



GCE A LEVEL MARKING SCHEME

SUMMER 2017

**A LEVEL (NEW)
ENGLISH LANGUAGE - COMPONENT 2
A700U20-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

COMPONENT 2 : Language Change Over Time

MARK SCHEME

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 offered 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 the candidate's response, annotate using details 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 AO** 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 an assessment of the quality of the response 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 decisions made 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, 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 DIARY ENTRIES

1. (a) Identify the word class and archaic spelling patterns of the following words 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 an appropriate description of the variation (up to a maximum of 2 marks).

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>wikes</i> (Text A, l.7)	(abstract/plural) noun	substituted vowel sound possibly reflecting pronunciation (e.g. /ɪ/ instead of /i:/ or 'i' instead of 'ee') OR addition of silent appended -e
<i>thei</i> (Text A, l.11)	(personal) pronoun 3 rd person pronoun (plural)	-i/y interchange

- (b) What does the spelling of 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>made/mad</i> (Text A, ll.8/10)	verb (past participles)	omission of final -e (l.11)	- spelling inconsistency - reference to 1755 dictionary - reference to standardisation
<i>preparacion/lamentation</i> (Text A, ll.3/5)	(abstract) nouns	alternative spellings for the (noun) suffix /ʃʌn/	

- (c) **Describe the form and the archaic grammatical features of the following examples using appropriate terminology.** [6]

Award **one** mark for the correct identification of the form (up to a maximum of 3 marks) and **one** mark for a valid description of the archaic grammatical feature (up to a maximum of 3 marks).

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURES
<i>the Kinges oncle</i> (Text A, l.13)	(possessive) noun (modifier)/ noun phrase	absence of apostrophe to <u>mark possession</u>
<i>hath</i> (Text A, l.19)	3 rd person (singular) present tense verb (phrase)	3rd person verb inflection obsolete by the end of EME period 3rd person standard southern inflection replaced by northern dialect –s inflection - no longer in use / obsolete
<i>I knew not</i> (Text B, l.5)	1 st person (singular) past tense negative verb (phrase)	- absence of dummy auxiliary 'do' for negative - non-use of periphrastic 'do' for negative - negator (<i>not</i>) follows lexical verb - high frequency verbs retained the EME form idiomatic or idiosyncratic use - inverted syntax (but not 'inverted subject and verb') - ref. to PDE 'do not know'

- (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 an appropriate example to support each point.** [6]

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).

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

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE	UNACCEPTABLE ANSWERS
<i>Death</i> <i>Sir anthony brown</i>	- random capitalisation of common noun (thematic importance) - erratic use of capitalisation for proper nouns	comments on archaic spelling and lexis
<i>th'eight</i> <i>th'erle</i> <i>t'horse</i>	- apostrophe used to mark the contraction of the definite article (determiner) - proclitic	
semi-colons	where PDE would use comma before relative clause (I.12) and coordinating conjunction (I.23)	
commas	- frequent use for parenthesis e.g. noun phrase in opposition (II.1/2) - appropriate linguistic term must be used - separating clauses (I.4); e.g. adverbial (I.4); coordinating (II.3,4)	
<i>was come to</i>	passive for intransitive verb	
<i>for whom</i>	- object form of relative pronoun (less common in PDE) - preposition placed before relative pronoun to avoid end of sentence position	
<i>was shewed</i>	irregular past participle ('shown'): vowel change, but regularised with standard <i>-ed</i> suffix	
<i>Al this thinges</i>	singular (demonstrative) determiner with plural noun	
<i>was made</i> <i>might [be] created</i> <i>was brought</i> <i>was ...shewed</i> <i>[was] proclaimed</i>	frequent use of passive (formality)	
ReICl: <i>for whom ... was made ...</i> ACIs: <i>that he might ..., after ward was brought, whear ... was ... shewed, wher was ..., as ... hath ...</i> NFCIs: <i>being ...</i>	- frequent use of subordination - exploration must show evidence of linguistic knowledge	
<i>was made great preparacion ...</i>	inversion of grammatical subject (object in active sentence) and verb	

Reward other valid responses where they are accompanied by an appropriate example.

2.

AO2	AO3	AO4
20 marks	20 marks	20 marks

In making judgements, look carefully at the assessment 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.

Analyse and evaluate Texts A, B and C as examples of diaries, written by different people in different times. [60]

In your response you must also:

- 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
- demonstrate engagement with the texts.

Overview

Understanding of the diary genre should be demonstrated with candidates recognising common features across all three texts e.g. content with personal relevance; idiosyncratic features typical of the writer; proper nouns identifying familiar people/places; time adverbials to record when things happen; subject specific lexis; and language indicative of the period (e.g. references to historical events, money, archaic/obsolete words, semantic change).

The age of the writer is noticeable in Text A (e.g. crossings out, accidentally omitted words, details like sitting with the crown on his head), and the young Edward VI seems more interested in summarising what has happened than in exploring the effect events had on him. The description of his father's death is dispassionate: it is recorded in the passive (*was shewed him*) and the only emotive language (*great lamentation and weeping*) is linked to the public display of grief. Text C also focuses on recording events (e.g. weather, domestic tasks, references to people and the war), but there is some indication of the writer's emotional response. By contrast, Text B is dominated by descriptive language and explicit statements of the writer's emotional state. This diary is clearly more than a record of events.

All diarists write primarily for themselves, but in each of these examples, there is, perhaps, a secondary audience which shapes the writers' choices. Text A, as an educational exercise, seems more like a chronicle: it records events in a detached, informative manner. The lack of personal involvement may be a result of Edward's awareness that his tutor will read his diary. In Text C, the target audience is clearly self-directed—the content is not always meaningful to those who are not party to the shared knowledge. There may, however, also be some sense that the purpose is informative, with the diarist recording the family's evacuation experiences for her husband, who has remained in London. While Dorothy (Text B) seems to use her diary to reflect on what she has seen and the beauty of the natural world for her own benefit, there is an explicit reference to the importance of recording what happens for William.

Both Texts A and B have a formal tenor, but Text C seems more informal because of its consistently elliptical style. The impersonality of Text A can be linked to the writer's use of the third person pronoun—perhaps the twelve-year-old Edward has misunderstood the nature of a diary. Text B, on the other hand, is very personal with a repetition of the first person pronoun, and frequent use of descriptive and evaluative modifiers. Where the writer of Text C records every day with a brief summary of what has happened, Dorothy writes at length, picking out particular days that she wishes to remember. The elliptical style here seems more a result of the writer's interest in detail than a mark of informality.

Contextual factors shape the content, language, grammatical structures, and style of each extract, but many of the differences seem to be directly related to the individual diarists, their intended audiences and their purposes.

Responses should include knowledge and analysis of differences in language over time, but discussion should always be tied to the genre and meaning of the texts. Describing general features of period orthography and sentence type/structure is not relevant in the essay, where the focus should be on close analysis of the unseen texts.

Notes

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

Text Extract from a diary written by the twelve-year-old Edward VI (1550)

Semantic fields: personal interest/relevance to writer e.g. *King, prince, proclaimed, coronation, crowned, anointed, Oath, general pardon, Crown* (sovereignty); *counsel, protectour of the realm, gouvernour, Lord Great Chamberlainship, the palace of Whestmister* (governance); *father, Kinges uncle, mother[s]* (family); *Death, lamentation, weping, will* (l.8), *buried, graue* (linked to death of Henry VIII)

Terms of address: formal, with a clear focus on position and status e.g. *King henry th'eight, edward, prince of Wales* (royalty); *erle, Sir, duc, Lord, Marquis, Admirall* (honorifics); *master of t'horse, Lord Great Chamberlainship, arch-Bishop of Canterbury* (respected roles)

Proper nouns: formal e.g. *Sir anthony brown, erle of hartford, Thomas Seimour, Lord Lisle* (people known by Edward); *Enfild, London, Windsor* (places); *towre of London, the palace of Whestmister, Whestmister Hall* (locations); *Shroue-Sunday* (religious occasion)

Abstract nouns: *performaunce, solemnite, Ceremonies* (linked to sovereignty)

Adjectives: very few—and those used tend to be monosyllabic and high frequency (typical of child writer) e.g. *great* (descriptive); *three, late, next* (defining)

Pronouns: third person—unexpected choice for a diary (perhaps a misunderstanding of the genre?)

Adverbs: *befor, after ward, again, then* (simple time references); *sodenly* (dramatic—no other explicit embellishing of events)

Noun phrases (head in bold): straightforward and often short (typical of child writer) e.g. *King* (l.6), *the graue* (simple); *great preparacion, the same day* (pre-modified); almost exclusively post-modifying PrepPs (e.g. *the space of three wikes, the cite of London*); one post-modifying relative clause (e.g. *the people ... who answered ...*)

Adverbials: frequent (typical of recount) e.g. *after the death ... , the same day, during his minorite* (time); *to Enfild, in London, at Windsor, through the citie* (place)

Verb phrases: dominated by past tense e.g. *proclaimed, tarried, thought* (typical of genre); periphrastic 'do' possibly used for emphasis i.e. adds weight to verb phrase (e.g. *did agre*, l.13; modal of obligation/duty e.g. *shuld be made/should be mad*, indirect question with subjunctive e.g. (*whether*) ... *wold haue* ...

Passive voice: frequently used (typical of formality of period—enhances detached, emotionless style) e.g. *was ... shewed, was brought* (makes Edward seem vulnerable, powerless); *was buried, wer don* (subject unimportant)

Syntax: typical of period i.e. no simple sentences and frequent use of subordination e.g. *to chose* (NFCI); *to wich ... did agre* (RelCI); *becaus ... was* (ACI); *thought ... that ... shuld be made* (NCl); one compound with polysyndeton (ll.16-17); impersonal construction e.g. *it was asked the people*

Idiosyncrasies: personal sense of writer—use of 3rd person; crossings out; erratic capitalisation of proper nouns; omitted words (*might [be] created*; *wher [there] was*, l.5); shorthand abbreviation *w/*; (childlike) mis-spelling of Westminster Hall (misheard?)

Contextual factors: death of Henry VIII and accession of his only living son; ceremonial tradition e.g. breaking of staves, anointment of king (religious associations), *General Pardon* (tradition); importance of social status (peerage).

Text B: Extract from a diary written by Dorothy Wordsworth (1800)

Semantic fields: personal interest/relevance to writer e.g. *trees, lake, flower* (natural world); *an old man, a woman of the village* (people); *yellow (palish yellow), white, very green, flame-coloured* (colours); *cold* l.14, *Warm, mild* (weather)

Proper nouns: formal e.g. *Wm, W. , J.* (familiar abbreviation); *John, William* (first names); *Sir Michael[s]* (formal with title); *Yorkshire, Low-Wood, Clappersgate, Rydale* (places); *May, Friday* (dates)

Abstract nouns: *heart, resolve, pleasure* (emotions); *times, variety, softness*—narrow range because the focus is on the observable

Concrete nouns: natural environment (reflects focus of diary and tells us about writer) e.g. *ranunculus* (Latin, botanical term); *crowfoot, geraniums, crab, orchises* (plants—suggests wide knowledge); *bull, cow, stone-chats* (animal life); *lake, houses, bridge, woods, stepping-stones* (landscape); *letter, book* (hypothetical—longed for)

Adjectives: very frequent—often occur in sequences e.g. *grassy-leaved rabbit-looking white* (*flower*); reflect writer's eye for descriptive detail e.g. *rich, beautiful, very sweet, unwearied* (evaluative); *yellow, thick, round, double, autumnal, wild* (defining); also describing her own state of mind e.g. *full* (figurative), *amused*; *dull, melancholy, heavy* (describing environment, but reflecting writer's state of mind)

Pronouns: first person—typical for a diary (sometimes elided)

Adverbs: *after, very often, again, before, now* (simple time references—typical ordering mechanism in diary); *hardly, very, extremely* (degree—frequent use reflecting writer's hyperbolic tone); *deliciously* (reflects personal response)

Noun phrases (head in bold): a wide range (typical of writer's descriptive style) — some simple e.g. **Yorkshire, dinner, The valley**; most are modified e.g. *scentless violets*, *a very large beautiful bull* (pre-modified), *a journal of the time ...*, *a basket for mosses* (post-modified—often with PrepPs); one post-modifying relative clause (e.g. ... *(palish yellow) flower that looked ...*), one non-finite (e.g. *an old man, driving ...*); others are pre- and post-modified

Adjective phrases (head in bold): frequently modified with emphasis on descriptive detail e.g. predicative position (*so full that I could hardly speak, easier* i.e. emotional state; *thick, round, and double* i.e. natural detail); verb 'to be' often elided e.g. *very sweet, very green*

Adverbials: (typical of recount) e.g. *at half-past two o'clock* (time); *under the trees* (place)

Verb phrases: dominated by past tense e.g. *set off, looked* (typical of genre); present for time of writing (*is*, l.19) and reference to William's return (*comes*); modal of future (*shall give*); modal of intention (*will not quarrel*)

Syntax: many simple (ll.1-2, 17) and elliptical (ll.21-2) sentences; subordination is mainly adverbial (e.g. *when, till, because*) and non-finite (e.g. *driving, following*); interjection with subjunctive expressing a wish e.g. *Oh that I had/Oh! that we had ...*; reported speech (l.17-18) + free indirect (*these hard times*) to bring old lady to life—rich style, formal but engaging

Personal sense of writer: poetic e.g. *weltering, rabbit-looking, flame-coloured*; reflective; self-admonishment (ll.15-16); comment clauses e.g. *I knew not why, I supposed*

Contextual factors: money reference (*a half-penny*); impossibility of communicating with absent relatives except by letter (sense of yearning); slow pace of life; gathering of wild plants as a pastime; social status of writer cf old man/woman.

Text C: Extract from a diary written by a mother during the World War II (1945)

Lexical sets establishing key topics (nouns): *washing, shopping, knitting* l.11, *mending*, (domesticity); *wind, Frost, ice, snow* (weather); *dinner, Eggs, Lemons, Tea, bread, cake* (food); *Rocket, casualties, V weapons, Russians* (war); *sliding, Walk, Skating* (leisure)

Proper nouns (names): frequent use establishing social circles (personal knowledge i.e. no reference points for a wider audience)—mainly women: first names e.g. *George, Bryan, Ian* (family); *Fan, Doris* (people we can assume are friends); familiar abbreviations (e.g. *K, F*); more formal with title for acquaintances (e.g. *Mrs Ham, Mrs Moaby*)

Proper nouns (places): frequent references establishing locality (e.g. *Cirencester, Eastleach, Oxford, Quenington, Burnhill Road*); specific buildings (e.g. *Hatherop School*)

Proper nouns: dates (abbreviated)—typical of genre (*Mon, Fri*)

Abstract nouns: limited use—mainly referencing time (e.g. *morning, afternoon, night*); two references to state of mind (*misery, hopes*)

Concrete nouns: reflect parameters of writer's life—domestic (e.g. *room, bedrooms; washing, clothes, fire; Eggs, shop, bread, cake*); leisure (e.g. *letter, papers, Mags*); weather (e.g. *mist, snow, rain*); war (e.g. *rocket, V weapons*)

Adjectives: mainly monosyllabic and high frequency—often repeated e.g. descriptions of the weather (*Cold, damp, frosty, cloudy, sunny, Rainy*); evaluative—linked to drying washing; (*awful, Good, poor*); a few reflect the writer's state of mind (*troublesome, Easy, Homesick*)

Pronouns: first person—implied, but always elided (practical, note-like style)

Adverbs: limited use, mostly monosyllabic and high frequency— e.g. degree (*very, so*); time (*Still, Then*); place (*back*); a few function descriptively (*heavily, Dreadfully, fast*); evaluative—comment on Russian contribution to war (*well*); conversational tone (*though*)

Noun phrases (head in bold): mostly simple (typical of writer's practical style) e.g.

Parcel, Many casualties; some are modified (mostly linked to weather) e.g. *Very dark and cold morning, Good drying day*; a few post-modifying PrepPs e.g. *No letter from George*

Adjective phrases (head in bold): emphasis on weather—emphatic position because of elliptical style (minor sentences) e.g. *Fine, Dreadfully cold, not so severe, Very wet*

Adverbials: mainly place (*from shop, from Hatherop School, in Burnhill Road*) and time (e.g. *after dinner, in afternoon*); occasion e.g. *for birthday*

Verb phrases: dominated by past tense e.g. *Rained, Turned out, polished* (typical of genre and focus of content); elliptical progressives for ongoing actions e.g. *Ø packing, Ø falling*

Syntax: elliptical style with many grammatically incomplete sentences—note-form typical of genre where recording events is more important than reflecting; no subordination

Personal sense of writer: practical lexical choices focusing on day-to-day life (lots of verbal nouns/-ing participles); emphasis is on managing, with few references to emotions—makes those that are included more poignant; idiosyncrasies e.g. absence of apostrophe l.1, use of archaic/regional *ere* (l.35), spelling of 'billeting'; use of *MEMO* as a reminder; use of idioms e.g. *"hot water", Daren't build up hopes* (underlying fear)

Contextual factors: money reference (5/-); importance of letters for news; references to war and their emotional significance (e.g. *billitting* [sic], *Many casualties*, *V2's*, *Russians*); narrow limits of life during the war, but children's lives less affected (e.g. *sliding*, *skating*, *party*); references to *dinner/Tea* and *Baths* (period/social class)

Please reward any other valid points: those above are only illustrative of what might be explored.

Assessment Grid: Section B, Question 2

BAND	AO2	AO3	AO4
	Demonstrate critical understanding of concepts and issues relevant to language use 20 marks	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 20 marks	Explore connections across texts, informed by linguistic concepts and methods 20 marks
5	17-20 marks - Detailed critical understanding of concepts (e.g. genre) - Perceptive discussion of issues (e.g. period, social status/class) - Confident and concise selection of textual support	17-20 marks - Confident analysis of contextual factors - Productive discussion of the construction of meaning - Perceptive evaluation	17-20 marks - Insightful connections established between texts - Sophisticated overview - Effective use of linguistic knowledge
4	13-16 marks - Secure understanding of concepts (e.g. genre) - Some intelligent discussion of issues (e.g. period, social status/class) - Consistent selection of apt textual support	13-16 marks - Effective analysis of contextual factors - Some insightful discussion of the construction of meaning - Purposeful evaluation	13-16 marks - Purposeful connections established between texts - Detailed overview - Relevant use of linguistic knowledge
3	9-12 marks - Sound understanding of concepts (e.g. genre) - Sensible discussion of issues (e.g. period, social status/class) - Generally appropriate selection of textual support	9-12 marks - Sensible analysis of contextual factors - Generally clear discussion of the construction of meaning - Relevant evaluation	9-12 marks - Sensible connections established between texts - Competent overview - Generally sound use of linguistic knowledge
2	5-8 marks - Some understanding of concepts (e.g. genre) - Basic discussion of issues (e.g. period, social status) - Some points supported by textual reference	5-8 marks - Some valid analysis of contextual factors - Undeveloped discussion of the construction of meaning - Inconsistent evaluation	5-8 marks - Makes some basic connections between texts - Rather a broad overview - Some valid use of linguistic knowledge
1	1-4 marks - A few simple points made about concepts (e.g. genre) - Limited discussion of issues (e.g. period, social status) - Little use of textual support	1-4 marks - Some basic awareness of context - Little sense of how meaning is constructed - Limited evaluation	1-4 marks - Limited connections between texts - Vague overview - Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit worthy or not attempted		

SECTION B: ENGLISH IN THE TWENTY-FIRST CENTURY

Facebook posts

AO1	AO2	AO3
10 marks	10 marks	20 marks

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

In your response, you must refer to the set of data (Texts 1-6), but in addition you may wish to draw on your own examples. You must 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.

Overview

The informal features of these Facebook posts are typical of electronic English and the process of colloquialisation. Even the more formal examples demonstrate the stylistic shift towards spoken features in writing. While spelling tends to be standard, abbreviations, neologisms, and slang forms are still common. Elliptical grammatical structures and a tendency for reduced punctuation (e.g. the absence of apostrophes, omission of full stops) 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 personal 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.

Notes

The following notes address features of interest which may be explored. This is not a checklist. Look for, and credit, other valid interpretations/approaches.

Responses may make some of the following points:

Medium:

- online social networking service
- to register, users must be at least 13 years old and have a valid email address
- individual users can create a Profile (a personal page) and add friends to exchange messages, post status updates and photos, share videos, and receive notifications
- companies and public bodies/figures can create a Page (official page) to promote brands, products, services, and to allow users to follow celebrities etc.
- people with common interests can create a Group (public or private page), which can be open or have restricted access to members only
- security settings allow users to control who sees their page
- icons allow users to 'like', 'comment' and 'share'

Purpose

- often interactional: engaging in social talk (phatic) e.g. Texts 1, 2, 6
- often expressive: allowing the writer to communicate a strong sense of personal voice e.g. Texts 1, 2, 6
- can be transactional: communicating information (Texts 1, 2, 5); getting things done (Texts 2, 3, 4)
- can be conative: influencing the behaviour/beliefs of others (Texts 3, 4)
- can be creative: entertaining, amusing etc. (Texts 3, 5)

Style:

- tenor is often informal with idioms e.g. *same old same old*, *spread the word* (Text 4); colloquialisms e.g. *bad ass* (Text 1), *cos*, *like* (Text 2); and slang e.g. *turnt* (Text 1)
- marked by abbreviated forms e.g. *u*, *ikr* – ‘I know, right’ (Text 2), & (Text 5)
- lexical choices often distinctive e.g. expression of emotion *Hahahahahaha*, 😊😊😊😊😊 (Text 6); neologisms e.g. *Postationist* – ‘post station’ (mail sorting office) + –ist suffix (person who does an action)
- terms of address reflect nature of page (public/private) and relationship with target audience e.g. *bro* (informal/familiar, Text 2), *fellow Chalfordians* (neologism, mock formal/distant audience, Text 5)
- genre-specific terms are common e.g. *SHARE*, *#loveshopping*, URL links
- often elliptical (particularly in informal, personal interactions)
- punctuation often minimal e.g. *i*, *ill* (Text 2), *dont* (Text 6) BUT multiple exclamation marks to express extreme response e.g. enthusiasm (Text 1), humour (Text 6)
- on official pages representing institutions/companies, Standard English is more common (Texts 3, 4)
- loosely structured sentences—typical of spoken language; few simple sentences (Text 5), mostly compound-complex (Texts 1, 2) or complex (Texts 3, 4, 6)

Personal (Posts 2, 6):

- content is writer/audience specific e.g. communication of personal information re. moving house, common interests reflected in selling of item to peer (transactional, Text 2); joke for target audience of married women, shared experience in cliché of husband complaining about wife’s spending (Text 6)
- expressive/creative content e.g. joke (Text 6) relies on shared knowledge of genre (prayer)—juxtaposition of form and content creates additional humour
- shared information can make posts meaningless to a secondary audience e.g. third person pronoun *it* has no direct reference point—contextual clues in colour adjective *orange* and dynamic verb *play* (Text 2)
- informal tenor e.g. abbreviated lexis typical of younger writer e.g. *u*; deletions e.g. final silent –e, reduced –ing suffix (Text 2); onomatopoeic representation of laughter, laughing emoticons, multiple exclamation marks, minor sentence i.e. adjective phrase (Text 6)
- genre-specific lexis: hashtag (metadata tag providing label to link messages with common theme)—as shared post, emphasis is on wide audience self-recognition
- reduced punctuation—no linguistic judgements being made (private interactions) e.g. lack of capitalisation for first person pronoun, omission of full stops (Text 2); omission of apostrophes e.g. *ill* (Text 2), *dont* (Text 6)—except in *we’re* (Text 2) to avoid semantic confusion

Official organisations (Posts 3, 4)

- transactional: short/direct, aiming to influence reader e.g. to buy a product, to spread a political message
- persuasive e.g. creative approach (Text 3)—entertains; relies on shared view of world (Text 4)—group identity/allegiance
- engaging use of language e.g. Text 3: rhyming Christmas-themed interjection (*Holly Jolly!*), neologism (*Postationist*), first person pronouns/possessive determiners (Father Christmas brought to life); Text 4: idioms e.g. *spread the word*, *same old same old* (expressing exasperation—tedious/repeated behaviour of other politicians)
- genre specific language e.g. Text 3: YouTube link (imagined world brought to life), link to website 'Home' page (for purchase of product); Text 4: surnames re. political representatives of opposing parties (shared knowledge), implicit reference to party policy on the *EU* (shared attitudes), *Hit* (subject specific, 'to press/push button' e.g. keyboard)—suggesting dynamic action, capitalisation of *SHARE* (subject specific, allows readers to add personalised message before adding original post to their own page, demonstrating support)

Celebrities (Post 1):

- official celebrity fan pages—establish relationship, provide information, function as a brand marketing point
- unknown/distant audience, but engaging with fans as though familiar
- colloquial, reflects conversational style e.g. interjections (*Hell yeah!*), slang (*bad ass*)
- distinctive voice e.g. *jamsssss* (playing with orthography); *turnt* (urban slang, 'wild, energetic'); *y'll* (Southern US/AAVE dialect contraction), *favorite* (American spelling, simplified vowel pattern)
- long noun phrases, with post-modifying clauses e.g. *our 1st **show** which was totally turnt, the official music **video** directed by ... featuring ...* (referential/ expressive)

Group (Post 5):

- openings/closing will reflect nature of group e.g. traditional written letter opening (*Dear*)—suggests older user, writing for a public group that is more likely to be made up of older local residents; polite closing—mitigating, makes imperatives/advisory tone less direct (implies 'thanks for taking time to read')
- shared knowledge/experience/interests: local relevance (*dodgy characters*, *transit van*)
- conversational style e.g. hedging (*Just*); idioms (*doing the rounds*)
- elliptical—emphasis on message rather than writer e.g. elided first person pronouns
- often transactional: communicating information/advice e.g. advisory imperatives (*be vigilant*, *make sure*)

Assessment Grid: Component 2 Section B, Question 3

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression 10 marks	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 20 marks
5	9-10 marks - Confident use of a wide range of terminology linked to analysis of Facebook posts - Coherent, academic style	9-10 marks - Detailed critical understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation, social groups) - Confident and concise selection of textual support/other examples	17-20 marks - Confident analysis of a range of contextual factors - Productive discussion of the construction of meaning - Perceptive evaluation of effectiveness of communication
4	7-8 marks - Secure use of a range of terminology linked to analysis of Facebook posts - Expression generally accurate and clear	7-8 marks - Secure understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation, social groups) - Consistent selection of apt textual support/other examples	13-16 marks - Effective analysis of contextual factors - Some insightful discussion of the construction of meaning - Purposeful evaluation of effectiveness of communication
3	5-6 marks - Generally sound use of terminology linked to analysis of Facebook posts - Mostly accurate expression with some lapses	5-6 marks - Sound understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation, social groups) - Generally appropriate selection of textual support/other examples	9-12 marks - Sensible analysis of contextual factors - Generally clear discussion of the construction of meaning - Relevant evaluation of effectiveness of communication
2	3-4 marks - Using some terminology with some accuracy linked to analysis of Facebook posts - Straightforward expression, with technical inaccuracy	3-4 marks - Some understanding of concepts (e.g. medium, genre) and issues (e.g. use of colloquial language, social groups) - Some points supported by textual references/other examples	5-8 marks - Some valid analysis of contextual factors - Undeveloped discussion of the construction of meaning - Inconsistent evaluation of effectiveness of communication
1	1-2 marks - Some grasp of basic terminology linked to analysis of Facebook posts - Errors in expression and lapses in clarity	1-2 marks - A few simple points made about concepts (e.g. medium, genre) and issues (e.g. use of colloquial language, social groups) - Little use of textual support	1-4 marks - Some basic awareness of context - Little sense of how meaning is constructed - Limited evaluation of effectiveness of communication
0	0 marks: Response not credit worthy or not attempted		