

GCE AS

WJEC Eduqas GCE AS in
ENGLISH LANGUAGE

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**SPECIMEN ASSESSMENT
MATERIALS**

Teaching from 2015



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AS ENGLISH LANGUAGE

COMPONENT 1

Analysis of Texts in Context

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer Section A and Section B.

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each question carries 50 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

List of phonemic symbols for English

Consonants

/p/	pot, hop, hope
/b/	bat, tub, ruby
/t/	ten, bit, stun
/d/	dog, bad, spade
/k/	cat, lock, school
/g/	gap, big, struggle
/s/	city, loss, master
/z/	zero, roses, buzz
/f/	fit, phone, cough, coffee
/v/	van, love, gravy
/θ/	thin, bath, ethos
/ð/	this, either, smooth
/ʃ/	ship, sure, rush, sensational
/ʒ/	treasure, vision, beige
/tʃ/	cheek, latch, creature
/dʒ/	jet, smudge, wage, soldier
/m/	map, ham, summer
/n/	not, son, snow, sunny
/ŋ/	sing, anger, planks
/h/	hat, whole, behind
/w/	wit, one, where, quick
/j/	yet, useful, cure, few
/r/	rat, wrote, borrow
/l/	lot, steel, solid

Vowels: pure

/æ/	tap, cat
/ɑː/	star, heart, palm
/iː/	feet, sea, machine
/ɪ/	sit, busy, hymn
/e/	bet, instead, many
/ɒ/	pot, odd, want
/ɔː/	bought, saw, port, war
/ʊ/	book, good, put
/uː/	food, two, rude, group
/ʌ/	but, love, blood
/ɜː/	fur, bird, word, learn
/ə/	about, driver

Vowels: diphthongs

eɪ	date, day, break
aɪ	fine, buy, try, lie
ɔɪ	noise, boy
aʊ	sound, cow
əʊ	coat, know, dome
ɪə	near, here, steer
eə	dare, fair, pear
ʊə	jury, cure

Glottal stop

ʔ	bottle, football
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Section A: Spoken language of the media

Answer the following question.

The two texts on pages 8 and 9 are examples of commentaries describing a key moment in an event televised for a national audience.

1. Analyse the spoken language used by the commentators in Text A and Text B to describe events for the audience. [50]

In your response you should:

- consider how the commentators use language to describe and explain what happens
- explore the spoken language features which engage the audience
- include some discussion of similarities and/or differences between the texts.

KEY TO TRANSCRIPTION

(.)	micropause
(2)	timed pause
∕here	rising intonation
\really	falling intonation
↑Kober↑	raised pitch
COME ON	increased volume
hhh	audible exhalation of breath
a::ll	stretched or prolonged speech sound
de.	incomplete word
red	emphatic stress
{replay}	paralinguistic features; visual effects
//	overlapping speech

N.B. Phonemic symbols are used to reflect non-standard pronunciations. A list of phonemic symbols is printed on page 6 for reference.

TEXT A Commentary from the 2014 Sochi Winter Olympics (BBC Sport)

Ed Leigh and Tim Warwood are describing what happens in a new event – Parallel Slalom Snowboarding. The first section of the commentary is taken from the beginning of the event; the next section from the women’s semi-final, a race between the German Amelie Kober and the Italian Corinna Boccacini.

EL: Ed Leigh

TW: Tim Warwood

CB: Corinna Boccacini

- 5 **EL** hell:::o and welcome to (.) a (.) **gloriously** sunny Rosa Khutor Extreme Park (1) for (1) what is sadly (.) the last day (.) of snowboarding competition (.) on the mountain ↗here but we have a **brand new event** (.) parallel slalom ↗débuting (.) in ↗Sochi (.) two courses a **red gate** and a **blue gate** course they both start together in the first run (2) they race the **blue** or (.) red course then they **swap** over the course (.) and whoever lost **starts** (1) their **gate** won’t **open** for the de. **deficit** which they lost by (1) does that make ↗sense Tim ↗Warwood?
- TW** you lost me a **little** ↗bit in the middle there Ed I’m not going to lie but {*laughs*} ↘no ↘no it does absolutely
- 10 **EL** so (.) now (.) Small Final (1) Run Two (1) Amelie Kober (.) **going** (.) for the **bronze** medal (3) it’s the **powerhouse** (.) Corinna Boccacini she //may not have the same // **COME ON**
- CB**
- EL** // **finesse**
- 15 **TW** // hhh
- EL** Tim **jumps** every time she does that {*laughs*} flinches up here
- TW** she’s like a caved velociraptor (2) she’s on **course**
- EL** and **Boccacini** (1) she’s UP THERE **straight** away (2) not far behind (1) **now** Kober you get ↗grunts
- 20 **EL** OOH BOCCACINI’S SHOUTING at herself ↑she wants this **so badly**↑
- TW** I don’t know if that’s aimed to put Kober off or not ↑but it might be working (1) they are (.) **literally** NECK AND NECK↑
- EL** ↑and Boccacini must know it now↑ but Kober’s some **beautiful** style through
- 25 **TW** ↑oo:::oh no↑ (.) she did it
- EL** what a ↑**fantastic**↑ race that was **absolutely beautiful** (3) Boccacini **really pushed** Kober then
- TW** yeah well ↑there’s the handshake↑ (1)and a ↑hug↑ (3) and that velocip. velociraptor side just goes **straight** out the window once she er crosses the line
- 30 **EL** ↗**brilliant** racing there ↘really ↘really good racing and Boccacini was a **worthy opponent** there Amelie Kober **has** to acknowledge that
- [text omitted]
- EL** {*replay*} ↑Kober↑ (2) just hung onto that (.) **Boccacini had** the boardspeed she just **didn’t** (.) another **metre** away that would have been Boccacini’s bronze medal
- TW** yeah it probably would’ve
- 35 **EL** **absolu:::tely**
- TW** that **finish** line just couldn’t come **quick** enough for Kober that **sneaky** look {*laughs*} across aaah
- TW** that’s nice to see
- 40 **EL** ohhh she’ll watch that video when she gets home and realise how **close** she came to a bronze she’ll be **distrau:::ght**
- TW** might reawaken that velociraptor when she gets ↗home

TEXT B Commentary from the 2011 Queen's Birthday Parade - also known as Trooping the Colour (BBC 1)

Huw Edwards describes what happens as the Queen's guards perform a traditional ceremony in which a particular regiment is chosen to march its Colour (or flag). The first section of the commentary is taken from Edwards' introduction to the event; the next sections describe the moments leading up to the collection of the flag.

HE: Huw Edwards

HE the thousands (.) who attend **this** event (.) **every** year do so to pay **tribute** and of course to enjoy the **unbeatable** display of military drill and music (.) among those in the stands (2) heads of the armed forces veterans and their families diplomats (1) senior politicians including the Prime Minister (.) **and** Dr Liam Fox the Defence Secretary **already** here (3) there'll be thousands too watching along The Mall they'll be kept in place by the street **liners** (.) men of the First Battalion Irish Guards who were (1) deployed to Afghanistan till just a few months ago (2) it is in fact (.) a very special **day** for the Irish Guards (.) because their newly appointed Royal Colonel will be riding **on** parade for the **first** time and **that** is Prince William the Duke of Cambridge he'll be emerging from Buckingham **Palace** in a short while (1) his wife **Catherine** will be watching the parade for the **first** time (1) as a member of the Royal Family

[text omitted]

Drummers Call (.) an echo of the days when (1) **all** battle field commands (.) were given by a **drum** beat (.) an orderly (1) Lance Corporal Ross Mable takes the (.) Regimental Sergeant Major's pace stick and that enables him to draw his sword (37) the eyes **front** (1) which is achieved with **no** (.) word of command given (12) the Subaltern gives the order (3) a familiar tune of the British Grenadiers arranged by Jacob Kappey the Escort marching off with (.) **pride** (.) and **purpose** (2) on its way to take **possession** of the Colour

[text omitted]

the **Escort** (2) stops some twenty paces from the Colour Party (.) the music stops and they'll be ready for that transfer to take place (38) **see** the Director of Music (.) Graham Jones (.) moving through the band to the **front** (.) ready for this next phase to begin (40) Regimental (1) Sergeant (1) Major (.) Warrant Officer one Ali MacKenzie marching from the (.) **rear** of the Escort he'll be (1) collecting the Ensign (.) Lieutenant Tom Oglesby on his way /ən/ (.) they will then go and collect the **Colour**

Section B: Written language

Answer the following question.

The text on page 11 is an extract from an advertising insert in the *Daily Express* newspaper promoting holiday offers by the Riviera Travel company.

2. Analyse and evaluate the use of language in the text as an example of a holiday advertisement.

[50]

In your response you should explore:

- the features that are typical of a holiday advertisement
- how language is used to promote South Africa.

TEXT: Riviera travel advertisement

South Africa

sixteen days from only £1,899pp

South Africans call their homeland “a world in one country”. It covers an area equivalent to five times the size of Britain, with a climate ranging from temperate, Mediterranean and sub-tropical to desert; it offers spectacular scenery, with arguably the finest wildlife on earth and has no less than 11 official languages. It’s truly a world-class destination. This wonderful 16-day tour is designed to highlight South Africa’s amazing diversity of cultures, curious blend of old and new, its phenomenal scenery and wildlife, together with its unique history. You leave with the feeling that the new South Africa, open to the world after years of isolation, is a land of superlatives that cannot fail to impress the welcome visitor.

DAY 1 Overnight direct flight to Johannesburg.

DAY 2 After your morning arrival, you transfer to the four-star Indaba Hotel in the prosperous suburbs north of the city. On the way to your hotel, you take the opportunity to visit the Apartheid Museum, a truly fascinating exhibition charting the apartheid years that culminated in the first democratic elections. It is superbly presented as a walk through contemporary history, using original material, riveting eyewitness accounts, photographs and film. The rest of the afternoon is at leisure.

DAY 3 After breakfast, you depart for the open spaces of the highveld, following the Panorama Route to the Kruger National Park, one of the most scenic drives in South Africa. You follow the spectacular rim of the Blyde River Canyon, and amazing 20-mile-long and 2,300-foot-deep gorge. Deep eroded rock formations and many excellent vantage points offer some of the most breathtaking views in Africa. Your hotel for the next three nights is the three-star superior



Hippo Hollow Country Estate, beautifully located on the banks of the Sabie River just on the edge of the National Park. It has lovely gardens, two pools, a cosy bar, and an excellent restaurant overlooking the grounds and river. Dinner is included tonight.

DAY 4 Today, you have a full day’s game drive in specially adapted 10-seater 4x4 vehicles. There is simply nothing to beat that rising feeling of anticipation and excitement as you enter the nearby park in the half-light of the spectacular African dawn, surrounded by the unique ‘dawn chorus’. It is exactly how you imagine the African bush to be: areas of sweeping savannah bisected by rivers full of hippos, muddy waterholes and the bush itself. Game-viewing is an intensely moving experience with nothing preparing you for the waves of emotion inspired by an encounter with these wonderful, almost regal, creatures thriving in their natural habitat.

DAY 5 This is a day at leisure for anyone who just wants to take it easy by one of the pools at the hotel, or do some hippo-spotting from the lovely lawn overlooking the river. Alternatively, you could try elephant-back safaris, exciting helicopter flights or even river rafting (all subject to weather conditions), as well as bush walks or night safaris. During the evening there is an option to attend a night of traditional songs and dances and intriguing insights into the local tribal culture.



AS ENGLISH LANGUAGE

COMPONENT 2

Using Language

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Answer both Section A and Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each section carries 50 marks.
The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

Section A: Investigating data

Answer **all parts** of the following question. You should spend no more than **25 minutes** on (a) – (c) and the remaining **35 minutes** on (d).

The corpus of data on pages 15 and 16 consists of 14 headlines taken from a range of daily newspapers published on 13 January 2014.

The first sentence of each report is included to make the focus of the news story clear. You do not need to discuss these sentences in questions (a) to (c), but the information may help you in your response to (d).

Examples should be cited from the headlines, not from the opening sentences of the reports.

1. (a) Identify **three** lexical or semantic effects used in the headlines that are typical of newspaper reporting. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. **[6]**

(b) Identify **two** different phonological techniques used in the headlines. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. **[4]**

(c) Identify **five** different grammatical structures used in the headlines. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. **[10]**

(d) Analyse and evaluate the ways in which headlines are used in newspapers to engage the target audience. **[30]**

In your response you should consider:

- the context
- the tenor and the effect of the lexical choices
- how form and structure are used to create impact
- the similarities and/or differences.

Use the corpus of data, your answers to (a) – (c), and your own knowledge to inform your response.

Corpus of data: newspaper headlines

Headline 1

KYM'N GET ME, BOYS

CORRIE's Kym Marsh kicks off her single life by hitting a club with pals ...

(*The Sun*)

Headline 2

Forget cattle, now they're rustling ferrets

A SPATE of ferret thefts has been sweeping across England.

(*Daily Mail*)

Headline 3

Taxi wheelchair ban is 'outrageous'

Disability rights campaigners have described as "outrageous" the decision of a leading taxi company to stop carrying people in wheelchairs.

(i, sister publication to *The Independent*)

Headline 4

Most Britons will be obese by 2050, warns watchdog

BRITAIN is facing a "Doomsday" obesity crisis far worse than predicted, a report claims.

(*Daily Express*)

Headline 5

Payday loan fees are a sin, says bishop

A Church of England bishop has compared payday loans companies to the "serpent who tempted Adam" after an investigation claimed they were "unlawfully" charging excessive fees to borrowers who default on repayments.

(*The Times*)

Headline 6

Terror op in capital

COPS are today launching an anti-terror operation—to raise awareness of the threat from fanatics.

(*The Sun*)

Headline 7

Ollie's the mane man for Lions

Defender Danny Shittu reveals how boss Ian Holloway is breathing new life into struggling Millwall.

(*Daily Express*)

Headline 8

STAR IN LUSTY LEER

LOVE-SPLIT Jamie Lomas looked glad to see the backside of his marriage as he flaunted his new model babe.

(Daily Star)

Headline 9

Spies will be given a licence to speed

SPIES on her majesty's service will be able to break the speed limit for the first time under changes to motoring laws.

(Daily Express)

Headline 10

OMG: number of text messages sent in Britain falls for first time

It's been GR8, 1DRFUL and often LOL, but OMG, the text message appears to have finally passed its prime.

(The Guardian)

Headline 11

You makin' fun o' ma accent, Jimmy?

THE Indian company Aegis is to open a huge call centre in Glasgow employing 2,500 staff.

(Daily Mail)

Headline 12

Oscars here we come: high hopes of golden year for British stars

BRITAIN'S finest acting talent descended on Hollywood this weekend for the beginning of this year's awards season, in what is tipped to be a year of success.

(The Daily Telegraph)

Headline 13

OUTLOOK POUR

DRENCHED Britain faced fresh misery last night as flooded areas were hit by more downpours.

(Daily Star)

Headline 14

The chemical that keeps us faithful

Still have that loving feeling after all these years? You can thank the molecule of monogamy, says Dr Sue Johnson.

(The Times)

Section B: Using Language

Choose **either** question (a) **or** (b), and then complete part (c).

You should spend no more than **35 minutes** on your creative writing and the remaining 25 minutes on your critical writing.

Either,

2.

- (a) Write an extract from the opening chapter of a novel using one of the headlines from the corpus of data as a stimulus. You should aim to write approximately 350 words. **[30]**

Or,

- (b) Write an entry for a journalists' handbook giving advice on how to write effective headlines. You should aim to write approximately 350 words. **[30]**

And,

- (c) Write a commentary analysing and evaluating the linguistic and grammatical choices you have made in your writing. Comment particularly on your language features and their effectiveness in relation to the context given in either part (a) or part (b). You should aim to write approximately 250 words. **[20]**

COMPONENT 1: Analysis of Texts in Context

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 at the start of each Section and also 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:
 - **'Overview' and 'Notes' on the material which may be offered in candidates' 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 assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with 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.
- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- 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, however, 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 1: Analysing Texts in Context

Section A: Spoken Language of the Media

	AO1	AO2	AO4
Section A	15 marks	15 marks	20 marks

- | |
|--|
| <p>1. Analyse the spoken language used by the commentators in Text A and Text B to describe events for the audience. [50]</p> <p>In your answer, you should:</p> <ul style="list-style-type: none">• consider how the commentators use language to describe and explain what happens• explore the spoken language features which engage the audience• include some discussion of similarities and/or differences between the texts |
|--|

There will be a range of different approaches to this question, but discussion should focus on how the commentators describe events for the target audience and the kind of language they use. Responses should apply appropriate methods of language analysis, and should show critical understanding of spoken language concepts and of spoken commentary as a distinct genre. Since AO4 is worth two fifths of the marks for this question, connections across the texts should be explored. Look for and reward all valid discussion.

Overview

Where Text A is fast-paced and uses frequent changes in volume, pitch and pace to engage the viewer in the drama of the event, Text B is slow and stately—frequent timed pauses mark the points at which viewers are able to watch the formal process of the ceremony without the intrusion of a commentary. Huw Edwards' deferential tone communicates the stately nature of the parade. His formality is quite unlike the excitement and informality of the commentators in Text A. Their familiar relationship draws viewers into the drama of the moment and aims to recreate the atmosphere at the side of the race course. In both texts, concrete nouns draw the audiences' attention to key visual elements of the events, and positive modifiers convey the mood of the experience.

Notes

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

Genre

- the situation (e.g. international competitive event vs British cultural tradition) and content (e.g. sport vs military display)
- the function of the commentators in drawing attention to key details
- turn-taking and the relationship between participants
- limited number of normal non-fluency features (e.g. Text A: unintentional repetition l.6 i.e. after the explanation of a complicated rule, accompanied by a listener-directed question to check whether a repair is needed; filler l.28 i.e. slight hesitation after the tension of the race)
- the importance of engaging the audience
- the use of deixis (in conjunction with images on screen e.g. *here*, *THERE*)
- the use of proper nouns e.g. places (*Rosa Khutor Extreme Park*, ; *Afghanistan*, *Buckingham Palace*) and people (*Tim Warwood*, *Kober*; *Dr Liam Fox*, *Jacob Kappey*)
- the balance of information, explanation and interpretation

Prosodics

- an awareness of similarities re. rising intonation i.e. to draw attention to key features (e.g. on proper nouns)
- an awareness of differences in pitch e.g. raised to show excitement (Text A); level to reflect the dignity and formality of the occasion (Text B)
- an awareness of the similarities/differences re. emphatic stress e.g. to draw attention to key nouns/adjectives - but more extensively used in Text A reflecting the dramatic nature of the event and the personal relationship between commentators/audience
- changes in volume reflecting the commentators' engagement (Text A); neutrality of the delivery (Text B)
- changes in pace (Text A) and the limited use of timed pauses in contrast with the long timed pauses in Text B i.e. reflecting the slow process of the ceremonial display vs the speed of a competitive race
- stretched vowels and non-verbal utterances to reflect commentator's personal engagement (Text A)

Register

- levels of formality and informality
- creation of a positive mood
- terms of address to establish/shape the audience's relationship with the participants e.g. epithets (*the powerhouse*), full names (*Corinna Boccacini*), surnames (*Kober* – speed of reference), first names (*Ed* – personal/familiar abbreviation; *Catherine* – assumed familiarity but not abbreviated), honorifics (*Dr Liam Fox*, *Prince William*), role titles (*the Prime Minister*, *the Subaltern*, *the Director of Music*)
- relationship between commentators i.e. familiar, known (Text A)
- relationship with audience (phatic language in Text A; impersonal in Text B)
- relationship between formal spoken and written language (Text B)

Lexis and semantics

- subject specific words linked to the focus of the event: concrete nouns linked to each event (e.g. Text A: *gate, medal*; Text B: *pace stick, the Colour*)
- abstract nouns: *deficit, powerhouse, style, opponent* (linked to race); *display, possession, phase* (linked to physical ceremony); *tribute, pride, purpose* (emotions)
- modification (attributive): Text A - informative (*brand new*), descriptive (*sunny*), attitude (*beautiful, fantastic, brilliant*); Text B (less frequent) – informative (*armed, senior*), attitude (*unbeatable*)
- adverbs (Text A): *gloriously, sadly* (reflecting mood); *absolutely, really* (intensifiers)
- informal language: colloquialisms (e.g. *yeah*); elision (e.g. Text A: *she's, would've*; Text B: *there'll, /ən/*); clichés (e.g. *'m not going to lie, neck and neck, straight out the window*); multi-word verbs (e.g. Text A: *swap over, hung onto*)
- tense: present for current events i.e. sense of immediacy e.g. *'s, crosses* (the race, Text A), *takes, stops* (the traditional pattern of actions, Text B); past for completed events (reflective) e.g. *was, hung onto* (replay, Text A)
- future time e.g. *'ll watch* (reference to after the Olympics); *'ll be watching, will be riding*, (anticipating events before the display has officially started)
- progressive (immediacy of ongoing events) e.g. *be working* Text A; *be watching*, Text B
- modal verbs e.g. *must know* (certainty, Text A), *couldn't come* (possibility, Text A)
- passive voice e.g. *were deployed, 'll be kept, were given* (i.e. typical of formality, Text B)
- creative use of language (Text A): *débuting; powerhouse, velociraptor* (figurative - extended metaphor) i.e. battle between women

Form and structure (typical of genre)

- incomplete utterances e.g. *but* l. 8, *but Kober's* l.22, *she just didn't* ll.32-3 (Text A – indicative of the pace of the event)
- elliptical e.g. Text A: \emptyset *two courses* (omission of dummy subject + verb 'to be', ll.3-4) *AK* \emptyset *going* (omission of auxiliary verb, l.11), *straight out* \emptyset *the window* (omission of preposition, l.28); Text B: *among those in the stands* \emptyset *heads ...* (omission of verb 'to be', ll.2-3), *the Escort* \emptyset *marching off* (omission of auxiliary verb, l.20)
- fragmentary: Text A: *not far behind* (1) *now Kober* (prepositional phrase + adverb emphasising relative positions, l.18); Text B: \emptyset *Drummers Call an echo ...* (l.15), *a familiar tune ...* (l.19) i.e. noun phrases with no verb
- many short simple utterances in Text A (typical of fast pace); longer utterances in Text B with subordination (typical of stately pace of ceremony)
- grammatical mood: mainly declarative, but exclamative to communicate drama (*What a fantastic race*, Text A l.24), imperative to draw audience attention (*see*, Text B l.27)

Pragmatics

- news values: elite participants (international sports competitors, Royal Family); elite events (Winter Olympics, Trooping the Colour)
- shared knowledge e.g. *Sochi* (i.e. Winter Olympics), *Small Final* (Text A); *The Mall, Buckingham Palace, Catherine* (Text B)
- representation of women by male commentators (Text B)
- language/attitudes of commentators e.g. patronising (Text A), deferential (Text B)

Assessment Grid Component 1 Section A

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. 15 marks	AO2 Demonstrate critical understanding of concepts and issues relevant to language use. 15 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods 20 marks
5	13-15 marks <ul style="list-style-type: none"> Intelligent methods of analysis Confident use of terminology Perceptive discussion of texts Coherent and effective expression 	13-15 marks <ul style="list-style-type: none"> Detailed understanding of concepts (e.g. commentary) Perceptive discussion of issues (e.g. gender stereotypes) Relevant and concise textual support 	17-20 marks <ul style="list-style-type: none"> Subtle connections established between texts Perceptive overview Effective use of linguistic knowledge
4	10-12 marks <ul style="list-style-type: none"> Appropriate methods of analysis Secure use of terminology Thorough discussion of texts Expression generally accurate and clear 	10-12 marks <ul style="list-style-type: none"> Secure understanding of concepts (e.g. commentary) Some focused discussion of issues (e.g. gender stereotypes) Consistent apt textual support 	13-16 marks <ul style="list-style-type: none"> Purposeful connections between texts Focused overview Relevant use of linguistic knowledge
3	7-9 marks <ul style="list-style-type: none"> Sensible methods of analysis Generally sound use of terminology Competent discussion of texts Mostly accurate expression with some lapses 	7-9 marks <ul style="list-style-type: none"> Sound understanding of concepts (e.g. commentary) Sensible discussion of issues (e.g. representation of women) Generally appropriate textual support 	9-12 marks <ul style="list-style-type: none"> Sensible connections between texts Competent overview Generally sound use of linguistic knowledge
2	4-6 marks <ul style="list-style-type: none"> Basic methods of analysis Some accurate terminology Uneven discussion of texts Adequate expression, with some accuracy 	4-6 marks <ul style="list-style-type: none"> Some understanding of concepts (e.g. commentary) Simple discussion of issues (e.g. representation of women) Some points supported by textual references 	5-8 marks <ul style="list-style-type: none"> Some basic connections between texts Broad overview Some valid use of linguistic knowledge
1	1-3 marks <ul style="list-style-type: none"> Limited methods of analysis Limited use of terminology Some discussion of texts Errors in expression and lapses in clarity 	1-3 marks <ul style="list-style-type: none"> One or two simple points made about concepts (e.g. commentary) Limited discussion of issues (e.g. representation of women) Limited textual support 	1-4 marks <ul style="list-style-type: none"> Some links made between texts Vague overview Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit worthy or not attempted		

COMPONENT 1 Section B: Written language

	AO1	AO2	AO3
Section B	15 marks	15 marks	20 marks

2. Analyse and evaluate the use of language in the text as an example of a holiday advertisement.

[50]

In your response you should explore:

- the features that are typical of a holiday advertisement
- how language is used to promote South Africa.

There will be a range of different approaches to this question, but discussion should focus on the use of persuasive language. Responses should apply appropriate methods of language analysis, and should show critical understanding of the linguistic concepts underpinning advertising. Since AO3 is worth two fifths of the marks for this question, the ways in which contextual factors and language features shape meaning should be addressed. Look for and reward all valid discussion.

Overview

Typical of any advertisement, the text uses concrete and proper nouns to establish the 'product' on offer, and positive adjectives, superlatives and adverbs to highlight the unique selling points. There is also a semantic field of words associated with tourism (relating to price; hotel star-ratings; familiar collocations etc.). The language is very varied: formal geographical language (e.g. *climate, temperate, sub-tropical; highveld, savannah; gorge, rock formations; bisected*); familiar direct address; the language of emotions (e.g. *brehtaking, that rising feeling of anticipation, intensely moving, the waves of emotion*); the language of politics (e.g. *apartheid, democratic elections, contemporary history*). It is designed to appeal to and engage as many potential customers as possible. In the telegraphic headline, the noun phrases (the country; the length of the holiday) and prepositional phrase (price) immediately highlight key details. The typography is designed to make the advertisement easy to read (e.g. large font for the headline; capitalisation to mark out the different days of the itinerary; columns) and the photograph is eye-catching. These features of the format are visual, designed as a hook to attract a reader's attention and engage them with the text.

Notes

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

Medium

- the use of a headline to identify the focus and price
- the use of subheadings to create the feel of an itinerary
- typographical features to attract attention e.g. bold the use of an emotive image—designed to appeal to readers' interest in exotic wild animals

Content

- quotation acts as an overview for what follows i.e. “*a world in one country*”
- semantic field of South Africa e.g. place names, subject specific nouns (*highveld, savannah, waterholes, bush, safaris*)
- semantic field of tourism e.g. *price pp, direct flight, hotel, bar, restaurant* (nouns); *transfer, depart, follow* (verbs), *four-star, three-star*(compound modifiers)
- a mix of facts (e.g. climate, political isolation of South Africa) and opinion (e.g. use of emotive modifiers)

Register

- relatively formal tenor e.g. standard English used throughout; polysyllabic lexis; no elision (i.e. *There is*)
- relationship created through second person pronouns (e.g. *You*) and possessive determiners (e.g. *your*) – aims to engage reader in experience described i.e. direct address
- lexis used suggests a specific target audience i.e. people who travel for more than just two weeks in the sun e.g. interested in political history, traditional culture, conservation, unique experience
- BUT also offers both adventurous (e.g. *helicopter flights, river rafting*) and peaceful (e.g. *scenic drives, hippo-spotting*) activities to ensure appeal is broad

Lexis and semantics

- proper nouns e.g. location (*South Africa, Kru*), accommodation (*Indaba Hotel*), tourist attractions (*Apartheid Museum*), dramatic geological features of the landscape (*Blyde River Canyon*)
- concrete nouns which create a strong sense of place e.g. natural (*scenery, wildlife, gorge, hippos*); related to the tourist industry (*hotel, pools, bar, restaurant*)
- abstract nouns e.g. *feeling, opportunity, anticipation, excitement, emotion, insights* i.e. making this holiday more than just a sequence of events – the audience is engaged in the idea of the visit to South Africa as a life-changing experience
- persuasive adjectives e.g. *wonderful, amazing, phenomenal, spectacular* (emotive – often repeated); *finest, most scenic, most breathtaking* (superlatives); *unique, new, original, superior* (qualitative); *four-star, democratic* (informative); *curious, fascinating, riveting, intriguing* (expressive)
- present tense verbs: dynamic (e.g. *transfer, depart, follow*); stative (e.g. *is, has*)
- modal verbs: *cannot fail* (emphatic), *could try* (possibility)
- passive verbs e.g. *is designed, is presented, is included* (agent not important)
- adverbs: *arguably, truly* l.6 (attitude); *truly* l.16, *intensely* (intensifier); *superbly, beautifully, specially* (manner); *Alternatively* (linking)

Form and structure

- long noun phrases e.g. *a night of traditional songs and dances and intriguing insights*
- the use of complements after the verb 'to be' e.g. *a land of superlatives that cannot fail to impress, an intensely moving experience* (noun phrases in an emphatic position)
- adverbials (often in the form of prepositional phrases) are used frequently e.g. place (*in their natural habitat, by one of the pools*), time (*in the half light of the spectacular African dawn, During the evening*), how long (*for the next three nights, for two nights on a bed-and-breakfast basis*)
- fronted time markers e.g. *After your morning arrival, During the Evening* (prepositional phrases), *Today* (adverb) i.e. creating a sense of organisation and careful planning on the part of the company
- listing (persuasive – always offering a range of alternatives) e.g. *amazing diversity ..., curious blend ... its phenomenal scenery ... unique history* (asyndetic); *lovely gardens, two pools, a cosy bar, and an excellent restaurant* (syndetic)
- parenthesis e.g. *open to the world ...* (additional information), *almost regal* (comment)
- sentences are often simple (e.g. *It's truly a world-class experience*) though not always short (e.g. *This wonderful 16-day tour is designed ...; It has lovely gardens ...*)
- subordination is often in the form of non-finite *-ing* clauses which provide additional information (e.g. *charting ..., using ..., following ...*)

Pragmatics

- advertising insert in the Daily Express (i.e. target audience)
- social implications of accommodation i.e. the lexical choice in the modified noun phrases e.g. *the four-star Indaba Hotel in the prosperous suburbs, the three star superior Hippo Hollow Country Park, the simple three-star Battlefields Lodge Hotel* (i.e. use of modifiers and connotations of proper nouns)
- implicit wider contextual references e.g. South Africa's history, the cultural implications of apartheid, the importance of conservation and National Parks

Assessment Grid Component 1 Section B

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. 15 marks	AO2 Demonstrate critical understanding of language concepts and issues relevant to language use. 15 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. 20 marks
5	13-15 marks <ul style="list-style-type: none"> Intelligent methods of analysis Confident use of terminology Perceptive discussion of texts Coherent and effective expression 	13-15 marks <ul style="list-style-type: none"> Detailed understanding of concepts (e.g. e.g. advertising genre) Perceptive discussion of issues (e.g. the wider, underlying cultural/political implications) Relevant and concise textual support 	17-20 marks <ul style="list-style-type: none"> Confident analysis of contextual factors Productive discussion of the construction of meaning Intelligent evaluation
4	10-12 marks <ul style="list-style-type: none"> Appropriate methods of analysis Secure use of terminology Thorough discussion of texts Expression generally accurate and clear 	10-12 marks <ul style="list-style-type: none"> Secure understanding of concepts (e.g. advertising genre) Some focused discussion of issues (e.g. the wider underlying cultural/ implications) Consistent apt textual support 	13-16 marks <ul style="list-style-type: none"> Secure analysis of contextual factors Thorough discussion of the construction of meaning Purposeful evaluation
3	7-9 marks <ul style="list-style-type: none"> Sensible methods of analysis Generally sound use of terminology Competent discussion of texts Mostly accurate expression with some lapses 	7-9 marks <ul style="list-style-type: none"> Sound understanding of concepts (e.g. advertising genre) Sensible discussion of issues (e.g. positive representation of the 'new' South Africa) Generally appropriate textual support 	9-12 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation
2	4-6 marks <ul style="list-style-type: none"> Basic methods of analysis Some accurate terminology Uneven discussion of texts Adequate expression, with some accuracy 	4-6 marks <ul style="list-style-type: none"> Some understanding of concepts (e.g. advertising genre) Simple discussion of issues (e.g. positive representation of South Africa) Some points supported by textual references 	5-8 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Simple discussion of the construction of meaning Some attempt to evaluate
1	1-3 marks <ul style="list-style-type: none"> Limited methods of analysis Limited use of terminology Some discussion of texts Errors in expression and lapses in clarity 	1-3 marks <ul style="list-style-type: none"> Some simple points made about concepts (e.g. advertising genre) Limited discussion of issues (e.g. positive representation of South Africa) Limited textual support 	4 marks <ul style="list-style-type: none"> Some awareness of context Limited sense of how meaning is constructed Limited evaluation
0	0 marks: Response not credit worthy or not attempted		

COMPONENT 2: Using Language

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 at the start of each Section and also 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:
 - **'Overview' and 'Notes' on the material which may be offered in candidates' 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 assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with 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.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- 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, some suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, 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: Using Language**Section A: Investigating data**

	AO1
Section A (a) – (c)	20 marks

1. **Tasks (a) – (c) require short responses and test the ability to apply appropriate methods of language analysis and use associated terminology (AO1). Assessment will take into account the quality of written expression, but accept minor inaccuracy in spelling of key terms. [20 marks in total]**

- (a) Identify **three** lexical or semantic effects used in the headlines that are typical of newspaper reporting. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. [6]

Points must be linked to **word choice** and **meaning**, and examples should be cited from the headlines, **not** from the opening sentences of the reports.

No more than **three** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of 3 marks) and **one** mark for a relevant brief explanation (up to a maximum of 3 marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<ul style="list-style-type: none"> • <i>lexical sets</i> e.g. sin/bishop, mane/Lions, Spies/licence, Outlook pour 	Linked to topic of report	References to: <ul style="list-style-type: none"> • word classes • phonology • syntax
<ul style="list-style-type: none"> • <i>collocations</i> e.g. mane (<i>non-standard spelling</i>) man; high hopes, here we come 	Create a colloquial, conversational tone	
<ul style="list-style-type: none"> • <i>disrupted collocations</i> e.g. licence to speed 	Create humour through shared knowledge	
<ul style="list-style-type: none"> • <i>clipping</i> e.g. op • <i>word play</i> e.g. mane man, Outlook pour (puns) 	Suggests familiarity with the topic/shared knowledge; practical—it saves space Eye-catching; create humour	
<ul style="list-style-type: none"> • <i>terms of address</i> e.g. Kym, Ollie 	Informal, suggesting familiarity	
<ul style="list-style-type: none"> • <i>juxtaposition</i> e.g. cattle/ferrets 	Creating humour	
<ul style="list-style-type: none"> • <i>initialism</i> e.g. OMG 	Eye-catching; appealing to a particular audience with shared knowledge	
<ul style="list-style-type: none"> • <i>informal language</i> e.g. lusty 	Typical tabloid emphasis on celebrity and sexuality	

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

- (b) Identify two different phonological techniques used in the headlines. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. **[4]**

Points must be linked to the **sound** of words, and examples should be cited from the headlines, **not** from the opening sentences of the reports.

No more than **two** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of 2 marks) and **one** mark for a relevant brief explanation (up to a maximum of 2 marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<ul style="list-style-type: none"> • <i>alliteration</i> e.g. warns watchdog; mane man, lusty leer, high hopes • <i>assonance</i> (accept rhyme) e.g. Spies/licence • <i>elision</i> e.g. Kym'n (assimilation), they're, Ollie's, makin', o' • <i>non-standard spelling: to reflect accent</i> (accept eye-dialect) e.g. makin', o', ma • <i>sibilance</i> e.g. spies/licence/speed • <i>homophone</i> e.g. mane = main; pour = poor • <i>vowel substitution</i> e.g. Kym (come) i.e. / kɪm / for / kʌm / 	<p>Emphatic Light-hearted tone; eye-catching</p> <p>Light-hearted tone for trivial news item Conversational tone</p> <p>Light-hearted imitation of accent relevant to news story; eye-catching Light-hearted tone</p> <p>Eye-catching; humorous</p> <p>Humour</p>	<p>References to:</p> <ul style="list-style-type: none"> • word classes • syntax

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

- (c) Identify **five** different **grammatical structures** used in the headlines. Write down the examples you have selected. Describe each one using accurate terminology and briefly explain the effects created in each case. **[10]**

Points must be linked to **grammatical structure**, and examples should be cited from the headlines, **not** from the opening sentences of the reports.

No more than **five** examples can be assessed. Award **one** mark for each appropriate use of terminology (up to a maximum of 5 marks) and **one** mark for a relevant brief explanation (up to a maximum of 5 marks).

Acceptable answers: terminology	Acceptable answers: brief comment	Unacceptable answers
<ul style="list-style-type: none"> • <i>noun phrase headlines</i> e.g. Headline 12 (<i>post-modifying prepositional phrases</i>) Headline 14 (<i>post-modifying relative clause</i>) • <i>verb phrases</i> e.g. Headline 3 (<i>present tense</i>) Headline 4 (<i>future time</i>) Headline 2 (<i>progressive aspect</i>) Headline 9 (<i>passive voice</i>) • <i>simple sentence</i> e.g. Headlines 3, 7, 11, 12 • <i>compound sentence</i> e.g. Headline 1 • <i>complex sentence</i> e.g. Headlines 9, 10 • <i>vocative:</i> e.g. Headline 1 • <i>quoted clause + quoting clause</i> e.g. Headlines 4, 5 • <i>elliptical sentence</i> e.g. Headlines 6, 8, 13 • <i>grammatical mood</i> e.g. Headlines 1, 2 (<i>imperative</i>); Headline 11 (<i>interrogative</i>) • <i>comma splice</i> e.g. Headline 2 	<p>Providing information in a compact form</p> <p>Present tense = sense of immediacy/currency Future time = indication of imminent change Progressive = reference to ongoing action Passive voice = subject (i.e. governmental body) not important</p> <p>Straightforward, accessible – effective hook to main story Two short coordinated simple clauses with monosyllabic lexis, creating a playful style Still short, but contain embedded subordinate clauses providing additional information Informal, conversational; creates a sense of direct engagement Provides authority/source for claims made in the headlines Omission of stative verb ‘to be’ typical of telegraphic style; economical/space-saving</p> <p>Humorous: implicit form of engagement</p> <p>Conversational, informal style</p>	<p>References to:</p> <ul style="list-style-type: none"> • word classes • phonology

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

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

	AO2	AO3	AO4
Section A (d)	10 marks	10 marks	10 marks

- (d)** Analyse and evaluate the ways in which headlines are used in newspapers to engage the target audience. **[30]**

In your response you should consider:

- the context
- the tenor and the effect of the lexical choices
- how form and structure are used to create impact
- the similarities and/or differences

Use the corpus of data, your answers to (a) – (c), and your own knowledge to inform your response.

There will be a range of different approaches to this question, but discussion should focus on the language features used to engage the target audience, the effect of the contextual factors, and on establishing connections between the texts. Responses should also show a critical understanding of newspaper headlines and their function in introducing a report.

Overview

Headlines function as a focused summary of the most important, sensational or humorous elements of the news story they introduce. They are a hook to entice the reader to continue reading and therefore need to be simple, easily readable, eye-catching and appropriate. Journalists make language choices according to the focus of the news story (e.g. human interest; celebrity news; cultural trends; social issues; sports; research) and the target audience – their aim is to create an impact. The topic, the tenor, and the linguistic and grammatical features of headlines are shaped by the type of newspaper in which they appear: serious e.g. *The Times*, *i* (compact), *The Guardian* (Berliner), *The Daily Telegraph* (broadsheet); middle-market e.g. *Daily Mail*, *Daily Express*; tabloid e.g. *The Sun*, *Daily Star*. They need to entertain, to inform and to influence the way readers think about events.

Notes

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

Medium

- the importance of catching the attention of the reader and introducing the topic
- the importance of simplicity
- the need for impact
- restricted space – elliptical (telegraphic)
- use of typographical features e.g. bold print, capitalisation, font size

Topics

- cultural references e.g. celebrities, payday loans, obesity, sport, texting
- serious news stories e.g. *payday loan fees*, *obesity*, *terror operations*
- humorous news stories e.g. *rustling ferrets*, *lusty leer*; the contrast between the topics chosen by different newspapers
- fact (Headline 4) vs opinion (Headline 3)

Register

- levels of formality and informality
- use of humour
- use of informal terms of address (Headlines 1, 7, 11) vs formal (Headlines 3, 4)
- relationship with reader e.g. pronouns that engage (Headline 12); pronouns that distance (Headline 2); direct address (Headline 11)

Lexis and semantics

- connotations of words e.g. authoritative (*watchdog*, *bishop*); emotive e.g. *'outrageous'*, *sin*, *faithful*
- pre-modification e.g. *high*, *lusty* (adjectives); *taxi wheelchair*, *terror* (nouns)
- post-modification e.g. *number of text messages sent* ... (prepositional phrase + non-finite clause), *a licence to speed* (non-finite clause); *the chemical that keeps* ... (relative clause)
- verb forms e.g. current events (present tense), completed events (past tense), ongoing events (progressive aspect), proposed events (future time); stative/dynamic; passive voice etc.
- word play e.g. *mane man*, *Outlook pour* (homophone); *makin' fun o' ma* (eye-dialect); *payday loan*, *here we come*, *high hopes* (collocation); *Kym'n get me*, *licence to speed*-(disrupted collocations)
- informal e.g. *Ollie's* (familiar, personal abbreviation); *makin' fun* (multi-word verbs)
- clipping e.g. *op*
- initialism e.g. *OMG* (text speak)

Phonology

- humorous effects e.g. *Kym'n* (elision; assimilation)
- sound patterning to make headlines memorable e.g. alliteration, assonance, sibilance
- sequences of emphatic monosyllabic words e.g. *here we come*

Form and structure

- noun phrases – compact information e.g. Headlines 12, 14
- simple sentences – straightforward to read e.g. Headlines 3, 7, 12
- quoting clauses (e.g. *warns watchdog*) and quoted clauses (e.g. *most Britons will be ...*) – gives authority to statements
- limited use of punctuation – except for question mark (interrogative); apostrophes e.g. *they're* (elision); speech marks (direct speech/quotation – personal opinion; distancing technique); colon (humorous technique to draw attention to topic)
- loose linking of clauses e.g. *Forget ... now they're rustling* (comma splice)

Pragmatics (contextual aspects of language use)

- shared knowledge i.e. there is an assumption that readers will understand the references e.g. Kym Marsh, cattle rustling, OMG, James Bond, Ollie, the Lions, capital, Oscars
- cultural issues e.g. texting, obesity, payday loan fees, terror operations
- attitudes e.g. outrageous, sin, faithful, lusty
- different newspaper styles, ideologies and readership e.g. tabloid, middle-market, broadsheet

Assessment Grid Component 2: Section A part (d)

BAND	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods 10 marks
5	9-10 marks Detailed understanding of concepts (e.g. genre) and issues (cultural issues) <ul style="list-style-type: none"> Relevant and concise textual support 	9-10 marks <ul style="list-style-type: none"> Confident analysis and evaluation of contextual factors Productive discussion of the construction of meaning 	9-10 marks <ul style="list-style-type: none"> Subtle connections established between texts Perceptive overview
4	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts (e.g. genre) and issues (e.g. cultural references) Consistent apt textual support 	7-8 marks <ul style="list-style-type: none"> Secure analysis and evaluation of contextual factors Thorough discussion of the construction of meaning 	7-8 marks <ul style="list-style-type: none"> Purposeful connections between texts Focused overview
3	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts (e.g. genre) and issues (e.g. readership) Generally appropriate textual support 	5-6 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning 	5-6 marks <ul style="list-style-type: none"> Sensible connections between texts Competent overview
2	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts (e.g. genre) and issues (e.g. readership) Some points supported by textual references 	3-4 marks <ul style="list-style-type: none"> Some valid analysis of contextual factors Simple discussion of the construction of meaning 	3-4 marks <ul style="list-style-type: none"> Some basic connections between texts Broad overview
1	1-2 marks <ul style="list-style-type: none"> One or two simple points made about concepts (e.g. genre) and issues (e.g. readership) Limited textual support 	1-2 marks <ul style="list-style-type: none"> Some awareness of context Limited sense of how meaning is constructed 	1-2 marks <ul style="list-style-type: none"> Some links made between texts Vague overview
	0 marks: Response not credit worthy or not attempted		

COMPONENT 2: Using Language**Section B: Creative writing**

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

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

2. EITHER

- (a) Write an extract from the opening chapter of a novel using one of the headline from the corpus of data as a stimulus. You should aim to write approximately 350 words. **[30]**

This creative response should develop from the stimulus headline chosen. It should make some reference to the topic, situation, issue, or character mentioned, but this can be interpreted loosely.

Approaches should include:

- an appropriate style for fictional prose
- some features of an opening chapter e.g. establishment of context
- engagement with the audience e.g. emotive language
- effective stylistic choices e.g. view point, tense
- appropriate expression.

OR

- (b) *Write an entry for a journalists' handbook giving advice on how to write effective headlines. You should aim to write approximately 350 words* **[30]**

This creative response should take an appropriate form for an advisory text. The entry should focus only on how to write effective headlines. Learners are likely to make use of the corpus of data.

Approaches should include:

- some sense of genre e.g. headings, examples
- an awareness of the specialist audience (journalists)
- focused content e.g. techniques and effects
- effective stylistic choices e.g. advisory tone
- appropriate and engaging written expression.

Assessment Grid Component 2: Section B Creative Writing

BAND	AO5 Demonstrate expertise and creativity in the use of English in different ways 30 marks	Guidance
5	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> • High level of creativity with some flair • Confident and original expression • Skilful engagement with audience • Form and structure linked intelligently to content 	<p>High (29-30): Demonstrates expertise and self-assurance, flair and originality with language consciously and creatively manipulated for effect. Intelligent and engaging writing. Skilful engagement with audience.</p> <p>Mid (27-28): Accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently.</p> <p>Low (25-26): Very good understanding of task. Genre and style understanding underpins choices made about form/structure. Polished style. Voice confident in places, with some confident engagement with audience.</p>
4	<p style="text-align: center;">19-24 marks</p> <ul style="list-style-type: none"> • Thoughtful creativity • Well-crafted and controlled expression • Effective engagement with audience • Form and structure purposefully linked to content 	<p>High (23-24): Strong sense of the writer as an individual. Thoughtful creativity. Some assured linguistic choices. Response shaped by target audience. Explicit focus on task genre. Carefully controlled and sustained expression.</p> <p>Mid (21-22): Some assurance in the approach—although not all creative choices will be effective. Engagement with audience well developed. Writing demonstrates some interesting features. Purposeful linking of form and structure to content.</p> <p>Low (19-20): Response consciously crafted for effect in places. Some purposeful language choices. Secure understanding of audience. Good structure.</p>
3	<p style="text-align: center;">13-18 marks</p> <ul style="list-style-type: none"> • Reasonable creativity • Sound expression • Clear attempt to engage audience • Form and structure sensibly linked to content 	<p>High (17-18): Clear personal voice. Creative linguistic choices. Clear engagement with target audience. Organises material for effect. Expression generally sound and style controlled.</p> <p>Mid (15-16): Response generally clear and accurate. Some sensible personal, creative language choices. Clear focus on task and audience. Sensible development of content.</p> <p>Low (13-14): Expression mostly sound. Clear organisation. Focuses on demands of task and attempts to engage with audience. Good sense of shaping the writing. Some understanding of link between form, content and structure.</p>
2	<p style="text-align: center;">7-12 marks</p> <ul style="list-style-type: none"> • Some creativity • Basic expression with some accuracy • Some awareness of audience • Some attempt to match form and structure to content 	<p>High (11-12): Straightforward expression. Some creative engagement with task. Sense of structure. Clear signs that knowledge of genre underpins some lexical choices. Some awareness of audience.</p> <p>Mid (9-10): Adequate expression. Knowledge of genre and basic awareness of audience underpin some linguistic decisions. Some evidence that link between form/content is understood.</p> <p>Low (7-8): Technical errors but they will not affect understanding. Some basic awareness of genre and audience in places. Some stylistic inconsistency.</p>
1	<p style="text-align: center;">1-6 marks</p> <ul style="list-style-type: none"> • Limited creativity • Errors in expression and lapses in clarity • Limited sense of audience • Limited attempt to link form and structure to content 	<p>High (5-6): Technical inaccuracy and lack of fluency in expression. Some limited awareness of audience. Some evidence of occasional attempt to choose words for effect.</p> <p>Mid (3-4): Expression lacks clarity/accuracy. Limited understanding of task. Response may lack development.</p> <p>Low (1-2): Expression often awkward and frequent technical errors. Little explicit evidence of organisation. cursory awareness of demands of task. Response may be very brief or incomplete.</p>
0	0 marks: Response not credit worthy or not attempted	

- (c) **Write a commentary analysing and evaluating the linguistic and grammatical choices you have made in your writing.** Comment particularly on your language features and their effectiveness in relation to the context given in either part (a) or part (b). **You should aim to write approximately 250 words.** [20]

Candidates should demonstrate their ability to analyse and evaluate their own linguistic and structural choices. There should be a clear attempt to explain what they have tried to achieve (*e.g. modifiers to create atmosphere; clear explanations of technical terms*) and to assess the effectiveness. Discussion should explore how the key contextual factors (*e.g. audience, purpose and genre*) and the distinctive language features (*e.g. creation of a fictional world; figurative language, attributive/predicative adjectives; grammatical mood, sentence structure; subject specific language*) have shaped meaning.

Assessment Grid Component 2: Section B Critical Writing

BAND	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. 20 marks
5	17-20 marks <ul style="list-style-type: none"> • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation
4	13-16 marks <ul style="list-style-type: none"> • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation
3	9-12 marks <ul style="list-style-type: none"> • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	5-8 marks <ul style="list-style-type: none"> • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation
1	4 marks <ul style="list-style-type: none"> • Some general awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	0 marks Response not credit worthy or not attempted

AS English Language
Allocation of examination component marks by assessment objective

Component	Section marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Component 1: Analysing Texts in Context (100 marks)	A (50) Spoken language of the media	15	15	-	20	-
	B (50) Written Language	15	15	20	-	-
Component 2: Using Language (100 marks)	A (50) Investigating data	20	10	10	10	-
	B (50) Creative writing and commentary	-	-	20 commentary	-	30 writing
TOTAL MARKS	200	50	40	50	30	30