

A level

English Language

Component 2

Language Change over Time

Resources



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Key considerations

Summary

Candidates had clearly been prepared for the 'Language Change over Time' paper and demonstrated a range of appropriate knowledge. In some cases, lack of exam technique meant that this knowledge was not used effectively to answer the questions. There was evidence across the bands, however, that candidates had followed a language course and were trying to address the demands of a challenging paper.

In preparation for next year's Component 2 examination, centres may find it useful to think about the following areas:

Teaching and learning

- grammar teaching needs to underpin all work on Component 2 so that candidates can apply a range of terms in their analysis of the texts in Questions 2 and 3
- candidates need to practise close reading.

Examination technique

- candidates must read questions carefully
 - this will help them to shape their responses with relevant topic sentences and appropriate content
- candidates should be familiar with the focus and weighting of the AOs
 - this will help them to make their discussion relevant
- candidates must learn to apply their knowledge rather than recount it
 - this will help them to develop a more analytical approach
- candidates should make explicit references to the content of the unseen texts
 - this will help them to engage directly, interpreting and commenting on the material.

Examination feedback

Overview

There was evidence that candidates had been well prepared for Component 2:

- most seemed to be familiar with the genres (diaries and Facebook posts)
- they had appropriate background knowledge about language change
- they demonstrated understanding of twenty-first century English and the digital medium
- most scripts contained at least some accurate use of appropriate linguistic terminology.

Examination technique, however, often affected levels of achievement. Problems arose in three key areas:

- responses did not fully engage with the question focus
- candidates did not demonstrate close reading of the unseen texts
- time allocation and the amount written did not always correspond to the number of marks allocated for each question.

Characteristics of successful responses

Question 1

Successful responses demonstrated the following approaches:

- concise responses with very focused content
- precise and accurate linguistic labelling of examples
- clearly expressed descriptions of distinctive EME features
- an analytical (rather than an observational) approach.

Sample response to Q1(b)

What makes this a successful response?

The verbs 'made/mad' are spelled differently showing that there was inconsistency due to a lack of standardisation.

The nouns 'preparacion' and 'lamentation' show there was inconsistency in suffixes as the first uses a 'ci' and the second a 'ti' to make the same sound. Again this is due to a lack of standardisation and no Samuel Johnson's 1755 dictionary.

Mark awarded: 4/4

Question 2

Successful responses demonstrated the following approaches:

- well-shaped essays that clearly address the question
- an explicit focus on genre
- engagement with details of the texts
- discussion of contextual features that are linked directly to the content and meaning of the texts
- the use of relevant terminology to underpin points made.

Sample response to Q2 (extract)

Each of these texts is descriptive in approach, but in very different ways. Text A uses many proper noun phrases to reference people and they help to contribute to a lexical field of royalty and status; for example, the formal titles with honorifics “Sir Thomas Seimour”, “Lord Sudley”, the Erle of Hartford” and “Lord Lisle (ll.8-16). These details are important for Edward to demonstrate his knowledge of key figures in the monarchy and show his respect for them. Whereas Text B’s descriptions are more in the form of literary flourishes. For example, Dorothy Wordsworth uses the noun phrase “a beautiful yellow (palish yellow) flower” with an embedded parenthetical qualifying adjective phrase. This level of detail provides perceptive visual imagery reflecting her fascination with the natural world. In Text C, on the other hand, description often comes in the form of binomial pairs which detail the weather as seen in the minimal compound phrases “Cold and frosty” (l.1) and “Wet and windy” (l.26). The description is succinct which is appropriate for a diary since it is mainly written to be read by the writer herself, but it is quite repetitive. This could be mirroring the monotony of her life during WW2. On days such as “THURS 11” where bombs had landed it would not be appropriate to detail such a catastrophic event as it may cause upset to the author. The stereotypical British message of “Keep Calm and Carry On” shines through the descriptions in this diary entry.

Mark awarded: B5

What makes this a successful response?

Question 3

Successful responses demonstrated the following approaches:

- clear organisation and fluent, accurate expression
- an explicit focus on different Facebook contexts (pages) and other wider contextual factors (often through carefully composed topic sentences)
- analysis of the data using appropriate linguistic terminology

- a demonstration of wider knowledge about the medium and associated concepts.

Sample response to Q3 (extract)

What makes this a successful response?

Text 1 is a Facebook post from a pop artist’s official page. They begin their post colloquially using the expletive “Hell yeah!” which straight away captures their followers. Many exclamatory sentences are used often with multiple exclamation marks to exaggerate the mood. It also puts emphasis on the noun phrases “fan favorites” and “Big Dave’s bad ass animated psychedelic projections”. Slang such as “bad ass” and the alliterative phrase “totally turnt” makes the artist relatable to their fans because they are using idioms that resemble contemporary expressions the target audience use. It makes the artist seem just like ‘one of them’ and is typical of informalisation in twenty-first century written language. The pop artist is probably American because of the spelling of “favorites” and this shows the way Facebook can cross international boundaries. At the end of the post, the artist promotes a new music video which of course their fans will instantly click on and view. The fans can then like or share the video promoting the artist and give them easy publicity. The use of the second person pronoun is an example of synthetic personalisation which creates a false sense of intimacy to engage readers. Text 3 is also an official page, but the approach is different because it is aimed at adults who could buy Christmas videos for their children. Although it engages the audience, it is more formal ...

Mark awarded: B4/B5

Areas for improvement

Question 1

In preparation for next year’s paper, candidates should work on:

- understanding the demands of each question
- practising identification of basic word class terms
- describing EME language features precisely and accurately
- choosing appropriate terminology to describe key language features.

Sample response to Q1(d)

How could this response be improved?

A feature of grammar within this text is the use of negative inverted forms such as “was first shewed him” which suggests a lack of standardisation in that time period. A feature of punctuation within this text is the use of random capitalisation such as ‘Death’ which again shows a lack of standardisation with books like Johnson’s dictionary not being around. Another feature of punctuation is the omission of full stops and more commas which again suggests a lack of standardisation. Also the

coordinating conjunction 'and' has been used a lot where a new sentence could start.

Mark awarded: 2/6

Question 2

In preparation for next year's paper, candidates should work on:

- close reading of the texts
- engagement with meaning and interpretation
- the use of a wider range of terminology (beyond basic word class labelling)
- more careful focusing of the essay content
- technical accuracy and fluency of expression.

Sample responses to Q2 (extracts)

How could these responses be improved?

In regards to the attitude of the text producer, there are many different lexical devices that are used to portray the writer's attitude. In text A, there is the non-standard use of the capitalisation of the verb "Death", as a result of this it implies that the writer may feel strongly about this term and is drawing attention to the negative connotations. However, this text also shows very little use of adjectives when compared to text B and text C. In text B, many pre-modifying adjectives such as 'dull', 'cold', 'heavy' and 'sweet' are used. Similarly in text C, the writer has also included a range of pre-modifiers such as 'cold', 'damp', 'dark' and 'hot'. As a result of this it suggests the writers on texts B and C have provided a much more emotional and descriptive entry as the use of the adjectives allows this as they assist in giving feelings and emotions to the text which is typical of diaries. Mark awarded: mid B3

Text B, unlike Text A is written by a female and includes more expressive sentences, such as the use of the metaphor "my heart was so full." The reasoning for this could be related to Lakoff's stereotype theory that women tend to be more expressive than males. The use of imagery is present throughout, which can be common for diary extracts. Like Text A, text B also uses noun phrases to describe, such as "flood of tears", text B appears to have a rich expressive tenor which makes the text appear more personal than Text A. Another difference is the use of the first person pronoun, seen through the first person subject pronoun "I" in the compound sentence "I carried ... and gathered ...". Like Text A, Wordsworth is also recalling events that have happened, therefore writing in past tense as seen with the past tense verb "was". Another similarity between the texts and typical of diary extracts is the use of the prepositional phrases acting as adverbials of place, such as "at home". Furthermore, the sentence beginning with "arrived at home" is also an example of an elliptical sentence, which is common of diary entries as it helps to reflect spoken language.

The use of writing reflecting spoken language is a common feature of diaries and adds a small degree of informality. This is different to text A which appears more formal ...

Mark awarded: mid B4

Question 3

In preparation for next year's paper, candidates should work on:

- close reading of the data
- engagement with the content of the data
- the use of a range of terminology to underpin analysis.

Sample responses to Q3 (extracts)

How could these responses be improved?

Firstly text 1,3 and 4 are all examples of posts on Facebook page. However they still vary in formality. Firstly text 1 uses exclamative and simple sentences for example "Hell yeah!" This grabs the readers attention and draws them in reading the rest of the post. This is important as it is a pop artists facebook page. Furthermore they also extent the consonant "s" for "jamsssss" which again excites the reader entertaining them. In addition, text 3 also takes a friendly tone also opening with a simple exclamative "Holly Jolly!". Its aim is to sell personalised father Christmas videos so they want to come across friendly and approachable. Furthermore they also include a link in their posts which will take them directly to their page giving the reader easy access.

Mark awarded: top B2

Text 2 is different to text 1 as it is written on a personal page by a single person to a single person instead of being posted on a group page. This leads to a lower formality within facebook posts. The writer uses the initialism "ikr" to shorten "I know right" and deletion for "hav" this is typical of a text conversation between two friends as they will only use this knowing that they are both aware of what it means. This would be unusual on a group page as it may be misunderstood by some readers. Also, informalisation is also shown through the clipping of the "brother" to "bro", the consistent use of shortened spelling "u" for the second person "you" which is spelt phonetically and the subordinating conjunction "cos" which excludes the use of affixes "be" and "e" they are used to shorten the amount of writing that the writer has to do and to make an informal relationship. If the text can be understood by the intended reader, then the writer can save themselves time by excluding the use of certain letters while still having clear meaning. This is what some people worry about electronic english, that 'text talk' is creeping into younger people's more formal writing which could lead to a complete change within the English language.

Mark awarded: low B3

Meeting the AOs

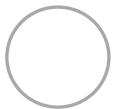
Question 1

Read the following sample answers and identify the strengths and weaknesses of each response. Use the key bullet points below to help you. What mark would you give?

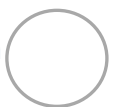
Characteristics of a successful response	Weaknesses
<ul style="list-style-type: none"> • concise responses with very focused content • precise and accurate linguistic labelling of examples • clearly expressed descriptions of distinctive EME features • an analytical (rather than an observational) approach. 	<ul style="list-style-type: none"> • missing the focus of the question • errors in basic word classes • vague descriptions of EME language change features • lack of appropriate terminology.

Part (a): mark out of 4

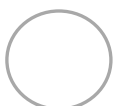
The pronoun ‘thei’ is an example of an archaic spelling pattern as it is an example of the i/y interchange. Additionally the preposition ‘wikes’ shows an archaic spelling pattern as there has been a completely new form of spelling for ‘weeks’ in Late Modern English, however it also shows a i/e interchange.



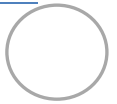
The noun ‘wikes’ implies that it is a spelling from early modern English as it refers to something that is no longer around in present day English. Furthermore, the i/y interchange in the 3rd person pronoun ‘thei’ on line 11, implies it is from early modern english



The concrete noun “wikes” undergoes u/v interchange with phonetic spelling, which is probably due to the lack of standardisation, due to the absence of Johnson’s dictionary and way people generally spoke. The second person plural pronoun “thei” undergoes i/y interchange which is probably due to the fact of lack of standardisation and clarification.

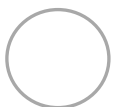


The third person pronoun 'thei' has an i/y interchange which is typical of Early Modern English. The noun 'wikes' may be spelt phonetically and the short vowel reflects the writer's accent.



Part (b): mark out of 4

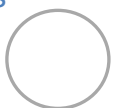
The past tense verb 'made' and 'mad' shows inconsistencies in spelling as the omission of the terminal -e is present in some cases and not others. This could be explained as a result of the text being published prior to Dr Samuel Johnson's Dictionary in 1755. Also, the verbs 'preparacion' and 'lamentation' shows inconsistencies in verb endings varying from 'cion' to 'tion'. Again this could be a result of the text predating the first dictionary and also as a result of standardisation not yet being present in the English language.



The two different spellings of the adverb 'made' on lines 8 and 10 imply that the dictionary was yet to be introduced as the writer is unsure how to spell it, therefore he uses different spellings.

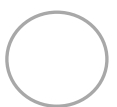
Additionally the verb 'preparacion' shows us that language had changed over times because we don't always spell words as we say them.

The adverb 'lamentation' tells us that language has since evolved/changed as this spelling no longer exists



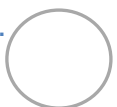
The dynamic verb "made" and "mad" shows us the occurrence of inconsistency within the spelling at this time due to the lack of Johnson's dictionary, so many words were wrote differently as there was no "correct form" as such.

The use of the post modifying descriptive adjectives "preparacion" and "lamentation, again falls into the category of inconsistency and actually undergoes narrowing as the words becomes more specific.



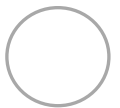
The verb 'made'/'mad' is spelled differently within the text showing that there was an inconsistency in spelling due to a lack of standardisation.

The abstract nouns 'preparacion' and 'lamentation' show there was an inconsistency in suffixes because Johnson's 1755 dictionary had not been published.



Part (c): mark out of 6

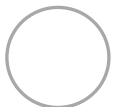
The possessive noun phrase ‘kinges Oncle’ shows an omission of the now standard apostrophe of King’s and is now shown as in the form of an ‘es’ ending suggesting a non-standard plural form. The modal auxiliary verb ‘hath’ is also an archaic grammatical feature as it is an archaic third person present tense inflection (now has). Finally, the negative verb phrase “I know not” is an example of the omission of the dummy auxiliary ‘do’ and the non-standard tense of ‘knew’ in LME this would be standard as ‘I did not know’.



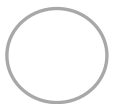
The proper noun phrase ‘kinges oncle’ shows that the additional ‘e’ should not be present, and the u/o interchange is non-standard.

The form and archaic grammatical structure of the adverb ‘hath’ show that its non-standard and we no longer pronounce it like that.

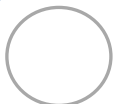
The adverbial phrase ‘I knew not’ suggests it is a non-standard form as a double negative is used.



The auxiliary verb “hath” with a third person archaic singular inflection which is common of this era in EME to present tenses is now obsolete. Furthermore the noun phrase “kings oncle” undergoes an archaic inflection e, which is probably due to the phonetic spelling and the lack of apostrophes which weren’t used in this time period. Furthermore “I knew not” is an example of a different grammatical tone as words are in a different order.

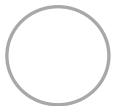


The possessive determiner in the noun phrase ‘kinges oncle’ has an extra e. This is due to a hangover from Middle English but also is due to the fact that possessive apostrophes were not used consistently. The noun ‘oncle’ has non-standard spelling and may be spelt phonetically which reflects the writer’s accent. The negative verb in the independent clause ‘I knew not’ is typical of EME as there was a lack of the auxiliary verb ‘do’. The verb ‘hath’ contains the third person past tense inflection to indicate who is doing the verb, which is typical of EME but is ‘have’ in PDE.



Part (d): mark out of 6

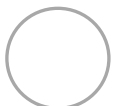
Text A uses inconsistent capitalisation throughout as seen in the noun phrase “King henry” (where in PDE the second proper noun would be capitalised), the noun phrase “the Death of his father”, and the noun phrase “his Son edward”; this technique was used to highlight importance of certain words. Further, Text A uses archaic prepositions such as “hiertofore”. Whereas in PDE this sentence would most likely use a preposition or use “therefore”. Text A uses multi-clausal sentences, for example “Al this thinges wer done, [...]”, composed of both subordinate clauses “the King being then but nin yere old” and independent clauses “Al this thinges wer don”. Often these clauses are separated by commas which in turn sees a frequent comma splice as seen between the two independent clauses “and as hiertofore hath ben used, and cam to ...”



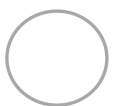
A feature of grammatical structure typical of EME in the extract is the different spelling of the adverb “after ward”. Writers in EME did not know what the correct spellings for anything were as they had nothing to refer to.

Furthermore the vocative noun “edward” should begin with a capital letter because it is a name. This is a typical non-standard feature of EME.

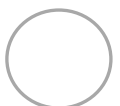
Lastly, the addition of the comma before the numerator “th’eight” is typical of EME as they often join words together like this.



One example that shows its typical of EME is the use of apostrophe of omission in the noun phrase “th’eight” which was typical due to the lack of standardisation, furthermore the use of comma splicing through the simple declarative “king Henry th’eight, his Son edward, prince of Wales”. Moreover the use of the oxford comma “used, and cam to the palace” and there is polysyndeton because there are lots of ands.



The extract contains random capitalisation which is a typical feature of EME. For example, the abstract noun “Death” is capitalised, perhaps to emphasise the importance of the word in this diary entry about Edward’s loss of his father. There are also many subordinate clauses embedded in the sentences such as relative “for whom befor was made” and adverbial “wher was great lamentation”. Because EME writing was formal there are lots of passives such as “was come” and “was shewed”.



Question 2

AO2: demonstrate critical understanding of concepts and issues
relevant to language use

The extracts below focus on concepts and issues.

1. How effective is the discussion?
Annotate the examples to show the strengths and weaknesses of each response.
2. Which is the most successful piece of writing?
Put the extracts in rank order, labelling the most successful writing with 1 and the least successful with 3.

Be prepared to explain your decisions using the key bullet points below.

AO2 criteria	Characteristics of a successful response	Weaknesses
<ul style="list-style-type: none"> • apply knowledge of language change (rather than recounting) • identify relevant concepts e.g. genre, tenor, audience, purpose • identify relevant issues e.g. gender, social status, attitudes • demonstrate evidence of close reading • explore language use 	<ul style="list-style-type: none"> • well-shaped essays that clearly address the question • an explicit focus on genre, or other relevant concepts and issues • engagement with details of the texts • the use of relevant terminology to underpin points made. 	<ul style="list-style-type: none"> • lack of close reading of the texts • little evidence of engagement with meaning and interpretation • a narrow range of terminology (with little beyond basic word class labelling) • content that loses focus on the question • technical inaccuracy and expression that lacks fluency.

Extract 1



Text A is very socially distant. This can be exemplified by the two noun phrases “the death of King Henry the eighth” and “his son Edward” (the author). The lack of emotion when referencing the passing of Edward’s father subverts the typical diary function as does referring to himself in the third person with the pronoun “he” and the possessive determiner “his”. This lack of engagement gives the diary entry more of a ‘story-telling’ tenor. This may have been done pragmatically as the author was asked to complete the diary as an ‘educational exercise’ as opposed to keeping track of events, thoughts and feelings (the ‘usual’ emotive content of a diary). Text B, on the other hand, is written using first person pronouns (“I” and “me”) making it more

typical of the genre. This allows Dorothy Wordsworth to communicate her feelings through past tense verb phrases like “disturbed me”, “I resolved”. Repeated noun phrases such as “my heart” and “a flood of tears” and adjective phrases “dull and melancholy” and “heavy” record her mood when her brothers leave.

Extract 2



Text A came long before any sort of rules were set out regarding the English language so it seems as though the diary entry contains what would now be seen as having quite a number of spelling and grammar mistakes. The text’s spelling is primarily based on the phonetics of each individual word such as “befor” and “Councel”. Not long after this time Johnson’s dictionary was published and Caxton’s printing press was established. Both of these played a huge role in the standardisation of English as people had a concrete way of spelling and structuring lexis. However, before this time, Edward relied on sound to make spelling interpretable to any readers. Also, because this is a diary entry it is expected that it would contain a number of spelling mistakes as they are generally written only for personal use and not for others to read so grammar isn’t usually perfect.

Extract 3



Moving on from this, in terms of formality it is shown that this is something that changes though out the three texts and over time the level of formality decreases. To begin with Text A, shows a very high level of formality which is also expected as the diary is from a member of the royalty ‘Edward VI’ which implies that he will be well educated. Lexically, Text A includes a range of honorifics such as ‘Sir Thomas Seimour Lord Sudley’ and ‘Admirall of England’. By using these proper noun titles to address significant people it implies that Edward is connected with people of high status and is showing them respect. Additionally these honorifics are used alongside the common concrete count noun ‘people’. This is something which has been done to possibly degrade the public and convey the power Edward has in society but the direct speech ‘ye, ye’ shows their support for him.

Question 2

AO3: analyse and evaluate how contextual factors and language features are associated with the construction of meaning

The extracts below focus on contextual factors.

1. How effective is the discussion?
Annotate the examples to show the strengths and weaknesses of each response.
2. Which is the most successful piece of writing?
Put the extracts in rank order, labelling the most successful with 1 and the least successful with 3.

Be prepared to explain your decisions using the key bullet points below.

AO3 criteria	Characteristics of a successful response	Weaknesses
<p>Read the texts closely:</p> <ul style="list-style-type: none"> • analyse the lexical and grammatical choices using appropriate terminology • focus on features that relate to the question • explore the effect of the linguistic choices <p>Apply knowledge rather than recounting it:</p> <ul style="list-style-type: none"> • discuss relevant social, cultural, period, geographical influences • analyse and evaluate the effect of the contextual factors <p>Interpret and comment rather than observing:</p> <ul style="list-style-type: none"> • reference specific details • discuss the meaning of specific examples. 	<ul style="list-style-type: none"> • well-shaped essays that clearly address the question • engagement with details of the texts • discussion of contextual features that are linked directly to the content and meaning of the texts • the use of relevant terminology to underpin points made. 	<ul style="list-style-type: none"> • lack of close reading of the texts • little evidence of engagement with meaning and interpretation • a narrow range of terminology (with little beyond basic word class labelling) • content that loses focus on the question • technical inaccuracy and expression that lacks fluency.

Extract 1



Text C, unlike previous texts, is written by a mother and is an example of Late Modern English. The extract does not include large bodies of text like the previous diaries which portrays the stereotype of a busy mother, with not much time on her hands. The tenor is quite cold, familiar to Text A, as the majority of the text features factual declaratives such as “Boys out sliding morning afternoon.” Text C also features consistent use of shorter minor sentences such as “Cold dry.” and “Freezing.” This creates a lack of rhythm, which is a large difference to the use of compound-complex sentences seen in texts A and B. It is descriptive as the author recalls events, meaning the text is in the past tense as seen in the past tense verb “wrote”, and weather which shows her mood because it repeats negative connotations of adjectives like “cold” with intensifiers like “very”, “dreadfully”. This is typical because the diary is set in the war words like “casualties” and “Rocket” to show the context. The writer is sad because she had to leave her husband and she can only write letters.

Extract 2



Another feature which varies across each text is the way the writers react to their contexts. Within Text A Edward adopts a matter-of-fact tone in depicting the events after his father’s death. The simple declarative clause “The Death of his father was first shewed him” uses the passive voice to create a factual account rather than an emotive response. The distanced language of this is perhaps due to the superior position of Henry VIII as king and thus not as an active father figure. In this way Edward appears more reverential to his father rather than affectionate. In direct contrast, Wordsworth adopts a highly emotive hyperbolic tone towards her circumstances (being left behind while her brothers are away). The metaphorical reference to her heart in the post-modified adjective phrase “so full that ...” reflects her strong feelings which show even the natural world can’t make her feel better in the first entry. Hence adjectives like “dull”, “heavy” and neologisms like “weltering” to show her mood affects what she sees. This imaginative language depicts the reason Dorothy Wordsworth was often used as poetic inspiration by her brother. This elaborate expression is typical of an educated female, especially in reflecting the creative nature of the family.

Extract 3

Finally, text C is written during a time that would be considered as Late Modern English. This is deemed as the language that we would use today. This diary entry seems to look a lot similar to ones written more recently because of the simplicity of the structure and the correct spelling. The quickness of the entries may derive from the context of the 1940's. As this was written during the Second World War, people had a high sense of urgency about them and the writer is a mother of two children who all have been evacuated so she may want to spend as least time possible writing and more time looking after her children where the female writer in text B can spend time walking and picking flowers which seems a more relaxed life. In both texts there is shared knowledge because the diaries are only really for the writer to read so abbreviated names like Wm. and K don't mean anything to a PDE reader who doesn't know the context. Dorothy's brother could still read and understand to get ideas for his poems and the mother may be writing so her husband can see what they did while they were evacuated. This is because they share the context.

Question 2

AO4: explore connections across texts, informed by linguistic concepts and methods

The extracts below focus on making connections.

1. How effective is the discussion?
Annotate the examples to show the strengths and weaknesses of each response.
2. Which is the most successful piece of writing?
Put the extracts in rank order, labelling the most successful with 1 and the least successful with 3.

Be prepared to explain your decisions using the key bullet points below.

AO4 criteria	Characteristics of a successful response	Weaknesses
<ul style="list-style-type: none"> • create links by exploring similarities and differences • analyse and evaluate the effects using appropriate terminology • use knowledge of genre and period to underpin discussion • explore points fully • develop an argument. 	<ul style="list-style-type: none"> • well-shaped essays that clearly address the question • an explicit focus on genre, or other relevant concepts and issues • engagement with details of the texts • discussion of contextual features that are linked directly to the content and meaning of the texts • the use of relevant terminology to underpin points made. 	<ul style="list-style-type: none"> • lack of close reading of the texts • little evidence of engagement with meaning and interpretation • a narrow range of terminology (with little beyond basic word class labelling) • content that loses focus on the question • technical inaccuracy and expression that lacks fluency.

Extract 1



A feature in text b which is typical of a diary is the use of proper noun which were also seen in text A. Examples of this are 'John' and 'Yorkshire'. This implies that all diaries will contain proper noun as other people and places are involved and this has not changed from text A.

Past tense verbs are also a common feature within this text just like in text A as the writer is writing on events in the past. Examples of past tense verbs in this text are 'walked' and 'begged'. These will always be common within the diary format as there is always some form of action going on in peoples lives.

Extract 2



Text A, B and C are clear examples of the changing nature of diary entries. Whilst Text A is an in-depth account of a single event, Text B is a more literary account over two days and Text C, a cohesively structured, more minimal diary entry over seventeen days. These diaries each have different audiences as well as functions thus determining the detail and language style of each. Where Text A has more of an educational purpose, Text B is one of entertainment and distraction as well as a beacon of inspiration for Dorothy Wordsworth's brother. Text C, on the other hand, appears to be more of an interactive catalogue of daily routine written solely for the author to keep track of her monotonous days as an evacuee. Texts A and C engage very little with thoughts and emotions. This may be a product of their individual diary functions, but this lack of emotion subverts what can be typically seen in diaries. Text B is arguably more literary containing much more description which directly links emotion to events.

Extract 3



Text A is an Early Modern English text written by a young boy (King Edward) recalling his father's death. The audience is presumably himself as diaries often are personal, yet as he was asked to write by his tutor, his writing may be influenced to appear more formal. The purpose of the text is to recall events, which is visible throughout the use of past tense verbs such as the stative verb "was" in the embedded relative clause "for whom before was made", which is common of diary entries and can also be seen in Text B ("left", "gave") and Text C ("Walked", "brought"). Additionally, Edward uses third person pronouns which is unusual for diary writing as can be seen in contrast to Text B which uses first person pronouns "I" and "we" to record personal events and emotions. In text A, this adds a feeling of disconnection as the tenor of the extract appears cold, which is like Text C where the writer records facts about the war with no emotions such as the noun phrase "Many casualties."

Question 3

Read the following sample answers. Which extract do you think is better?

Identify the strengths and weaknesses and annotate the extracts. Use the key bullet points below to help you explain your decision.

Characteristics of a successful response	Weaknesses
<ul style="list-style-type: none"> • clear organisation and fluent, accurate expression • an explicit focus on different Facebook contexts and other wider contextual factors (often through carefully composed topic sentences) • analysis of the data using appropriate linguistic terminology • a demonstration of wider knowledge about the medium and associated concepts. 	<ul style="list-style-type: none"> • little close reading of the data • limited engagement with the content of the data • narrow range of terminology to underpin analysis • undeveloped discussion of the medium.

Extract 1

Texts 1, 4 and 3 are published on official pages meaning the audience will be much greater than for a personal page. The purpose is to engage a diverse audience to buy a product or show support. Text 1 shows lexically how the informal American abbreviation “y’all” and the interjection “Hell yeah!” are used to direct the audience and make them feel included. These and “totally turnt” are typical of informalisation which makes written language more like spoken language on most Facebook posts. There is an effective use of synthetic personalisation with the second person pronoun “you” involving the young target audience and attracting them to watch the new video which will promote likes and shares. This expected genre convention of official pages is also seen in Text 4 where UKIP tries to gain wide support from young people by the imperative “hit SHARE” which will spread the word. They don’t make their message direct because they can rely on shared knowledge. This is evident from the formal and rude use of the proper nouns “Corbyn, Blair and Cameron” in the sentence opener to make a political point. The repetition of the noun phrase “same old” makes a presupposition that readers know UKIP has a different stand to other parties on the EU. In Text 3, there are hyperlinks to encourage the reader to go on and find out more information about the Christmas videos the company is selling with an imperative “Tour the Post Office” to encourage readers. Their message is also indirect because they use the first person pronoun “I” as a marketing tool to suggest Father Christmas is talking. There is also an interjection with a Christmas theme “Holly Jolly!”. The rhyming pair is meant to be amusing like the neologism proper noun modifier “Postationist”. Facebook posts use these techniques to create interest. Informal expressions and unusual language gives companies and pop artists an easy way of linking to potential customers and fans.

Extract 2

Twenty first century language is typically much more formal as there is the use of quick form text language on social media. People tend to feel much more relaxed online with their friends and so often use things such as abbreviations and colloquial language.

For example, in Text 1 colloquial language is used in the phrase “Hell yeah!” and the noun “ass” is used which are also both slightly derogatory. This is due to the informal setting and so people often converge together becoming more informal.

There is repetition of the consonant ‘s’ in the noun “jamsssss” and the exclamation mark following ‘favourites’. This again shows the informality of facebook posts and language of the twenty-first century.

The abbreviation “y’all” in text 1 replaces “you all” and this is because it’s much quicker to type and people become lazy online. It is also an American saying and so this is reinforced by the fact that he is American.

In Text 2, there is another form of abbreviation which is initialism shown by ‘ikr’. This abbreviation replaces the phrase ‘I know right’ which is also quite informal. This is common for the present day as it saves a lot of time for people either typing or texting.

Text 4 is written on a political facebook page and so unlike the others is quite formal. However, they do capitalise the verb ‘share’ to emphasise the declarative sentence ‘hit share to spread the word’. This is a common feature on Facebook pages that are trying to inform others or persuade an audience.

In text 2, there is omission of the vowel ‘e’ within the word ‘have’ and there is also no capitalisation on the first person ‘I’. This is similar to early modern English due to pre-standardisation.

In text 6, the use of the hashtag within ‘#loveshopping’ is another common feature of this time on social media as it allows people to connect. This sign has been around for a long time but only recently has it been used for this purpose.

Which band would you put each response in? Use the marking grid on the next page to help you decide.

Be prepared to explain your decisions using the bullet points in the marking grid.

Assessment Grid: Component 2 Section B Question 3

BAND	AO1 20 marks Apply appropriate methods of language analysis, using associated terminology and coherent written expression	AO2 10 marks Demonstrate critical understanding of concepts and issues relevant to language use	AO3 20 marks Analyse and evaluate how contextual factors and language features are associated with the construction of meaning
	10 marks	10 marks	20 marks
5	9-10 marks <ul style="list-style-type: none"> Confident use of a wide range of terminology linked to analysis of Facebook posts Coherent, academic style 	9-10 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Confident analysis of contextual factors Productive discussion of the construction of meaning Perceptive evaluation of the effectiveness of communication
4	7-8 marks <ul style="list-style-type: none"> Secure use of a range of terminology linked to analysis of Facebook posts Expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation of effectiveness of communication
3	5-6 marks <ul style="list-style-type: none"> Generally sound use of terminology linked to analysis of Facebook posts Mostly accurate expression with some lapses 	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation, social groups) Generally appropriate selection of apt textual support/other examples 	9-12 marks <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation of effectiveness of communication
2	3-4 marks <ul style="list-style-type: none"> Using some terminology with some accuracy linked to analysis of Facebook posts Straightforward expression, with technical inaccuracy 	3-4 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation of effectiveness of communication
1	1-2 marks <ul style="list-style-type: none"> Some grasp of basic terminology linked to analysis of Facebook posts Errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> 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 <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation of effectiveness of communication
0	0 marks: Response not credit worthy or not attempted		

Close reading: annotating texts

The texts below are examples of **sensational news reporting** in the Early Modern English period. They are taken from broadsides published between 1600 and 1635. These single-side news sheets were like the tabloids of the day, containing news, public notices, speeches, and ballads that could be read or sung aloud. Broadsides were cheap and read by a wide audience. There was considerable competition amongst the many publishers to be the first to print a story.

TEXT A

A most rare, strange, and wonderfull accident, which by Gods just judgement was brought to passe, not farre from Rithin in Wales, and showne vpon three most wicked persons, who had secretly and cunningly murdered a young Gentleman named David Williams, that by no meanes it could be knowne, and how in the end it was reuenged by a chylde of fyve yeeres old, which was in his Mothers wombe, and vnborne when the deed was done.

TEXT B

A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire, and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew her and called her by her name: now when she saw she was betrayed, she killed her, and standing by her while she gaue three groanes, she spat three drops of blood in her face, which neuer could be washt out; by which shee was knowne and executed for the aforesaid murder at the Assises in Lent at Brickhill.

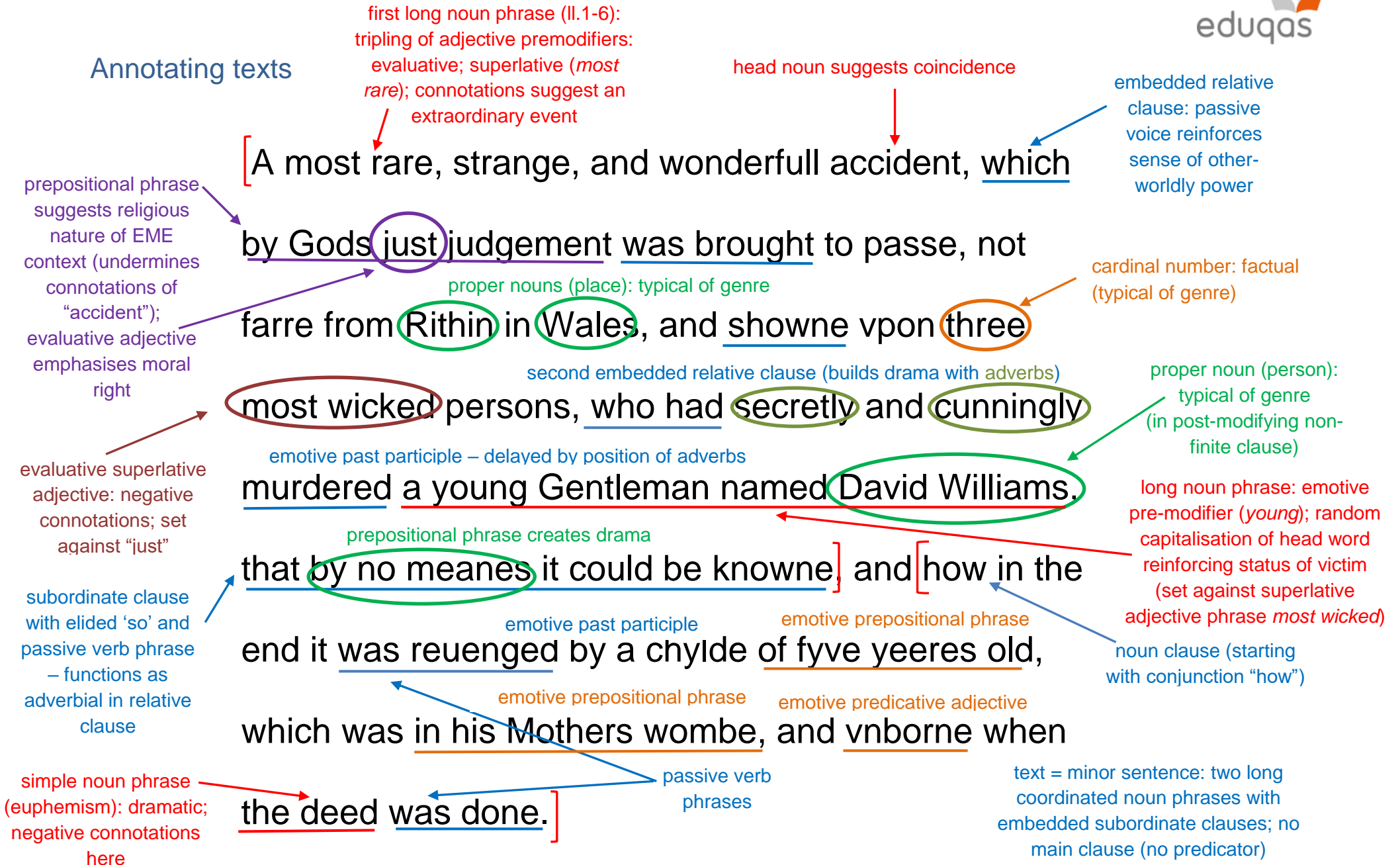
TASK

1. Read Text A and write a 2-3 sentence paraphrase of what has happened.
2. Read the notes on the annotated version.
3. Use your paraphrase and the annotations to write a paragraph analysing the linguistic and grammatical techniques used by the writer to dramatise the report and engage readers.
4. Read Text B and write a 2-3 sentence paraphrase of what has happened.
5. Make your own annotated version of Text B.
6. Exchange annotated copies. Use the notes and your paraphrase to write a paragraph analysing the linguistic and grammatical techniques used by the writer to dramatise the report and engage readers.
7. How effective were the notes you used as the basis for your writing? Give feedback on the strengths and weaknesses of the annotations.
8. Now answer the following question:

Analyse and evaluate Texts A and B as examples of sensational reports.

In your answer, you should consider the context, the content, the tenor, and the style of reporting events.

Annotating texts



A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire, and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew her and called her by her name: now when she saw she was betrayed, she killed her, and standing by her while she gaue three groanes, she spat three drops of blood in her face, which neuer could be washt out; by which shee was knowne and executed for the aforesaid murder at the Assises in Lent at Brickhill.

↓

text = minor sentence: two long coordinated noun phrases with embedded subordinate clauses; no main clause (no predicator)

Close reading: comparing extracts

The following extracts are taken from examples of sensational news reports written in different periods.

In the Early Modern English period, the first broadsheets began to appear. These single-side news sheets were like the tabloids of the day, containing news, public notices, speeches, and ballads that could be read or sung aloud. Broadsides were cheap and read by a wide audience. There was considerable competition amongst the many publishers to be the first to print a story. The EME extracts below were published between 1600-1635.

In the Modern English period, broadside reports were longer, focusing on narrative accounts of murders and executions, or fantastic tales of strange events. The ModE extracts below are from a broadside published in the 1820s.

In the Late Modern English period, tabloid journalism is known for its tendency to sensationalise stories. Reports will often focus on celebrity lives, scandal and gossip; stories will often be given a personal angle. The PDE extracts below were published in the *Daily Star* in 2003.

Task 1

What are the typical features of tabloid reporting?

Jot down examples of the typical content and the key linguistic, grammatical and stylistic features you might expect to find.

Task 2

Look at the **content** of these extracts from sensational reports. Analyse similarities and differences in the way each writer covers the event. Refer closely to the texts and use appropriate linguistic methods and associated terminology.

A cruell murder committed lately vpon the body of Abraham *Gearsy*, who livd in the Parish of Westmill, in the County of Harford; by one Robert Reeve, and Richard Reeve, both of the same Parish: for which fact Robert was prest to death on Munday the 16. of March, and the Tuesday following Richard was hanged; and after both them were hangd vp in chaynes, where now they doe remaine, to the affrightment of all beholders.
Broadsheet (1600-1635)

Cruelty.—We have been informed that there has been found a young boy, who has been concealed for years in a Meal-barrel, and fed on the coarsest of food, by its father, a contry labourer, whose name is Rogers. When seen by Mr Fleming, one of the criminal officers of the police establishment, the child was dreadfully emaciated
Broadsheet (1820s)

TERRIFIED holidaymakers were pinned to the cabin ceiling as hailstones the size of golf balls peppered a British jet at 34,000ft.

Daily Star (2003)

Task 3

Look at the extracts and analyse each writer's **attitude** to the subject matter. Refer closely to the texts and their contexts, and use appropriate linguistic methods and associated terminology.

A most rare, strange, and wonderfull accident, which by Gods just judgement was brought to passe, not farre from Rithin in Wales, and showne vpon three most wicked persons, who had secretly and cunningly murdered a young Gentleman named David Williams, that by no meanes it could be knowne, and how in the end it was reuenged by a chylde of fyve yeeres old, which was in his Mothers wombe, and vnborne when the deed was done.
Broadsheet (1600-1635)

Upwards of two years ago, this labouring man, in the neighbourhood of Kirkintilloch, had a child sent home to him by the mother, which his relations seem to be so much ashamed that in order to conceal it from their neighbours, they kept in a meal-barrel. The position in which it was compelled to crouch and compress itself was such as to render it completely deformed—its knees almost on a level with its head, while its emaciated frame renders it an object of pity. It speaks not, but chatters like a monkey in distress. Death, and not preservation, seems too evidently to have been the object of those under whose charge it was placed.
Broadsheet (1820s)

One giant lump of ice punched a hole the size of a football in the BMI plane's nose-cone as it plunged thousands of feet through the air. Passengers screamed as the jet was caught in a freak lightning storm.

Many were pinned to the ceiling while the huge hailstones shattered windows and cracked the windscreen. The force of the ice was even enough to strip the paint off the front of the jet, which was carrying 213 passengers from Cyprus to Manchester.
Daily Star (2003)

Task 4

Look at the extracts and analyse how the writers use **eye-witness accounts** to develop the report. Refer closely to the texts and their contexts, and use appropriate linguistic methods and associated terminology.

A friend of ours, who visited the place where the child is, says that he was completely horror struck when he entered the apartment, on Sunday last,—The child, he says, had been fed on potato-skins, and was a mere skeleton, being more like a monkey than a human being, hair covering a great part of the body.
Broadsheet (1820s)

Builder David Mallon, 59, of Salford, Gtr Manchester, said: "The pilot said he was expecting some turbulence and could we return to our seats. As he said that, all hell broke loose.

"The plane just dropped and started vibrating. Everybody was stuck on the ceiling. It was horrific and the plane must have dropped thousands of feet and slowed right down.

"Then the pilot came on, calm as you like. We were scared to death." [...]

A spokesman for Manchester Airport confirmed the plane was damaged and accident investigators were informed.

A spokeswoman for BMI said no one had been injured and passengers were not at risk.
Daily Star (2003)

Task 5

Look at the extracts and analyse each writer's **sensational tone**. Refer closely to the texts and their contexts, and use appropriate linguistic methods and associated terminology.

A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire, and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew her and called her by her name: now when she saw she was betrayed, she killed her, and standing by her while she gaue three groanes, she spat three drops of blood in her face, which neuer could be washt out; by which shee was knowne and executed for the aforesaid murder at the Assises in Lent at Brickhill.
Broadsheet (1600-1635)

There are marks upon his body and limbs that bear out all that has been stated even to the burning of the child on the fire! There were also marks upon the belly, and he had a peculiar way of sitting, his loins and thighs were also skinless! and he exhibited altogether a deplorable instance of culpable neglect and savage cruelty.
Broadsheet (1820s)

BRITS ICE BOMB TERROR AT 34,000ft

bmi passengers pinned to ceiling as hero pilot saves 213

Daily Star (2003)

Task 6

Look at the extracts and analyse the distinctive **contextual factors**. Refer closely to the text, and use appropriate linguistic methods and associated terminology.

A wonderful wonder, Being a most strange and true relation of the resolute life, and miserable death of Thomas Miles, who did forswear himselfe, and wished that God might shew some heauie example upon him, and so it came to passe for as hee sate at his Meate hee choked himselfe, and died in short space after, which hapned the 8. of August last, 1635. and being ript vp by the Chirurgions of S. Bartholomewes Hospitall, was found to have a gub of meat sticking fast in his throate, which was the cause of his death. Writen to warne all rash Swearers to forsake their evill wayes, which God grant we may.
Broadsheet (1600-1635)

The Sheriff is making investigation into the circumstances. [...] The visitor, however, seeing distinctly that it was not a dog, went and gave information to the authorities, by whom an examination is now instituted. [...]

Now though his skin is healed, save a severe cut on the head, his appearance is truly pitiable; starvation and brutality have so strongly marked him, that while his shrunken figure shows but an infantile size, his comparatively old and intelligent face rather startles the beholder. Have the authorities nothing to do with the father?
Broadsheet (1820s)

Bruce's wife Janet, 49, was with him on the trip from New Zealand. She said: "We've never been frightened like this before.

"There was a little girl behind us who was very distressed and I said: 'Have you been to Disney? It's just like being on a roller coaster. It's going to be all right.'

"What I was really thinking was whether I'd ever see my grandchildren again."
Janet's cousin Pat Mallon, 56, a medical secretary, added: "It was terrifying. It was like a roller coaster, the Big Dipper at Blackpool. Everybody was screaming and there were people on the floor in the aisles.
Daily Star (2003)

Practice Questions 1 & 2

Sensational news reports

Section A: Language Change Over Time

Answer Question 1 and Question 2.

Question 1 is divided into four parts: (a), (b), (c) and (d). Answer all parts.

The three texts which follow are all examples of sensational news reports.

Text A is from a range of broadsides published between 1600 and 1635. These single-side news sheets were like the tabloids of the day, containing news, public notices, speeches, and ballads that could be read or sung aloud. Broadsides were cheap and read by a wide audience. There was considerable competition amongst the many publishers to be the first to print a story.

Text B is from a broadside published in the 1820s. In the nineteenth century, the content of broadsides usually focused on murders and executions, or on fantastic tales of strange events.

Text C is a report from the *Daily Star*, a popular daily tabloid. It was published in 2003.

1. (a) Identify the word class and archaic spelling patterns of the following words using appropriate terminology. [4]

comming (Text A, line 9) *throate* (Text A, line 26)

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

hanged (Text A, line 18) *hangd* (Text A, line 18)

heauie (Text A, line 23)

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

Gods just judgement (Text A, line 1) *fyve yeere* (Text A, line 4)

(He) knew not (Text B, line 17)

- (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]

A cruell murther committed lately vpon the body of Abraham Gearsy, who livd in the Parish of Westmill, in the County of Harford; by one Robert Reeve, and Richard Reeve, both of the same Parish: for which fact Robert was prest to death, on Munday the 16. of March, and the Tuesday following Richard was hanged; and after both them were hangd vp in chaynes, where now they doe remaine, to the affrightment of all beholders.

A wonderful wonder, Being a most strangest and true relation of the resolute life, and miserable death of Thomas Miles, who did forswear himselfe, and wished that God might shew some heauie example upon him, and so it came to passe for as hee sate at his Meate hee choked himselfe, and died in short space after, which hapned the 8. of August last, 1635. and being ript vp by the Chirurgions of S. Bartholomewes Hospitall, was found to have a gub of meat sticking fast in his throate, which was the cause of his death. Writen to warne all rash Swearers to forsake their evill wayes, which God grant we may. [Text A, ll.15-27]

2. In your response, you must:

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

Analyse and evaluate Texts A, B and C as examples of sensational news reports written in different times. [60]

TEXT A (extracts from broadsides published between 1600 and 1635)

5 A most rare, strange, and wonderfull accident, which by Gods just judgement was brought to
 passe, not farre from Rithin in Wales, and showne vpon three most wicked persons, who
 had secretly and cunningly murdered a young Gentleman named David Williams, that by no
 meanes it could be knowne, and how in the end it was reuenged by a chylde of fyve yeere
 old, which was in his Mothers wombe, and vnborne when the deed was done.

* * *

10 A true Relation of one Susan Higges, dwelling in Risborrow a Towne in Buckinghamshire,
 and how shee lived 20. yeeres, by robbing on the High-wayes, yet vnsuspected of all that
 knew her, till at last, comming to Messeldon, there robbing a woman; which woman knew
 her and called her by her name: now when she saw she was betrayed, she killed her, and
 standing by her while she gaue three groanes, she spat three drops of blood in her face,
 which neuer could be washt out; by which shee was knowne and executed for the aforesaid
 murder at the Assises¹ in Lent at Brickhill.

* * *

15 A cruell murther committed lately vpon the body of Abraham Gearsy, who livd in the Parish
 of Westmill, in the County of Harford; by one Robert Reeve, and Richard Reeve, both of the
 same Parish: for which fact Robert was prest to death², on Munday the 16. of March, and
 the Tuesday following Richard was hanged; and after both them were hangd vp in chaynes,
 where now they doe remaine, to the affrightment of all beholders.

* * *

20 A wonderful wonder, Being a most strangest and true relation of the resolute³ life, and
 miserable death of Thomas Miles, who did forswear⁴ himselfe, and wished that God might
 shew some heauie example upon him, and so it came to passe for as hee sate at his Meate
 hee choked himselfe, and died in short space after, which hapned the 8. of August last,
 25 1635. and being ript vp by the Chirurgions of S. Bartholomewes Hospitall, was found to have
 a gub of meat sticking fast in his throate, which was the cause of his death. Writen to warne
 all rash Swearers to forsake their evill wayes, which God grant we may.

¹ Assises: travelling courts

² prest to death: if a person refused to plead guilty to a crime, they had a wooden board placed on their body and stone or iron weights were added until the person agreed to plead, or died.

³ resolute: degenerate, immoral (figurative)

⁴ forswear: swear falsely

TEXT B (extract from a broadside published in the 1820s)

AWFUL CRUELTY.

Cruelty.—We have been informed that there has been found a young boy, who has been concealed for years in a Meal-barrel¹, and fed on the coarsest of food, by its father, a country labourer, whose name is Rogers. When seen by Mr Fleming, one of the criminal officers of the police establishment, the child was dreadfully emaciated. The Sheriff is making investigation into the circumstances.

Upwards of two years ago, this labouring man, in the neighbourhood of Kirkintilloch, had a child sent home to him by the mother, which his relations seem to be so much ashamed that in order to conceal it from their neighbours, they kept in a meal-barrel. The position in which it was compelled to crouch and compress itself was such as to render it completely deformed—its knees almost on a level with its head, while its emaciated frame renders it an object of pity. It speaks not, but chatters like a monkey in distress. Death, and not preservation, seems too evidently to have been the object of those under whose charge it was placed. The manner by which it was discovered was merely accidental. A neighbour happened to call in to talk a little, in passing, when, to his astonishment, a thing, to use his own words, awful and unearthly came creeping out, uttering cries different from any human creature. He knew not what it was; but this he knew, that he was terribly feared; and the other person seemed to be as much confused as he was, for, on sceing it approach, he rose hurriedly, gave it a kick, and ordered it back to its place, as if it had been a dog. The visitor, however, seeing distinctly that it was not a dog, went and gave information to the authorities, by whom an examination is now instituted.

A friend of ours, who visited the place where the child is, says that he was completely horror struck when he entered the apartment, on Sunday last,—The child, he says, had been fed on potato-skins, and was a mere skeleton, being more like a monkey than a human being, hair covering a great part of the body.

There are marks upon his body and limbs that bear out all that has been stated even to the burning of the child on the fire! There were also marks upon the belly, and he had a peculiar way of sitting, his loins and thighs were also skinless! and he exhibited altogether a deplorable instance of culpable neglect and savage cruelty. Now though his skin is healed, save a severe cut on the head, his appearance is truly pitiable; starvation and brutality have so strongly marked him, that while his shrunken figure shows but an infantile size, his comparatively old and intelligent face rather startles the beholder. Have the authorities nothing to do with the father?

TEXT C (Daily Star report, published in 2003)

¹ Meal-barrel: barrel used to store ground grain (such as flour)

BRITS ICE BOMB TERROR AT 34,000ft

bmi passengers pinned to ceiling as hero pilot saves 213

by JOHN MAHONEY

5 **TERRIFIED holidaymakers were pinned to the cabin ceiling as hailstones the size of golf balls peppered a British jet at 34,000ft.**

One giant lump of ice punched a hole the size of a football in the BMI plane's nose-cone as it plunged thousands of feet through the air. Passengers screamed as the jet was caught in a freak lightning storm.

10 Many were pinned to the ceiling while the huge hailstones shattered windows and cracked the windscreen. The force of the ice was even enough to strip the paint off the front of the jet, which was carrying 213 passengers from Cyprus to Manchester.

The pilot had warned of turbulence two hours into the flight over Stuttgart, Germany – but no one had expected what was to come.

15 Seconds later the Airbus A321 dived as it was buffeted by turbulence at 34,000ft, sending passengers sprawling into the aisles and clinging on for life.

Builder David Mallon, 59, of Salford, Gtr Manchester, said: "The pilot said he was expecting some turbulence and could we return to our seats. As he said that, all hell broke loose.

20 "The plane just dropped and started vibrating. Everybody was stuck on the ceiling. It was horrific and the plane must have dropped thousands of feet and slowed right down.

"Then the pilot came on, calm as you like. We were scared to death."

Bruce Johnstone, 47, a photojournalist who owns radio stations in New Zealand, took pictures of the damaged plane after clambering off.

25 He said: "It was like a hail of bullets and then a huge thump. "Everyone was screaming. We are lucky to be alive. There were some children who were pretty distressed.

"But the crew were very good and they had everything under control and nobody seemed to be hurt, which surprised me.

"Everyone clapped and cheered when we eventually landed. It was dramatic.

"We really didn't realise how bad it was until we saw the outside.

30 "The nose-cone was stove in and there were cracks on the windscreen. There were ambulance crews all over the place when we got to the terminal."

Terrifying

Bruce's wife Janet, 49, was with him on the trip from New Zealand. She said: "We've never been frightened like this before.

35 "There was a little girl behind us who was very distressed and I said: 'Have you been to Disney? It's just like being on a roller coaster. It's going to be all right.'

"What I was really thinking was whether I'd ever see my grandchildren again." Janet's cousin Pat Mallon, 56, a medical secretary, added: "It was terrifying. It was like a roller coaster, the Big Dipper at Blackpool. Everybody was screaming and there were people on the floor in the aisles.

40 A spokesman for Manchester Airport confirmed the plane was damaged and accident investigators were informed.

A spokeswoman for BMI said no one had been injured and passengers were not at risk.

45 She insisted there was only "minor damage" to the nose-cone and she added: "Obviously the plane is now with engineering and being checked over."

Mark Scheme

Sensational news reports

COMPONENT 2: LANGUAGE CHANGE OVER TIME

SECTION A: ANALYSIS OF WRITTEN LANGUAGE OVER TIME

SENSATIONAL NEWS REPORTS

1. Short questions (AO1)

(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>comming</i> (Text A, l.9)	verb, present/ <i>-ing</i> participle, nonfinite verb	double consonant preceding short vowel where PDE would use single
<i>throate</i> (Text A, l.26)	(common/concrete) noun	appended word final <i>-e</i>

(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>hanged/hangd</i> (Text A, l.18)	verb (past participle)	reduction/contraction of (past participle) suffix	<ul style="list-style-type: none"> spelling inconsistency reference to 1755 dictionary reference to standardisation
<i>heauie</i> (Text B, l.23)	adjective	semantic change 'important, serious' (now rare or obsolete) OR alternative spelling <i>-ie</i> for <i>-y</i> (i/y interchange + final appended <i>-e</i> to prevent word ending in <i>-i</i>)	

(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>Gods just judgement</i> (Text A, l.1)	(possessive) noun (modifier) noun phrase If there is no reference to 'possessive' re. form, it must be referenced in the explanation.	<ul style="list-style-type: none"> absence of apostrophe to mark possession
<i>fyve yeere</i> (Text A, l.4)	noun noun phrase	<ul style="list-style-type: none"> absence of plural -s inflection (noun treated as collective)
<i>(He) knew not</i> (Text B, l.17)	(3 rd person) (singular) (past tense) negative verb (phrase) If there is no reference to 'negative' re. form, it must be referenced in the explanation.	<ul style="list-style-type: none"> absence of dummy auxiliary 'do' for negative non-use of periphrastic 'do' for negative high frequency verbs retained the EME form—idiomatic or idiosyncratic use inverted syntax e.g. negator (<i>not</i>) follows lexical verb (but not 'inverted subject and verb') ref. to PDE 'did not know' (tense of auxiliary must be past)

(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]

A cruell murther committed lately vpon the body of Abraham Gearsy, who livd in the Parish of Westmill, in the County of Harford; by one Robert Reeve, and Richard Reeve, both of the same Parish: for which fact Robert was prest to death, on Munday the 16. of March, and the Tuesday following Richard was hanged; and after both them were hangd vp in chaynes, where now they doe remaine, to the affrightment of all beholders.

A wonderful wonder, Being a most strange and true relation of the resolute life, and miserable death of Thomas Miles, who did forswear himselfe, and wished that God might shew some heauie example upon him, and so it came to passe for as hee sate at his Meate hee choked himselfe, and died in short space after, which hapned the 8. of August last, 1635. and being ript vp by the Chirurgions of S. Bartholomewes Hospitall, was found to have a gub of meat sticking fast in his throate, which was the cause of his

death. Writen to warne all rash Swearers to forsake their evill wayes, which God grant we may. [Text A, ll.15-27]

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

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

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE	UNACCEPTABLE ANSWERS
<i>Parish, Meate</i>	<ul style="list-style-type: none"> random capitalisation of common noun (thematic importance) 	<ul style="list-style-type: none"> comments on archaic spelling and lexis
<i>16. of March 8. of August 1635.</i>	<ul style="list-style-type: none"> use of full stop after ordinal numbers 	
<i>wonder, Being ..., and miserable death ... , who did forswear ..., and wished</i>	<ul style="list-style-type: none"> frequent use of parenthetical commas to mark out subordinate (<i>Being, who</i>) and coordinate (<i>and</i>) clauses <p>Explanation must show evidence of linguistic knowledge</p>	
<i>it came to passe</i>	<ul style="list-style-type: none"> impersonal verb 	
<i>was prest was hangd were hangd vp was found</i>	<ul style="list-style-type: none"> frequent use of passive 	
<i>most strangest</i>	<ul style="list-style-type: none"> superlative: double marked (adverb + -est inflection) 	
<i>God grant</i>	<ul style="list-style-type: none"> subjunctive (for wish or exhortation) 	
<i>S. Batholomewes Hospitall</i>	<ul style="list-style-type: none"> lack of possessive apostrophe 	
<i>doe remaine</i> (present tense) <i>did forswear</i> (past tense)	<ul style="list-style-type: none"> use of periphrastic 'do' in affirmative declarative sentences (by eighteenth century marker of emphasis) 	
ReICI: <i>who ... livd, for which ... was prest ...</i> ACIs: <i>where now they doe remaine, for ... hee choked, as he sate</i> NFCIs: <i>committed ..., Being ...</i>	<ul style="list-style-type: none"> frequent use of subordination <p>Explanation must show evidence of linguistic knowledge</p>	

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

2. Extended response

AO2	AO3	AO4
20 marks	20 marks	20 marks

In making judgements, look carefully at the separate sheet with the marking grid, and at the Overview and Notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different ones.

In your response, you must:

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

Analyse and evaluate Texts A, B and C as examples of sensational news reports written in different times.

Look for and reward valid, well-supported ideas which demonstrate independent thinking.

Overview

Understanding of the news genre should be demonstrated with candidates recognising common features across all three texts e.g. proper nouns to identify significant participants and places; the use of ordinal numbers to establish facts; adverbials to record when (time) and where (place) things happen; emotive language to sensationalise the account; and language indicative of the period (e.g. context-bound language such as being pressed to death, meal-barrels or aeroplanes; archaic/obsolete words which are unfamiliar to a PDE reader; semantic change). The length of each individual report in Text A is noticeably shorter than in Texts B and C, perhaps more like the current practice of ‘News in Brief’ (clearly linked to the limited space of the one-side broadside).

As examples of tabloid-style reporting, Texts A and B focus on sensational crimes, using dramatic and emotive language to attract an audience—the emphasis is clearly on making the incidents seem exciting and extraordinary (which is, no doubt, a result of the competition for readers). Where Texts A and B focus on murder, execution and cruelty, however, Text C sensationalises a ‘near miss’—the incident, which might have ended in disaster, ends safely with no-one hurt. This is typical of the tabloid press in the twenty-first century, which must, like the earlier broadsides, attract readers.

In Texts A and B, there is a markedly narrative approach: Text A focuses on fantastical references (*strange, wonderful*) alongside verifiable facts (*true relation*); in Text B, the second paragraph begins with an adverbial of time (*Upwards of two years ago ...*), introduces the participants (*this labouring man*) and setting (*in the neighbourhood of Kirkintilloch*), and marks the disruption with the arrival of a neighbour (*happened to call*), triggering the development of the 'plot'. There are no headlines to hook readers and to provide them with an angle on the story to follow in Text A, but there is a patterned structure that readers will presumably recognise (a noun phrase where the head is an abstract noun preceded by the indefinite article and dramatic pre-modifiers and followed by a range of complex post-modification). Text B more closely resembles the nature of PDE tabloids with its emotive noun phrase headline (*AWFUL CRUELTY*) capitalised to attract the target audience. Like Text B, Text C uses a dramatic headline and sub-headline typical of tabloid reporting: the pre-modified noun phrase (l.1) with its sensational nouns (*bomb, terror*), and the elliptical sentence with the dramatic adverbial clause (*as hero pilot saves 213*) immediately set the tone of the report.

In Text A, evaluative superlatives (*most wicked*) and adjectives (*cruell, evill*), verbs (*ript vp*) and adverbs (*cunningly*) communicate an authorial point of view, but there is no explicit sense of the writer except in the advisory note to readers (ll.26-27). The use of first person plural pronouns to reference the writer/publisher and the noun phrase *A friend of ours* in Text B, however, is typical of journalism in the Modern English period: it creates an almost anecdotal tone. Editorial opinion is made explicit in the similes, in the adverb phrase *too evidently*, and in the rhetorical question concluding the report. It uses sensational language to shock and to arouse sympathy. Although Text C is the only report with a by-line, it is neither judgemental nor personally engaged. Instead, it adopts an objective tone. There is a strong human interest angle with a significant focus on interviewing passengers and spokespersons to get a range of reactions. Dramatic dynamic verbs, emotive modifiers, and the direct speech eye-witness accounts (quoted + quoting clauses) sensationalise the event, while the official representatives underplay the element of danger.

The reports reflect something of their cultural contexts with references to God, superstition and to seventeenth century methods of punishment in Text A (including the symbolic display of bodies, l.19), to "The Sheriff" and "the authorities" in Text B, and to nouns like *photojournalist* and *roller coaster* in Text C.

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

Notes

Text A: extracts from broadsides (1600-35)

Proper nouns: *Rithin, Wales, Risborrow, Buckinghamshire*, (locations); *David Williams, Susan Higges* (participants); *Munday, March, August* (dates); *God* (religious authority)

Concrete nouns: *Gentleman, chylde, High-wayes, chaynes, Meate* (linked to focus of reports)

Abstract nouns: *judgement, Relation* (suggest authority of text); *accident, affrightment, wonder* (engage readers)

Adjectives: dramatic/sensational e.g. *most rare, strange, wonderfull, most wicked, young, cruell, miserable, rash, evill*; factual e.g. *three, fyve* (cardinal numbers)

Pronouns: **third person**—recounting events; **first person plural**—inclusive of writer/reader in idiomatic *God grant we may*

Adverbs: *now, neuer, lately* (time); *secretly, cunningly* (dramatic)

Lexical sets: linked to dramatic/sensational content e.g. *accident, robbing* l.7, *murder/murther, death* (nouns); *murdered, killed, executed, hangd, choked* (verbs); *most wicked, cruell, rash, evill* (adjectives)

Noun phrases (head in bold): few are simple e.g. *the **end**, the **High-wayes**, **Messeldon***; limited use of pre-modification on its own e.g. *three **groanes***; most are heavily modified with pre-modifiers and sequences of post-modifying subordinate clauses e.g. *A most rare, strange, and wonderfull **accident** which ... was brought to passe ... and \emptyset showne ... who had ... murdered ... named ... that ... it could be knowne, and how ... it was reuenged by a chylde of fyve yeeres old, which was ... when ... was done; A wonderful **wonder**, Being ... who did forswear ... and [who] wished that ... might shew ...*

Passive verb phrases many of the verb phrases are passive e.g. *was brought to passe*, (typical of period/formality of style); *was reuenged* (object delayed for dramatic effect); *were hangd vp* (agent not important); *being ript up* (dramatic verb foregrounded)

Modal verb phrases: e.g. *neuer could be washt out* (ability), *might shew* (possibility—limited use because reports are summarising completed events where the outcomes are known)

Syntax: there are very few main clauses—the first and third reports have no main clause; the others open with a long noun phrase, which is followed by a main clause(s) e.g. *now ... she killed her and ... she spat ...* (ll.10-11), *and so it came to passe ... and (he) ... was found ...* (ll.23-5)—this means that the grammatical structure is very complicated

Contextual factors: religious references e.g. *by Gods just judgement, ... God grant we may* (as religious authority); *God might shew some heauie example ...* (challenging God's authority); *prest to death* (obsolete form of punishment); *Swearers* (someone who swears falsely—in this context, against God)

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

Text B: extract from a broadside (1820)

Terms of address: *Rogers* (surname only for perpetrator of crime); *Mr Fleming* (honorific reflecting status of police); *The Sheriff* (professional title); *boy/child* (identity unknown); *object/thing* (dehumanised); other participants are named according to their relationship with the participants e.g. *A neighbour, A friend of ours*

Abstract nouns: *investigation, circumstances, information, examination* (police process); *authorities* (implicit sense of power); *pity, distress, Death, astonishment, neglect, cruelty, starvation, brutality* (sensational/emotive)

Concrete nouns: *boy, Meal-barrel* (random capitalisation—key focus of report); *potato-skins* (symbolic of cruelty) *body, limbs, belly, loins, thighs, skin, head, face* (focus on physical injury); *father* (emotive)

Adjectives: frequent use with an explicit focus on the visual appearance of the child—sensational e.g. *completely deformed, awful and unearthly* (post-position), *peculiar, skinless, shrunken*; emotive e.g. *young, great, infantile*; evaluative e.g. *deplorable, culpable, savage*; defining e.g. *criminal* (l.4), *two*

Dynamic verbs: *crouch, compress, creeping out* (create visual image of animal-like being)

Stative verbs: frequent use to describe e.g. states (*was, is, are, were*) and perceived states (*seem, seems, seemed*)

Adverbs: *dreadfully, completely, terribly, truly* (degree—add to sensational tone); *too evidently* (emphasis); *hurridly, distinctly, comparatively* (manner); *now* (time)

Referencing: **first person plural** pronoun *we* and *ours* (proprietary); **third person singular** pronouns *it/itself* and determiner *its* (l.3, reflecting dehumanised state of child)

Noun phrases (head in bold): some simple (*the **child**, a **dog**, **potato-skins***) or with pre-modification (*its emaciated **frame**, a mere **skeleton***); most are post-modified with prepositional phrases (***one** of the criminal officers of the police establishment; an **object** of pity; the **coarsest** of food*) and/or sequences of post-modifying clauses e.g. *a young **boy**, who has been concealed ... and fed ...; The **position** in which it was compelled to crouch and compress itself ...; **marks** upon his body ... that bear out ...* i.e. typical of the formal style and the desire to attract the audience with a sensational tale

Adjective phrase complements (head in bold): emphatic position to emphasise sensational details e.g. *dreadfully **emaciated** (l.5), completely **deformed**, **skinless*** (visual detail); *so much **ashamed** that ...they kept it ...* (response of family); *terribly **feared**, completely **horror-struck*** (responses of others); *truly **pitiable*** (editorial position)

Tensed verb phrases: **simple past** for events revealed by the investigation (e.g. *had, kept, ordered*) and by the writer's friend (e.g. *visited, entered*); **present** for facts (l.4) and the child's current state (e.g. *speaks not, chatters, shows*); **progressive** for ongoing events (*is making*); **perfective** for events in past with current relevance (*have marked*)

Passive voice: frequent use (formal and typical of investigative reporting) e.g. *have been informed, has been found, was compelled, was discovered*

Syntax: much longer sentences than in PDE tabloids with only one simple (ll.5-6) and one compound sentence (ll.12); most are complex or compound-complex with many subordinate clauses e.g. relative (*who, whose, which, that* l.26), non-finite (*sent, to crouch, creeping*), noun (*so ashamed that ... they kept*) and adverbial (*When, while, for* l.18, *as if*)

Citing sources: passive where source not mentioned (e.g. *We have been informed*); non-finite clause referencing the neighbour's actual words (*to use his own words*); indirect/reported speech (*A friend of ours... says that he was ...*); quoting (*he says—PDE tabloids would use past tense*) and quoted (*The child ... had been fed ...*) clauses but with no speech marks

Word order: existential 'there' to throw emphasis onto the post-modified noun phrase in the end position (ll.1-2); fronted adverbials e.g. *When seen .../Upwards of two years .../Now ...* (time); medial position adverb phrases e.g. *seems too evidently to have been .../have so strongly marked ...*

Emotive analogies: (similes) *like a monkey in distress/more like a monkey than a human being; as if it had been a dog*

Juxtaposition: emotive contrasts e.g. *speaks not/chatters; Death/not preservation; infantile size/old and intelligent face*

Rhetorical question: *Have the authorities nothing to do with the father?* (no auxiliary 'do')—editorial voice

Contextual factors: references to the police (*The Sheriff, the police establishment*); *Meal-*

barrel; eye-witness statement has no speech marks; use of exclamation marks to heighten tone.

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

Text C: Daily Star report (2003)

Terms of address (noun phrases in apposition): proper nouns, first name + surname, (with additional detail in parenthesis) e.g. *Bruce Johnstone, 47, a photojournalist who owns ...*, *Bruce's wife Janet, 49, Janet's cousin Pat Mallon, 56, a medical secretary*; general noun phrases for official representatives e.g. *A spokesman for Manchester Airport, A spokeswoman for BMI*

Subject specific lexis: *cabin, 34,000ft, nose-cone, windscreen, pilot, Airbus A321, turbulence, aisles, crew* (plane); *hailstones, a freak lightning storm* (extreme weather)

Dramatic dynamic verbs: *peppered, punched, shattered, cracked, buffeted, sprawling, clinging, stoved in* (sensationalise account)

Dramatic lexis: fewer than in Texts A and B e.g. *Terrified* (emotive pre-modifier); *horrific, scared to death, lucky to be alive* (emotive adjective phrase complements); *giant, freak, huge* (sensational pre-modifiers)

Noun phrases: much shorter with few embedded clauses e.g. *Terrified holidaymakers, the ceiling, The force of the ice, pictures of the damaged plane, a roller coaster*

Verb phrases: mainly simple **past** (narrative) e.g. *punched, shattered, dived*; some **perfective** for event in past with current relevance e.g. *had warned, had expected*; a few **progressive** for dramatic effect e.g. *was screaming, was ... thinking*

Passive voice: *was caught, were pinned, was buffeted* (dramatises story by making passengers/plane seem powerless in the face of an uncontrollable force); *was damaged, were informed, being checked over* (formal; official line—subject not relevant)

Figurative language (analogies): *hailstones the size of golf balls, a hole the size of a football, like a hail of bullets and then a huge thump* (dramatising incident); *like being on a roller coaster* l.35 (underplaying danger to soothe frightened child)

Syntax: simple sentence in direct speech (e.g. ll.33-4); most are complex, but not long with mainly straightforward adverbial (*as, while, after*) and non-finite (e.g. *sprawling, clinging, to be alive*) clauses—significantly easier to read than Texts A and B

Informal zero-marking of noun clauses (reported speech): “*The pilot said ∅ he was ...*, *A spokesman ... confirmed ∅ the plane was ...*, *She insisted ∅ there was ...*

Elision (in direct speech): *didn't, We've, It's, I'd* (typical of more informal tenor—absent in Texts A and B)

Modern idiomatic expressions: *all hell broke loose, calm as you like* (colloquial).

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

Practice Questions 1 & 2

Prefaces

Section A: Language Change Over Time

Answer **Question 1** and **Question 2**.

Question 1 is divided into four parts: (a), (b), (c) and (d). Answer all parts.

The three texts which follow are all examples of prefaces.

Text A is an extract from the preface to Robert Cawdrey's dictionary *Table Alphabeticall*, published in 1604. This was the first single language dictionary in English. Cawdrey listed approximately 3000 words that he considered hard or unfamiliar because they were derived from foreign languages or Classical languages such as Latin and Greek. He believed these words were useful to the general public because they occurred in Scriptures, sermons, books and other important contexts.

Text B is an extract from the preface to Samuel Johnson's *A Dictionary of the English Language*, published in 1755. Johnson listed approximately 40,000 words, which were defined in detail and supported by examples. Johnson was the first English lexicographer to include quotations to show how words were used in context.

Text C is an extract from the preface to Aaron Peckham's *Urban Dictionary: Fularious Street Slang Defined*, published in 2005. This is an e-book version of the online, crowdsourced dictionary of slang words and phrases founded in 1999. By 2014, the dictionary contained over seven million definitions with 2,000 new entries being made each day.

1. (a) Identify the word class and archaic spelling patterns of the following words using appropriate terminology. [4]

pouder (Text A, line 11)

Fourthlie (Text A, line 21)

- (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]

doe (Text A, line 5)

Do (Text A, line 13)

middest (Text A, line 27)

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

standeth (Text A, line 12)

thou (Text A, line 24)

- (d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make four points and select an appropriate example to support each point. [8]

Such as by their place and calling, (but especially Preachers) as haue occasion to speak publicquely before the ignorant people, are to bee admonished, that they neuer affect any strange ynckhorne termes, but labour to speake so as is commonly receiued, and so as the most ignorant may well vnderstand them: neyther seeking to be ouer fine or curious, nor yet liuing ouer carelesse, vsing their speech, as most men doe, & ordering their wits, as the fewest haue done. Some men seek so far for outlandish English, that they forget altogether their mothers language, so that if some of their mothers were aliue, they were not able to tell, or vnderstand what they say, and yet these fine English Clearks, will say they speak in their mother tongue; but one might well charge them, for counterfeyting the Kings English. [text omitted] Doth any wise man think, that wit resteth in strange words, or els standeth it not in wholsome matter, and apt declaring of a mans mind? Do we not speak, because we would haue other to vnderstand vs? or is not the tongue giuen for this end, that one might know what another meaneth? (Text A, lines 1-15)

2. In your response, you must:

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

Analyse and evaluate what Texts A, B and C show about the changing nature of prefaces in dictionaries. [60]

TEXT A: extract from the preface to Robert Cawdrey's *Table Alphabeticall* (1604)

Svch as by their place and calling, (but especially Preachers) as haue occasion to speak
 publiquely before the ignorant people, are to bee admonished,¹ that they neuer affect any
 strange ynckhorne termes, but labour to speake so as is commonly receiued, and so as the
 most ignorant may well vnderstand them: neyther seeking to be ouer fine or curious,² nor yet
 5 liuing ouer carelesse, vsing their speech, as most men doe, & ordering their wits, as the
 fewest haue done. Some men seek so far for outlandish English, that they forget altogether
 their mothers language, so that if some of their mothers were aliue, they were not able to tell,
 or vnderstand what they say, and yet these fine English Clearks, will say they speak in their
 mother tongue; but one might well charge them, for counterfeyting the Kings English. Also,
 10 some far iournied gentlemen, at their returne home, like as they loue to go in forraine
 apparrell, so they will powder their talke with ouer-sea language. [*text omitted*] Doth any wise
 man think, that wit resteth in strange words, or els standeth it not in wholsome matter, and
 apt declaring of a mans mind? Do we not speak, because we would haue other to
 vnderstand vs? or is not the tongue giuen for this end, that one might know what another
 15 meaneth? Therefore, either wee must make a difference of English, & say, some is learned
 English, & othersome is rude English, or the one is Court talke, the other is Country-speech,
 or els we must of necessitie banish all affected Rhetorique, and vse altogether one manner
 of language. [*text omitted*] Therefore for this end, foure things would chiefly be obserued in
 the choise of wordes. First, that such words as wee vse, should be proper vnto the tongue
 20 wherein we speake. Againe, that they be plaine for all men to perceiue. Thirdly, that they be
 apt and meete, most properly to set out the matter. Fourthlie, that words translated, from one
 signification to another,³ be vsed to beautifie the sentence, as precious stones are set in a
 ring, to commend the gold. [*text omitted*]

If thou be desirous (gentle Reader) rightly and readily to vnderstand, and to profit by this

¹ admonished: warned against a potential danger or future error

² curious: elaborate, intricate

³ translated, from one signification to another: a reference to the use of figurative and rhetorical devices

Table, and such like, then thou must learne the Alphabet, to wit,¹ the order of the Letters as they stand, perfectly without booke, and where euery Letter standeth: as (b) neere the beginning, (n) about the middest, and (t) toward the end. Nowe if the word, which thou art desirous to finde, begin with (a) then looke in the beginning of this Table, but if with (v) looke
 5 towards the end.

TEXT B: extract from the preface to Samuel Johnson's *A Dictionary of the English Language*, (1755)

When I took the first survey of my undertaking, I found our speech copious without order, and energetick without rules: wherever I turned my view, there was perplexity to be disentangled, and confusion to be regulated; choice was to be made out of boundless variety, without any established principle of selection; adulterations were to be detected,
 10 without a settled test of purity, and modes of expression to be rejected or received, without the suffrages² of any writers of classical reputation or acknowledged authority. [*text omitted*]

In adjusting the ORTHOGRAPHY, which has been to this time unsettled and fortuitous,³ I found it necessary to distinguish those irregularities that are inherent in our tongue, from others which the ignorance or negligence of later writers has produced. Every language has
 15 its anomalies, which, though inconvenient, and in themselves once unnecessary, must be tolerated among the imperfections of human things, and which require only to be registred, that they may not be increased, and ascertained, that they may not be confounded:⁴ but every language has likewise its improprieties and absurdities, which it is the duty of the lexicographer to correct or proscribe.

As language was at its beginning merely oral, all words of necessary or common use were spoken before they were written; and while they were unfixed by any visible signs, must have been spoken with great diversity, as we now observe those who cannot read to catch sounds imperfectly, and utter them negligently. When this wild and barbarous jargon was first reduced to an alphabet, every penman endeavoured to express, as he could, the
 25 sounds which he was accustomed to pronounce or to receive, and vitiate⁵ in writing such words as were already vitiated in speech. The powers of the letters, when they were applied to a new language, must have been vague and unsettled, and therefore different hands

¹ to wit: namely, that is to say

² suffrages: support, assurance

³ fortuitous: happening by chance, accidental

⁴ confounded: mixed in so that the elements are hard to separate

⁵ vitiate: corrupt (especially to corrupt language by carelessness, arbitrary changes, or by the introduction of foreign elements)

would exhibit the same sound by different combinations.

From this uncertain pronunciation arise in a great part the various dialects of the same country, which will always be observed to grow fewer, and less different, as books are multiplied; and from this arbitrary representation of sounds by letters, proceeds that diversity
 5 of spelling observable in the Saxon remains, and I suppose in the first books of every nation, which perplexes or destroys analogy, and produces anomalous formations, which, being once incorporated, can never be afterward dismissed or reformed.

TEXT C: an extract from the preface to Aaron Peckham’s *Urban Dictionary: Fularious Street Slang Defined* (2005)

What started out as a site where only my dorm friends tracked their regional slang expressions has turned into an ever-evolving portrait of the language spoken by millions of
 10 everyday people, every day. Today Urban Dictionary doesn’t just track the creation of new language. It’s become a hip hangout for a whole community, where people get a chance to explain how they use and change existing language to express their own views of the world around them.

Urban Dictionary’s users range from creatively rebellious teenagers who write openly
 15 about their lives in their definitions, to hip twentysomethings and thirtysomethings with unique and entertaining insights into the definitions of emerging words, to not quite so hip ‘rents and teachers who want to know why their kids or students keep referring to them as “hella booty,” to serious students of the English language from all over the world. The content of Urban Dictionary has become the irreverent calling card of a linguistic generation.
 20 These definitions might be funny to some and offensive to others, but that’s the nature of the urban beast. To those who can’t take the linguistic heat, I can only say step off and chillax. Everyone deserves the opportunity to understand and be understood.

As of this writing there are 250,000 unique words on the site, and it’s the diversity and quality of opinion used to define these words that makes Urban Dictionary so popular. These
 25 are the true, funny, wry, angry, shy, intelligent, quirky, fresh, smart-ass voices of today, and they have a lot to say.

Of Urban Dictionary’s one million definitions, I’ve chosen the funniest, wittiest, and truest submissions from the site’s best authors. I chose some of these words because they reveal aspects of pop or hip-hop culture, some because they live only in the online world, and some
 30 just because they’re hilarious. I couldn’t make them up if I tried.

Urban Dictionary changes daily, and with every new definition it becomes a more accurate, funny, and insightful look at the world—your world. So for all of you who want to earn some Street cred, for the urban illiterate newbie who confuses *skank* with *shank*, and for the slang speaker who wants to keep his *game tight*, this just might be a good book to
 35 keep handy.

Mark Scheme

Prefaces

Language Change Over Time

PREFACES IN DICTIONARIES

1. Short questions (AO1)

(a) Identify the word class and archaic spelling patterns of the following words using appropriate terminology. [4]

Mark scheme: 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>pouder</i> (Text A, l.11)	verb (lexical) (dynamic)	substituted vowel <i>-ou</i> for <i>-ow</i> (both pronounced the same: /aʊ/) French influence
<i>Fourthlie</i> (Text A, l.21)	adverb	<i>-ie</i> for <i>-y</i> in suffix (i/y interchange + final appended <i>-e</i> to prevent word ending in <i>-i</i>)

(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]

Mark scheme: 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>doe/Do</i> (Text A, ll.5/13)	verb (lexical, l.5) (auxiliary, l.13)	inconsistent use of appended final -e	<ul style="list-style-type: none"> • spelling inconsistency • reference to 1755 dictionary
<i>middest</i> (Text A, l.27)	noun <i>mid</i> (adj) + <i>-est</i> (suffix) functioning as noun	no longer used—replaced by ‘middle’	<ul style="list-style-type: none"> • reference to standardisation • words become obsolete

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

Mark Scheme: award **one** mark for the correct identification of the form (up to a maximum of 2 marks) and **one** mark for a valid description of the archaic grammatical feature (up to a maximum of 2 marks).

5

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURES
<i>standeth</i> (Text A, l.12)	3 rd person (singular) present tense verb (phrase)	<ul style="list-style-type: none"> • 3rd person verb inflection obsolete by the end of EME period • 3rd person standard southern inflection replaced by northern dialect –s inflection • reference to PDE ‘stands’ • no longer in use; obsolete
<i>thou</i> (Text A, l.24)	second person (subject) pronoun	<ul style="list-style-type: none"> • increasingly restricted to ‘affective’ use (personal) • creating positive relationship with reader • helps to develop intimate tenor (reinforced by following noun phrase, <i>gentle Reader</i>) • reference to status

(d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make four points and select an appropriate example to support each point. [8]

Svch as by their place and calling, (but especially Preachers) as haue occasion to speak publiquely before the ignorant people, are to bee admonished, that they neuer affect any strange ynckhorne termes, but labour to speake so as is commonly receiued, and so as the most ignorant may well vnderstand them: neyther seeking to be ouer fine or curious, nor yet liuing ouer carelesse, vsing their speech, as most men doe, & ordering their wits, as the fewest haue done. Some men seek so far for outlandish English, that they forget altogether their mothers language, so that if some

of their mothers were aliue, they were not able to tell, or vnderstand what they say, and yet these fine English Clearks, will say they speak in their mother tongue; but one might well charge them, for counterfeyting the Kings English. [text omitted] Doth any wise man think, that wit resteth in strange words, or els standeth it not in wholsome matter, and apt declaring of a mans mind? Do we not speak, because we would haue other to vnderstand vs? or is not the tongue giuen for this end, that one might know what another meaneth? (Text A, lines 1-15)

Four points required—award **one** mark for each point (up to a maximum of 4 marks) and **one** mark for each relevant example labelled using appropriate terminology (up to a maximum of 4 marks). A mark can only be awarded for an example where the point is valid.

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

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE	UNACCEPTABLE ANSWERS
<i>Preachers Clearks English Kings English</i>	<ul style="list-style-type: none"> random capitalisation of common nouns (linked to job/position) standard use of capitalisation for adjectival (I.8) and noun (II.6/9) forms of countries/nations 	<ul style="list-style-type: none"> comments on archaic spelling and lexis
<i>mothers language Kings English mans mind</i>	<ul style="list-style-type: none"> possessive noun phrases not marked with apostrophe 	
&	<ul style="list-style-type: none"> use of ampersand/ligature of Latin <i>et</i> as a shorthand coordinating conjunction 	
<i>standeth it not BUT Do we not speak? Doth ... think ...?</i>	<ul style="list-style-type: none"> inconsistency in use of dummy auxiliary ‘do’ (periphrastic) dummy auxiliary not used for negative dummy auxiliary used in interrogatives with inversion of subject and verb 	
<i>were not able</i>	<ul style="list-style-type: none"> use of subjunctive after conditional <i>if</i> clause (hypothetical) cf PDE modal ‘would’ 	
<i>were not is not</i>	<ul style="list-style-type: none"> no elision (contracted forms) of negative primary auxiliary verbs (typical of formal tone) 	
ACIs: <i>as haue so as is ... receiued so that if ... were</i> NClS: <i>what they say that wit resteth</i> NFCIs: <i>to speake ordering</i>	<ul style="list-style-type: none"> frequent use of subordination (with reference to specific types of clauses) explanation must show evidence of linguistic knowledge 	
II.1-6 = multiple clauses with subordinating (e.g. <i>as, that, so as</i>) and coordinating (e.g. <i>but, and, &</i>)	<ul style="list-style-type: none"> long sentences with many clauses—all compound-complex (with examples of coordination and subordination) explanation must show evidence of linguistic knowledge 	

conjunctions		
<i>to bee admonished</i> <i>is ... receiued</i> <i>is ... giuen</i>	<ul style="list-style-type: none"> • use of the passive voice (typical of formal tone) 	

Award other valid responses where they are accompanied by an relevant example and use appropriate linguistic terminology.

2. Extended response

AO2	AO3	AO4
20 marks	20 marks	20 marks

In your response you must:

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

Analyse and evaluate what Texts A, B and C show about the changing nature of prefaces in dictionaries. [60]

Overview

Each of the prefaces functions as an introduction outlining the purpose of the dictionary: Cawdrey is focusing on hard words, Johnson on fixing spelling, and Peckham on tracking new words. All three writers address the nature of language change with Cawdrey criticising foreign influences, Johnson criticising *the ignorance and negligence of later writers* for introducing *irregularities* to English spelling, and Peckham celebrating the creativity and innovation of twenty-first century language users. The directive tone of the earlier prefaces is clear in Cawdrey's use of strong modal verbs (*must ... banish ... vse*) and Johnson's use of the abstract noun *duty* and infinitive verbs *to correct or proscribe*. The change in scale of the dictionaries is striking with Cawdrey listing approximately 3000 words, Johnson 40,000 words and Peckham's *Urban Dictionary* seeing 2000 new entries each day.

The writers also clearly express their attitudes to language and what they see as the state of the language. Cawdrey is critical of the lexical choices people make, emphasising the importance of plainness as a desirable quality and condemning the ostentation of 'inkhorn terms'. Foreign loan words are seen as corrupting the purity of the language, and defiling *the Kings English*. His attitude is clearly prescriptive, and the terms he chooses are loaded (*learned vs rude, Court vs Country-speech*). The modals of obligation (*must/should*) emphasise the moral duty of speakers to choose the 'right' kind of language. Johnson seems less derogatory: his focus is on the language, rather than on the users (other than one

derisive comment about *later writers*). While critical of the *irregularities* and *imperfections* in English spelling, he also recognises the energy and variety of the language. This does not, however, mean that his approach is any less prescriptive—his dictionary is associated with the process of standardisation which had begun in the 15th century, and his focus here is on the concept of fixing the language by bringing order to what he sees as its chaotic orthography. Peckham’s attitude, on the other hand, is descriptive. He emphasises the ability of language users to change language creatively to reflect the way they see the world.

There is an advisory tone in Cawdrey’s recommendations about the words we use, and his preface becomes explicitly instructive in telling readers how to use his *Table*. The style is rhetorical, the tenor formal and the language often judgemental (e.g. adjectives *ignorant*, *strange* and *outlandish*; the verb *pouder* and the verbal noun *counterfeiting*). Johnson’s account is also formal, but the use of first person pronouns and a comment clause (*I suppose*) gives us a stronger sense of the writer than in Cawdrey’s preface—although there is little evidence of direct engagement with the reader here. As is typical of a twenty-first century text, the tenor of Text C is informal and there is a strong sense of a personal voice. The language is indicative of the contemporary context with obvious Americanisms (*dorm*), neologisms (*twentysomethings*, *chillax*), and colloquialisms (*kids*, *smart-ass*). In spite of a light-hearted style, the grammatical structure is quite formal, reflecting the context (an e-book version of an online dictionary). There is direct engagement with the reader and a clear sense of Peckham’s love of language.

Notes

Text A Robert Cawdrey, *Table Alphabeticall* (1604)

Identification of significant people: *Preachers, Clearks* (people who use language in public contexts—focus on formal role); *gentle Reader* (vocative – polite epithet)

Abstract nouns: *speech, wits, language, tongue, words, Rhetorique, signification* (all in the semantic field of ‘language’)

Adjectives: *strange, outlandish, far iournied, forraine, ouer-sea* (evaluative—critical of lexical borrowings); *ignorant/wise, learned/rude; fine* (ironic); *affected* (criticism of superficial linguistic display); *wholsome, apt* (qualities to aim for)

Adverbs: *especially, neuer* (emphatic); *publiquely, commonly; properly, rightly, readily, perfectly* (evaluative); *Againe, Thirdly, Fourthlie, Nowe, then* (time—sense of process, developing argument)

Noun phrases (head in bold): mostly short e.g. *their wits, this Table* (simple); *any strange ynckhorne termes, these fine English Clearks* (pre-modified); surprisingly few with embedded subordinate clauses given the age of the text (perhaps indicative of Cawdrey’s principles in action?) e.g. *one manner of language* (post-modifying PrepP), *the tongue wherein we speake* (post-modifying RelCl), *the word, which thou art desirous to finde* (post-modifying RelCl + NFCI); the opening NP is more typical of the period (*Svch as by ... as haue occasion to speak ... before ...*)

Adjective phrase complements (head in bold): emphatic position—*ouer fine or curious* (negative qualities in contemporary speech); *proper, plaine, apt and meete* (qualities speakers should aim for)

Tensed verb phrases: dominated by **present** (describing contemporary language use) e.g. *haue/labour/stand* (3rd person plural) and *resteth/standeth/art* (3rd person singular)

Modal verb phrases: reflecting advisory tone e.g. *must make ... & say, must ... banish ... and vse, should be, must learne*; assertion e.g. *will say*; certainty e.g. *will powder*

Passive verb phrases: *to bee admonished* (Svch ... = object of active sentence foregrounded); *is... receiued* (subject reference not important); *is ... giuen*, (object *the tongue* foregrounded—implicit religious reference perhaps implied by 'giuen?'); ... *be obserued* (eliminates need for self-reference—typical of formal style)

Subjunctive: hypothetical examples e.g. *if some of their mothers were ... they were not able ... , if the word ... begin ...*; expressions of desirability e.g. *they be* (l.20)

Grammatical mood: mainly declarative (describing/commenting on the state of English); interrogative (rhetorical) e.g. *Doth ... think that ... , or els standeth it not ..?, Do we not speak ...?, or is not ...*; imperative (instructive) e.g. *looke*

Syntax: there is only one simple sentence (ll.18-19)—marks the end of the discussion and the beginning of the instructive section; the following three advisory sentences are complex, but not long (ll.19-21); others are compound-complex with sequences of clauses e.g. (verbs in bold and conjunctions underlined) *Some men seek* (MCI) ... that ... **forget** ... so that if ... **were** ... **were not able to tell, or vnderstand** what they say, and yet these fine English Clearks, **will say** (MCI) Ø ... **speak** ...; but ... **might** ... **charge** (MCI) ... (carrying the weight of the argument)

Patterning: sense of balance/logical approach e.g. **parallel** structures (*ouer fine or curious; some is learned English, & othersome is rude; to vnderstand, and to profit, looke ... looke ...*); e.g. **foregrounded adverbs** re. argument/advice/instruction (*Therefore, Thirdly, Nowe*); e.g. **repetition** emphasising the importance of meaningful communication (*vnderstand ll.4/8, to vnderstand ll.13-14/24*)

Rhetorical style typical of the persuasive tone: **rhetorical questions** (ll.11-15); **figurative language** (*to beautifie ... as precious stones ...*); **analogy** (*forraine apparell/ouer-sea language*)

Semantic change: *curious; rude* ('uncultured', 'uneducated'); *outlandish* ('foreign', beginning to have connotations of 'bizarre'); *gentle* (well-bred, noble, courteous)

Period words/expressions alien to 21st century reader: *Svch* (pronoun + post-modifying as clause—'the kind of people'); *apparrell* (clothes); *powder their talke* (figurative, 'season', obs.)

Contextual factors: *strange ynckhorne termes; Kings English*; reference to *Court talke; this Table* (deictic reference to dictionary); lack of literacy (reference to learning alphabet)

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

Text B Samuel Johnson, A Dictionary of the English Language (1755)

Subject specific language: *modes of expression, ORTHOGRAPHY, tongue, language, lexicographer, alphabet, letters, dialects, spelling, analogy, formations*

Semantic fields: linked to correction e.g. *disentangled, regulated, registred, ascertained, to correct, proscribe*; linked to writing e.g. *writers, written, words, alphabet, penman, writing, letters*; linked to speech e.g. *oral, spoken, sounds, utter, to pronounce, pronunciation*

Loaded words: *purity, ignorance, negligence, barbarous jargon, vitiate*

Abstract nouns: *perplexity, confusion, adulterations, irregularities, ignorance, negligence, imperfections, improprieties, absurdities* (criticisms of language); *rules, principle, test, suffrages, authority, duty* (prescriptive); *choice, variety, modes, diversity* (range of language)

Pronouns: 1st person singular (*I*); 1st person plural (*we* l.17)—generic rather than inclusive

Adjectives: *copious, energetick, boundless*, (evaluative—linguistic potential); *unsettled, unfixed, wild, barbarous, uncertain, arbitrary* (evaluative—language as uncontrolled)

Adverbs: *now, already, always, never, afterward* (time); *imperfectly, negligently* (evaluative)

Noun phrases (head in bold): some simple e.g. **choice**, *its beginning*; some pre-modified e.g. *this wild and barbarous jargon*, *this uncertain pronunciation*; many long with post-modifying clauses e.g. **ORTHOGRAPHY** *which has been ...* (RelCl), *its anomalies, which ... must be tolerated ... and which require ... to be registred, that ... may not be increased, and Ø ascertained, that ... may not be confounded* (2 x RelCl + 2 x NFlCs + 2 x ACIs)

Adjective phrase complements (head in bold): emphatic position—**copious** *without order/energetick without rules* (disorderly qualities of contemporary speech); **unsettled, fortuitous/inherent** *in our tongue* (qualities of contemporary spelling); *merely oral* (reductive view of speech); **unfixed** *by any visible signs/vague* and **unsettled** (imprecise link between letters and sounds); **fewer, and less different** (the inevitable process of standardisation)

Tensed verb phrases: **past** e.g. process of creating the dictionary (*took, found*) and describing origins of language (*was/were*); **present** e.g. describing state of contemporary language (*has*, l.9) and exploring language change (*arise, proceeds, destroys*)

Passive verb phrases: frequent use (typical of formal style; often the subject cannot be clearly defined i.e. broad references to language users) e.g. *was to be made, were to be detected, were spoken*

Modal verb phrases: wide range e.g. obligation (*must be tolerated*); permission (*may not be increased*); deduction (*must have been spoken*); predictable behaviour (*would exhibit*); assertion (*will ... be observed*); possibility (*can never be afterward dismissed*)

Syntax: all but one of the sentences are compound-complex with many subordinate clauses—typical of the formal tone of eighteenth century informative writing e.g. ll.9-14: main (*has/has*), relative (*which ... must be tolerated, which require, which ... is*), adverbial (*that ... may not be increased ... may not be confounded*), and non-finite (*to be registred ... Ø ascertained ... to correct or Ø proscribe*)

Patterning: creates a sense of balance/logic e.g. *copious without order ... energetick without rules; choice ... adulterations ... modes of expression ...; in the Saxon remains ... in the first books ...*

Juxtaposition: emphasises the importance of making the right choices e.g. *irregularities ... inherent in our tongue/others which the ignorance or negligence of later writers ...; anomalies ... must be tolerated/improprieties and absurdities ... to correct or proscribe; various dialects ... grow fewer, and less different*

Word order: **foregrounded adverbials** e.g. *When I took ..., In adjusting ..., As language was ..., When this ..., From this ...*; inverted subject/verb e.g. *arise ... the various dialects ...*

Period words/expressions alien to 21st century reader: *suffrages* (obsolete in plural form); *penman* (historical); *vitiate* (still used, but meaning now wider)

Contextual factors: prescriptive approach e.g. the need to ‘fix’ and control language (*registred*), Johnson’s attitudes; the power of print (*books*) to standardise language.

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

Text C

Aaron Peckham, *Urban Dictionary* (2005)

Subject specific language: *regional slang, definitions, words, linguistic generation*

Semantic fields: language users e.g. *my dorm friends, creatively rebellious teenagers, hip twentysomethings and thirtysomethings, kids, serious students of the English language from all over the world*; language change e.g. *ever-evolving, change, emerging, changes*

Abstract nouns: *expressions, definitions, content, submissions* (dictionary); *insights, generation, diversity, opinion, culture* (linked to the reflective nature of the preface)

Pronouns: 1st person (*I*) for Peckham's thoughts/opinions; 2nd person (*you*)—direct address

Adjectives: frequent use expressing writer opinion e.g. *new, existing, serious* (defining); *hip, unique, funny, intelligent, hilarious* (evaluative); *250,000, one million* (enumerators); *more accurate, funny, and insightful* (comparatives); *funniest, wittiest, truest, best* (superlatives)

Adverbs: *only* (limiting); *just, only* l.14 (hedging—informal); *creatively, openly* (evaluative); *Today, daily* (time)

Noun phrases (head in bold): few are simple e.g. *These **definitions***; most are long and modified, carrying a lot of information e.g. *the true, funny, wry ... smart-ass **voices** of today* (pre-and post-modified); *the urban illiterate **newbie** who confuses ...* (RelCI); *a hip **hangout** for a whole community, where people get ... to explain ... how they use and change ... to express ...* (PrepP, RelCI + NFCI + NCI + NFCI)

Adjective phrase complements (head in bold): emphatic position—***funny** to some, **offensive** to others* (attitudes to language); *so popular* (attitude to UD); ***hilarious*** (Peckham's attitude)

Tensed verb phrases: dominated by **present** e.g. discussing UD and current language users (*get, deserves*); **past** e.g. describing origins of dictionary (*started out, tracked*);

perfective e.g. past events with current relevance e.g. ongoing success of UD (*has turned, has become*)

Modal verb phrases: e.g. possibility (*might be*); ability (*can't take, can ... say*)

Grammatical mood: all declarative except for two humorous imperatives (*step off, chillax*)

Syntax: there are more sentences in this text and a wider range of sentence types—typical of the informal tenor and the explicit engagement with the reader e.g. simple (l.3, 11-12), compound (ll.13-14, 24-5), complex (e.g. ll.1-3) and compound-complex (e.g. ll.16-17); sentences tend to be short (e.g. l.23), which is typical of the more straightforward style of PDE texts; the longest sentence has fewer subordinate clauses than in Text B e.g. ll.7-11: main (*range*), relative (*who write ... who want*), and non-finite (*to know ... referring*), noun (*why ... keep*)

Patterning: parallelism—range of attitudes e.g. *funny to some ... offensive to others*;

humour e.g. *step off and chillax*; importance of meaningful communication (link to Text A)

e.g. *to understand and be understood*; **tripling**—Peckham's evaluation of UD e.g. *more accurate, funny, and insightful; funniest, wittiest, and truest*; **listing:** range of language users e.g. *from creatively rebellious teenagers ... to hip twentysomethings and thirtysomethings ... to not quite so hip 'rents and teachers ... to serious students ...*, adjectives l.18 (asyndetic); range of reasons for word selection e.g. *because they reveal ... because they live ... and ... because they're hilarious ...* (syndetic)

Word order: emphasis on key element e.g. **foregrounded adverbials** *Today ...*, *As of this writing ...* (timescale); *Of UD's one million definitions...* (scale of UD); **foregrounded**

indirect object *To those who can't take ...* (humour); **initial position conjunction** *So ...*

(conversational style); **foregrounded post-modifying prepositional phrases** e.g. *(a good book) for all of you who ... for the urban illiterate newbie who ... and for the slang speaker who ...* (direct address to potential readers)

Disrupted collocations: *the irreverent calling card, the nature of the urban beast, can't take the linguistic heat*

21st century words/expressions: *twentysomethings* (compound); *'rents* (clipping); *hella bootsy, chillax, skank, shank, keep ... game tight* (slang—typical of entries in *UD*); *hip, smart-ass, newbie* (colloquial); *pop, hip-hop, online* (cultural); *fularious* (blend—expletive +adjective for semantic intensification)

Contextual factors: descriptive approach e.g. the emphasis on ordinary language users (rather than people in positions of authority e.g. lexicographers, writers), the power of users to change language, the creativity of language change; elision reflects less formal tenor.

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

Practice Question 3

YouTube comment thread

Section B: English in the Twenty-First century

Read the following set of data which gives examples from an online comment thread posted on YouTube, and answer the question below.

The writers are commenting on a clip posted on YouTube from BBC Stargazing Live which covered the launch of a rocket carrying the British astronaut Tim Peake and his Russian colleagues to the international Space Station.

In your response, you must refer to the set of data (Texts 1-7), 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 written expression
- demonstrate understanding of relevant language concepts and issues.

Using your knowledge of twenty-first century English, analyse and evaluate the ways in which contextual factors affect how writers use language in comment threads. [40]

TEXT 1: (astrobollox. conspiracy theorist)

“You can see how hard the acceleration is....” yeah that hard the guy on the right can scribble away on a notepad they are deceiving us with these fake space missions.

TEXT 2: (михаил смальков², a Russian observer)

I am pleased that the achievement of our engineers and scientists has brought so much joy to these children³. From Russia

TEXT 3: (lct7192000, student)

Wooooohoooooo! We're so busy fighting and hating on this earth and THIS is what we should be focusing on!

TEXT 4: (christi simpson, parent)

Moments like this i love to see, moments like this wee should be working harder to see more often and its moments like this wee should be leaving for our children, thats our childrens future out there, i'd say it was time to knuckle down an help them grab it

TEXT 5: (Power Howard, U.S. citizen)

Yes Tim.. Get in there!! You the Man.. Thumbs up!!

TEXT 6: (Lord Fwah Fnah Singeon Smythe Dash Foretescue, political activist)

Nice rocket bro, now how about feeding the children down on earth?

TEXT 7: (Ruben Martin, academic)

Seeing things like this makes me realise how insignificant we all are, and how our lives are meaningless.

Mark Scheme

YouTube comment thread

A01	A02	A02
10 marks	10 marks	20 marks

In your response, you must refer to the set of data (Texts 1-7), 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 written expression
- demonstrate understanding of relevant language concepts and issues.

Using your knowledge of twenty-first century English, analyse and evaluate the ways in which contextual factors affect how writers use language in comment threads. [40]

Overview

YouTube is an online video-sharing site that allows users to upload, view, share, rate, and comment on content which is mainly put up by individuals. Users can watch, follow and comment on a wider range of content including personal video clips, television and film show clips, music videos, trailers, short documentaries, audio recordings and vlogs. It is an accessible means of building an audience both for individuals and companies. There are rules about acceptable content with prohibitions on material that is sexually explicit, shocking, encourages hate, or that has been uploaded without copyright permissions. There are, however, no limits to the length of a post (although posters will self-limit to ensure that their comments are read by others and that their readers will become followers). Comments give members of the public the opportunity to respond to a particular video, voicing their opinions, pointing out errors, developing an argument in new directions, or providing comedic feedback. Comment threads frequently become negative with comments becoming abusive and personal.

The informal features of the YouTube comments in the set of data are typical of electronic English and the process of informalisation. Although most of the spelling is standard, the comments demonstrate the shift towards spoken features in writing with examples of clipping, reduced punctuation, and colloquial idioms. In spite of the distant relationships, the tenor is often informal, with each poster engaging with the topic and expressing personal opinions. In each example, there is evidence of a distinctive voice emerging in the lexical, grammatical and stylistic choices.

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, producer, focus of subject matter and attitude). Examples can be selected from the data provided, or from other sources (e.g. personal experience, wider reading). There should be well-informed analysis of stylistic variation (AO1) and critical engagement with key concepts and issues (AO2).

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 video-sharing site which has over a billion users (almost one third of internet users)
- to register, users must be at least 13 years old and have a valid email address
- names are designed to be memorable, and are often indicative of the user
- most content is subjective
- YouTubers use titles and descriptions to make the point of their material clear
- you can watch, like/dislike videos, comment, and subscribe to a particular channel
- the number of views is recorded
- comments are based on the posted videos and other comments featured in the thread
- contributors from anywhere in the world can respond at any time after the video is posted
- suggested video links appear at the end of videos to suggest other similar content
- ad clicks enable Youtubers to make money from their channels.

Purpose

YouTube videos can be

- creative (entertaining and amusing) e.g. cute animal videos
- conative (influencing the behaviour/beliefs of others) e.g. promoting pop artists, film trailers, products, political standpoints
- transactional (communicating information) e.g. documentaries, coverage of live events
 - contributors can respond to the programme (*BBC Stargazing Live*)
 - contributors can respond to the event being covered (the shuttle launch)
 - contributors can respond to comments made by other contributors.

Comment threads can be:

- expressive, allowing users to communicate personal attitudes and opinions
- interactive, allowing users to exchange views

Style

- depends on the contributor: professionals/subject specialists/politicians will probably be formal and standard; members of the public (e.g. parents, students, political activists) may be informal with non-standard features
- tenor is often informal with colloquialisms (e.g. *yeah*, Text 1), vocatives suggesting a close relationship (e.g. *bro*, Text 6), phrasal verbs (e.g. *knuckle down*, Text 4), and idioms (e.g. *Get in there!!*, *Thumbs up!!* Text 5)
- some are elliptical (e.g. *You the Man*, Text 5; *From Russia*, Text 2), and some non-standard (e.g. comma splicing, Text 4 and Text 6), but Standard English is also common (Text 2, Text 3 and Text 7)
- situation-dependent language is common (deixis) e.g. directional noun phrase *the guy on the right* (Text 1), demonstrative determiner *these children* (Text 2), demonstrative pronoun *this* (Text 7)
- punctuation can be minimal e.g. absence of full stops (Text 1/Text 4); no capitalisation for first person singular pronoun *i* (Text 4); inconsistent use of omissive apostrophe (*thats*, *its*, *i'd*, Text 4); absence of possessive apostrophe (e.g. *childrens*, Text 4)
- interjections express emotion through onomatopoeia, reduplicated letters (e.g. *Wooooooohooooo!*, Text 3) and exclamation marks (Text 3, Text 5)
- loose syntactical structure in many (mirroring spoken language):

Conspiracy Theorist (Text 1)

- YouTube account name: *astrobollox* i.e. blend of the nouns 'astrophysics' and 'bollox' (slang: nonsense or information deliberately intended to mislead); helps readers to recognise tone of comment (writer is cynical, doesn't believe the events broadcast are real)
- openly questions the veracity of the images e.g. ironic use of spoken interjection *yeah* and explicit use of premodifier *fake*.
- deictic reference *they* (third person plural pronoun) refers to an unknown, unaccountable body responsible for the deception; set against inclusive plural pronoun *us* (unites writer and reader as victims)
- progressive verb phrase *are deceiving (us)* suggests that people watching are being lied to as events unfold
- direct speech (voiceover quoted from video clip) used as a challenge to the status and credibility of the space programme
- noun clause (*how hard the acceleration is*) is challenged by parallel adjective phrase *that hard ...* (formal scientific language *acceleration* is set against the colloquial interjection *yeah* and the informal adverb of degree *that*)
- lacks standard punctuation: indicative of spoken language

Celebratory (Texts 2, 3, 4 and 5)

- YouTube account name: international user (Russian alphabet, Text 2)—perhaps national identification/pride (Russian astronauts on board flight); signs off with prepositional phrase *From Russia*
- positive lexis to convey support for the launch e.g. complement *pleased* and noun phrase *so much joy to these children* (Text 2)
- use of possessive determiner *our* to signify national pride at the Russian involvement in the mission (Text 2)
- semantic field of science *engineers and scientists* to applaud the technical expertise required to succeed in the field of space flight (e.g. abstract noun *achievement*, Text 2)
- YouTube account name: sequence of letters and numbers; meaningless to general reader, but probably has significance to user (Text 3)
- onomatopoeic interjection *Wooooooohooooo!* to indicate student's enthusiasm (Text 3)
- YouTube account name: shortened first name (familiar), but with family name (quite formal); typical of adult with no particular angle to adopt (expect genuine expression of feelings/attitudes)

- parental role reflected in noun phrase *our childrens future* (emphasis on children and looking to the future is indicative of writer)
- marked theme for emphasis: *Moments like this I love ...* (foregrounded object)
- patterning (sense of power of experience) i.e. repetition of noun phrase *moments like this* to reflect the uniqueness and historic significance of the launch (Text 4)
- extraposition moves object to front of sentence (*its moments like these we should ...*, Text 4)
- YouTube account name: rhyming nouns; possibly humorous—general reader does not have shared knowledge to understand context (Text 5)
- vocative *Tim* creates sense of intimacy with the astronaut (Text 5)
- colloquial interjection from sport *Get in there* and elliptical colloquial interjections *You the Man* (Americanism—user is an American) and *Thumbs up* are a form of encouragement (Text 5)
- use of multiple exclamation marks shows excitement/enthusiasm (Text 6)

Philosophical (Texts 3, 4, 6 and 7)

- moral point: should be looking at bigger things e.g. juxtaposition of adjective phrases e.g. *so busy fighting and hating on this earth* with capitalised demonstrative pronoun *THIS* (Text 3)
- modal verb *should* marks emphatic support for ideological stance: point of view of student (*should be focusing on*, Text 3) and parent (*should be leaving*, Text 4); implies moral obligation
- the possessive determiner *our* refers to personal family relationships and to the wider future of humankind (Text 4)—uniting writer and reader
- colloquialism *knuckle down* uses informal lexis to convey an ethical obligation (Text 4)
- YouTube account name: ironic use of honorific (*Lord*); humorous onomatopoeic names (*Fwah Fnah*) – possibly imitating very formal RP pronunciation; double-barrelled surname extended comically; writer making a political point
- ironic pre-modification (*Nice rocket*) mocks investment in space technology at the expense of children on Earth suffering deprivation (Text 6)
- informal discourse marker *now* emphasises change in direction (Text 6)
- informal adverb *how about* to make suggestion i.e. money would be better spent solving the problem of world hunger than in funding expensive space missions (rhetorical question, Text 6)
- emotive non-finite clause *feeding the children* and prepositional phrase *down to earth* set against infinite nature of space exploration (Text 6)
- YouTube account name: formal, indicative of role as educator (comment has formal style with standard orthography, syntax and punctuation—compound-complex sentence, Text 7)
- noun clauses *how insignificant ...* and *how our lives are meaningless* emphasise the cosmic insignificance of mankind in the face of a space mission
- epiphany experienced by the writer: *makes me realise* (Text 7) → verb ‘to make’ followed by object + bare infinitive = to cause, or compel to do/feel something.

Tricky Terms

Collective nouns vs plural nouns

A collective noun refers to a group of people (e.g. *team, committee, jury, army*), things (e.g. *fleet, squadron, ream*) or animals (e.g. *herd, flock, litter, pack*). A collective noun can take a singular or a plural verb form depending on whether the meaning focuses on individual members of the group or not (e.g. *The committee was in agreement.* OR *The committee were in agreement.*)

A plural noun is marked to show 'more than one': regular nouns take an -s inflection (e.g. *tree* → *trees, story* → *stories*); irregular nouns change their spelling, often changing the vowel (e.g. *man* → *men, tooth* → *teeth, mouse* → *mice*). Plural nouns always take a plural verb form (e.g. *Some people were late.*).

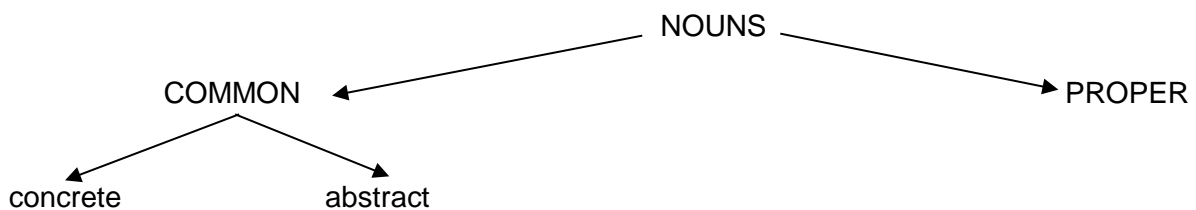
Comma splice

This occurs where a comma is used to connect two independent clauses. If there are two finite (tensed) verbs with no connecting word, a full stop must be used to separate the clauses (e.g. I **ran around** after the baby all day, it **was** tiring i.e. two finite verb phrases = two main clauses → full stop NOT comma).

http://www.bristol.ac.uk/arts/exercises/grammar/grammar_tutorial/page_47.htm

Common nouns vs concrete nouns

Common noun is a broad term to describe any nouns which are not proper nouns. Where proper nouns classify specific people, places, organisations and times, common nouns denote types of people, objects or concepts.



Concrete nouns are a subset of common nouns. Concrete nouns denote something you can see, hear, smell, taste, or touch such as people (e.g. *man, child, teenager, teacher*), animals (e.g. *cow, zebra, robin, dormouse*), places (e.g. *forest, town, beach, cliff*) and things (e.g. *pencil, book, computer, car*). Concrete nouns also have a position in time and place and can be measured. This is a semantic classification—it is based on the meaning of nouns. Sometimes it is difficult to decide whether a noun is concrete or abstract.

Compounding vs coordination

This is the process of combining two or more words (free morphemes) to create a new word, which can be written as a single word (e.g. *moonlight* → noun), as two hyphenated words (e.g. *must-have* → adjective; *to house-sit* → verb), or as two separate words (e.g. *hot dog*, *kitchen towel*).

Coordination describes the process of linking two or more words (e.g. *Peter and Jane*), phrases (e.g. *down the mountain and over the bridge*) or main clauses (e.g. *Write the letter and send it today*).

Exclamative vs exclamatory

Exclamative is a very precise grammatical term to describe sentences that begin with *What* (e.g. *What a fantastic day it's been!*, *What a clever dog you are!*) or *How* (e.g. *How quickly she ran!*, *How nice is that!*) and end with an exclamation mark. Exclamative clauses can also begin with an auxiliary verb (e.g. *Didn't they do well!*). They can occur in an elliptical form without the subject and predicator (e.g. *What a fantastic day!*, *How nice!*).

Exclamatory is a broader term used to describe phrases (e.g. *Hell yeah!*) or sentences (e.g. *Go girl!*) that end with an exclamation mark.

Lexical (main) vs auxiliary verbs

The lexical verb in a sentence carries the main weight of the meaning. It can stand alone (e.g. *The tree fell in the storm.*) or be supported by auxiliary verbs (e.g. *be*, *have*, *do*, modal).

It is important to remember that the primary verbs (*to be*, *to have*, *to do*) can function as lexical or auxiliary verbs depending on their position in the verb phrase.

I [have] two dogs. (lexical) *I [have given] him a present.* (auxiliary).

I [am] happy to be here. (lexical) *They [are playing] football later.* (auxiliary)

I [do] taekwondo on Saturday. (lexical) *I [do believe] in climate change.* (auxiliary)

Past tense vs past participle

For regular verbs, the form of the past tense and the past participle is the same and can be recognised by the *-ed* inflection. However, simple past tense verbs stand alone in the verb phrase (e.g. *I [walked] to school.*) and past participle verbs will follow an auxiliary (e.g. *I [have finished] the book.* OR *The book [was finished].*). Past participles can also be used as modifiers (e.g. *The finished book lay on the table.*)

For irregular verbs, the past participle is different to the past tense form:

VERB	PAST TENSE	PAST PARTICIPLE
to write	wrote	have written
to eat	ate	have eaten
to come	came	have come
know	knew	have known

Present tense vs progressive (aspect)

Present tense verbs stand alone. They indicate a state which exists now (e.g. *We **are** tired.*), a fact that is always true (e.g. *Water **freezes** at 0 degrees.*) or a current habit (e.g. *These days he **gets up** at 10 o'clock.*). They take the base form except for the third person singular where they are inflected with -s.

I sleep
you sleep
she sleeps
he sleeps
it sleeps

we sleep
you sleep
they sleep

The progressive aspect (or continuous) is made up of the primary verb *to be* (auxiliary) and a lexical verb with an *-ing* inflection. It indicates an ongoing event or process that will come to an end (e.g. *He **is driving** to York.*), or for planned future actions (e.g. *They **are visiting** us next week.*).

Pronoun vs determiners

Pronouns replace nouns (noun phrases). They therefore stand alone.

***The sky** was changing. **It** had been clear, but was quickly filling with black clouds.*
(noun phrase) (pronoun)

Determiners always occur with a noun. They frame the field of reference: specific (e.g. ***the** car*), general (e.g. ***a** car*), quantity e.g. (e.g. ***some** cars*), comparative (e.g. ***more** cars*), demonstrative (e.g. ***this** car*), possessive (e.g. ***my** car*).

Possessive pronouns and possessive determiners usually have distinctive forms, but some of the third person forms are the same.

NUMBER	POSSESSIVE DETERMINERS	POSSESSIVE PRONOUNS
SINGULAR	my coat	mine
	your coat	yours
	his coat	his
	her coat	hers
PLURAL	its coat	its
	our coat	ours
	your coat	yours
	their coat	theirs

You can check whether a possessive word is a determiner or a pronoun by seeing whether it is followed by a noun or not. If there is a noun, the word is a determiner. If there is no noun, the word is a pronoun.

Proper nouns vs vocatives

A proper noun is the name of a specific person, place or time. Proper nouns can occur in the subject site of a sentence (e.g. **Christmas** *is fun.*) or the object site (e.g. We gave **Philip** a present).

A vocative is the word we use to name a person when we are addressing them (*Hey, **you!** How'**ya** doing?*), attracting their attention (e.g. **Julie**, *are you listening?*) or invoking them (e.g. *I wish, **BFF**, you were here with me now.*). It is unusual to have more than one vocative in a sentence. Vocatives stand outside the traditional clause elements and are usually separated from the main clause by commas. They can occur at the beginning, middle or end of a sentence.

Jonno (.) *where you been?*

I know (.) **idiot** (.) *what I'm doing.*

*"It's good to see you here today, **Mrs Moore**,"* said the doctor.

Vocatives occur in speech (or in written representations of spoken language), but there are some written contexts where we may address someone directly (e.g. a letter, text message).

EDUQAS Resources

A level English Language

Component 2

SAMS

Sample paper and mark scheme: travel writing

Related documents

Click 'All Course Materials' on EDUQAS English Language home page, then click 'View All Documents') OR use link: <http://www.eduqas.co.uk/qualifications/qualification-resources.html?subject=English&level=asaLevel>

1. Annotated responses
2. Component 2 Section B: celebrity tweets (PP with linguistic analysis + exam style question)
3. Component 2: Top 10 Tips for the exam

Digital resources

1. Component 2 Section A Question 1 (advice and samples linked to SAMS paper) <http://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=719>
2. Language change <http://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=903>
3. Language variation <http://resources.eduqas.co.uk/Pages/ResourceSingle.aspx?rId=73>

WJEC Secure site

CPD 2015 'Preparing to Teach' (pp.19-30)

CPD 2016 'Component 2: Approaches to Teaching'

- slides breaking down AOs into key elements
- sample question and marking guidelines: conduct literature
- advice on tackling Q1(d)
- Question 1: sample responses + commentaries (conduct literature)
- Question 2: 'improving essay writing' task with extracts for comparison + commentaries (conduct literature)
 - introductions
 - tackling analysis
 - tackling contextual factors
 - conclusions
- 'writing effective topic sentences' task + commentaries
- sample Question 3 + marking guidelines (Twitter)