methods of language analysis, using associated terminology and coherent expression
 - demonstrate understanding of relevant language concepts and issues.

Using your knowledge of twenty-first century English, analyse and evaluate the ways in which contextual factors affect the lexical and grammatical choices in tweets. [40]

This question tests the candidate's ability to analyse the data (and other relevant examples) 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 platform e.g. microblogging and social networking service with users posting and interacting with messages/short videos on personal, business or themed pages; understanding of registration requirements, usernames, hashtags, trending, digital processes of like/share/follow etc.
- well-developed discussion of tweets e.g. 280 character limits (but 70-100 characters seen as most effective); relationship between content/page; posters can interact with messages and other posters; users can report tweets for moderation – random viewers will be asked to rate as Abuse, Spam, Looks OK, Not Sure
- 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; age; gender), purpose (express opinions, move argument in a new direction, create humour), tenor (often informal; approach can be serious, critical or comedic), and target audience (linked to topic; familiar even when audience is unknown/distant)
- productive critical engagement with key concepts such as the range of pages and profile names (e.g. personal – @PhilipPullman; thematic – @OED; news – @bbcbreaking; entertainment – @bbcstrictly; shopping – @newlook; business – @crbuildingserv; celebrities – @KimKardashian; events (the death of Sean Connery) – @007; brands – @Huawei), informalisation (e.g. reduced punctuation, colloquialisms, no editing)

- well-chosen, concise textual references to support the points made (there may be references to other tweets 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. abbreviations and initialisms are common; standard English may be more common according to the tweet topic/focus, the poster and the purpose (e.g. personal vs professional)
- tightly focused, meaningful analysis of the data
- intelligent conclusions drawn 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 tweets)
- 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 contextual factors but the approach is general e.g. some basic sense of 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.

This is not a checklist. Reward other valid approaches.

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:

Purpose

Tweets can be

- creative (entertaining and amusing) e.g. @sunnyinhawkins (parody), @OnionSports (satire), Text 7
- conative (influencing the behaviour/beliefs of others) e.g. charities, advertisers, celebrities (e.g. Philip Pullman)
- transactional (communicating information/encouraging action) e.g. @DHSCgovuk (health and social care advice); @GrammarTips4BetterWriting (Text 8, providing links to other relevant Twitter pages), Text 1 (promoting a boycott – political point underlying humour)
- expressive (communicating opinion) e.g. personal viewpoints, attitudes
- interactive, allowing users to exchange views e.g. support, criticise.

Contributors can respond:

- to the event being covered (the minting of a new 50p coin and the UK departure from Europe)
- to the issue (the punctuation on the coin)
- to comments made by other contributors.

Style

- depends on the contributor: professionals/subject specialists will probably be formal and standard; members of the public (e.g. parents, students, activists) may be informal with non-standard features
- tenor is often informal with colloquialisms (e.g. *tryhard*, Text 4), vocatives suggesting a close relationship (e.g. *Phil*, Text 4), clippings (e.g. *info*, Text 8), and potentially offensive, idiomatic language (e.g. *bloody*, *ffs*, Text 6)
- some are elliptical (e.g. *a bit full of ye self*, Text 4; *In the same place as ...*, Text 7), or non-standard (e.g. comma splicing, Text 4), but Standard English is also common (Texts 1/3/5)
- situation-dependent language is common (deixis) e.g. adverb *here* (i.e. on this thread, Text 3), demonstrative determiner *our education system* (i.e. the UK, Text 5),
- punctuation can be minimal e.g. absence of full stops (Texts 2/4); absence of omissive apostrophe (*its*, *dont*, Text 6); possessive apostrophe used for plural noun (e.g. *euopean's*, Text 2); omission of capital for country adjective (*euopean* Text 2); omission of question mark for interrogative (Text 7 – the basis for a humorous reply from Pullman)
- orthography typical of digital English: e.g. initialisms (*Btw*, Text 3; *imho*, Text 4); phonemic representations (*r*, *u*, Texts 4/6); phonemic spelling (*Luv*, Text 2; *WOT*, Text 4)
- typographical features e.g. capitalisation (*STOLE*, Text 2; *WOT*, Text 4), repeated exclamation marks (Text 6) – to indicate tone
- use of ideograms (e.g. ♡ for verb 'love', Text 8) and emojis (Texts 2/7)
- interjections e.g. **cough, cough** (Text 3) – used on forums to indicate awkwardness (implicit tone of mockery)
- loose syntactical structure mirroring spoken language (Texts 4/6)
- lack of editing e.g. phonetic spelling (*are/our*, *commers/commas*, Text 2).

Original tweet (producer, Text 1)

- establishes topic of thread
- formal standard English with passive verb phrase (*should be boycotted*) and low frequency lexis (*boycotted, literate*) – to be expected because of the status/profession of poster
- the only informal lexis (the portmanteau/blended noun *Brexit* i.e. combination of sound/meaning of two words) is signalled by scare marks – tone indicator (used ironically, or signalling disagreement)
- Pullman uses an Oxford comma in his own tweet (to prove his point)
- hyperbole – perhaps evidence of tongue-in-cheek tone (Pullman making a political point that goes beyond inaccurate punctuation on a coin).

Critical responses

Text 3

- formal SE and formal punctuation (including a semi-colon)
- satiric tone set with opening interjection and username (*KRIS@Iknowtherules*)
- linguistic challenge – focus on the repeated adjective “*optional*”/“*optional*” (quotation marks to draw attention to alternative point of view)
- direct address with second person singular pronoun (*you*)
- hedging (*just in case*) – should soften the criticism, but here emphasises the adjective phrase *unsure of the meaning* (suggesting Pullman’s tweet marks a lack of understanding).

Texts 4 and 6

- non-standard English with no editing or polishing – spontaneous expression of emotion
- negative tone e.g. expletives (Text 6) and pejorative vocatives (Text 4); idiomatic language (*a bit full of ye self, ffs*); interjection (*eh* – provoking reaction)
- usernames suggest stance e.g. facetious (*TRUBLSUM@ilovealaugh*), personal (*ANDY@twitterman36*)
- interrogative (*WOT r u ...*) and imperative (*send me ...*) to challenge.

Humorous responses

Text 2

- making Pullman’s linguistic point into a political point
- username explicitly defines allegiance e.g. elliptical clause *LuvBREXIT*; adjective phrase *Britishtotheheart*
- capitalisation places emphasis on the past tense verb *STOLE* (negative connotations)
- humour, but undercut by ‘grr’/grimacing emoji (clenched teeth representing frustration/disgust).

Text 7

- replaces collocation by substituting alternative proper noun (‘Oxford and Cambridge’ is a familiar binomial pair)
- witty tone – noun phrase username name reflects this i.e. *THINKERONTHE SOFA* (humorous juxtaposition of nouns THINKER/SOFA)
- use of laughing/rofl emoji (tilted as if rolling on the floor) – conveys hysterical laughter
- interrogative – invites response
- Pullman’s reply is technical, focusing on the poster’s lack of punctuation – dry humour.

Responses that move beyond the topic

Text 5

- political comment arising from Pullman's tweet about the Oxford comma – expressive (attitudes on wider issues)
- username indicates age of poster e.g. adjective *elderly*, cardinal number (indicative of tone, attitudes)
- formal tone e.g. *Hear, hear.* – imperative collocation to express whole-hearted agreement with Pullman's tweet before moving on to education/contemporary politicians
- critical lexical choices e.g. progressive verb phrase (*is failing*) – suggestion that this is an ongoing problem; adjective phrase (*unforgivably dim*) – low frequency adverb and dated adjective (personal judgement)
- formal SE with the use of an Oxford comma to divide the coordinated main clauses – rhetorical balance typical of formal written English (no evidence of digital English features).

Text 8

- tweet used for self-promotion: imperative *follow me* and link to post-click landing page (using a celebrity tweet to increase traffic) – transactional
- username establishes role as 'expert' – honorific to add prestige (*DR*)
- opening exclamatory simple sentence – implicit recognition of the linguistic content of Pullman's tweet before moving on to grammar in a broader sense (tips for writers)
- fronted adverbial *For more info* – offers additional resources for readers who do not understand the linguistic debate raised by Pullman's tweet
- digital English features e.g. ideogram for present tense verb 'love' and homophone 4.

Reward 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	9-10 marks	17-20 marks
	<ul style="list-style-type: none"> • Confident use of a wide range of terminology linked to analysis of tweets • Coherent, academic style 	<ul style="list-style-type: none"> • Detailed critical understanding of concepts and issues • Confident and concise selection of textual support/other examples 	<ul style="list-style-type: none"> • Confident analysis of a range of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation of effectiveness of communication
4	7-8 marks	7-8 marks	13-16 marks
	<ul style="list-style-type: none"> • Secure use of a range of terminology linked to analysis of tweets • Expression generally accurate and clear 	<ul style="list-style-type: none"> • Secure understanding of concepts and issues • Consistent selection of apt textual support/other examples 	<ul style="list-style-type: none"> • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation of effectiveness of communication
3	5-6 marks	5-6 marks	9-12 marks
	<ul style="list-style-type: none"> • Generally sound use of terminology linked to analysis of tweets • Mostly accurate expression with some lapses 	<ul style="list-style-type: none"> • Sound understanding of concepts and issues • Generally appropriate selection of textual support/other examples 	<ul style="list-style-type: none"> • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation of effectiveness of communication
2	3-4 marks	3-4 marks	5-8 marks
	<ul style="list-style-type: none"> • Using some terminology with some accuracy linked to analysis of tweets • Straightforward expression, with technical inaccuracy 	<ul style="list-style-type: none"> • Some understanding of concepts and issues • Some points supported by textual references/other examples 	<ul style="list-style-type: none"> • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation of effectiveness of communication
1	1-2 marks	1-2 marks	1-4 marks
	<ul style="list-style-type: none"> • Some grasp of basic terminology linked to analysis of tweets • Errors in expression and lapses in clarity 	<ul style="list-style-type: none"> • A few simple points made about concepts and issues • Little use of textual support 	<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		

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