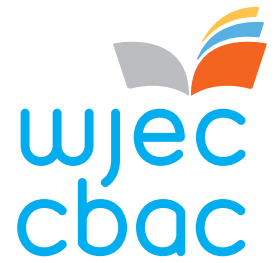


GCE AS/A LEVEL



# WJEC GCE AS/A LEVEL in ENGLISH LANGUAGE

ACCREDITED BY WELSH GOVERNMENT

## SPECIMEN ASSESSMENT MATERIALS

Teaching from 2015

This Welsh Government regulated qualification is not available to centres in England.



For teaching from 2015

GCE AS and A LEVEL ENGLISH  
LANGUAGE

SPECIMEN ASSESSMENT  
MATERIALS



# Contents

	Page
Question Papers	
UNIT 1: Exploring Language	4
UNIT 2: Language Issues and Original and Critical Writing	10
UNIT 3: Language Over Time	15
UNIT 4: Spoken Texts and Creative Recasting	21
Mark Schemes	
UNIT 1: Exploring Language	27
UNIT 2: Language Issues and Original and Critical Writing	37
UNIT 3: Language Over Time	51
UNIT 4: Spoken Texts and Creative Recasting	60
Allocation of marks by assessment objective	69



**AS  
ENGLISH LANGUAGE (Wales)**

**UNIT 1**

**Exploring Language**

**SPECIMEN PAPER**

**1 hour 45 minutes**

### **ADDITIONAL MATERIALS**

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

### **INSTRUCTIONS TO CANDIDATES**

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

### **INFORMATION FOR CANDIDATES**

The number of marks is given in brackets at the end of each question. You should divide your time accordingly. As a guide, you are advised to spend an hour on Section A and 45 minutes on Section B.

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

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

**Section A**

**Analysing Language**

1. The three texts on pages 6-8 are about avalanches. Read Texts A, B and C and then answer the question below.

**Analyse and evaluate the language used in each of these texts to describe avalanches.**

In your answer, you should consider:

- how the writers portray avalanches and the experience of being caught in one
- the purpose of each text and the ways in which the writers address their audiences
- the similarities and/or differences between the texts. **(55 marks)**

**Text A** is an extract from an article published on [www.walesonline.co.uk](http://www.walesonline.co.uk) (February 2014) about a walker who was caught in an avalanche on Snowdon, North Wales.

**Text B** is an extract from an article published in *The Great Outdoors* magazine (March 2010) about a group of friends who were caught in an avalanche in the Lake District.

**Text C** is an avalanche warning published on the Facebook page of the Canadian Avalanche Centre (February 2014).

**Text A:** an article published on [www.walesonline.co.uk](http://www.walesonline.co.uk)

## **Avalanche on Snowdon leaves man buried in four feet of snow**

Feb 16, 2014 13:21 By **Steffan Rhys**

A walker is lucky to be alive after being caught in the avalanche and swept 1,000ft down the mountain

The 28-year-old man and his girlfriend were swept 1,000ft. Six other walkers were also caught in the avalanche and carried various distances.

They searched for the man and dug him out.

Rescuers said he had been unconscious, after being in the snow for around 20 minutes.

An RAF Sea King rescue helicopter from Valley, Anglesey, flew members of the Llanberis and Aberglaslyn mountain rescue teams up the 3,560ft peak and they carried him on a stretcher to below the cloud. He was then airlifted to Gwynedd Hospital at Bangor and had come round but was in pain.

The Bristol man and his girlfriend, also in her 20s, were ascending the Pyg Track on the Zig Zags when ice gave way and the avalanche occurred. She fell but managed to escape from the snow.

More than 30 rescuers were called out. One said: "A huge amount of snow fell on them. He has been very lucky."

Phil Benbow of the Llanberis team warned: "There is considerable avalanche risk at present especially on loaded east and north east facing slopes. Anyone venturing out over the next few days should take account of this and plan their routes accordingly." In a second lucky escape from death on the highest peak in England and Wales, a hiker in his 40s from Denbigh, who didn't have a map, lost his way while descending the Llanberis path and following the mountain railway.

In very poor visibility he wandered on to Cwm Glas and fell through a large cornice<sup>1</sup>, possibly nearly 200ft.

Rescuers said he managed to stop his slide although he didn't have an ice axe and dialled 999. Four members of Llanberis mountain rescue team searched in "appalling" whiteout conditions for more than an hour before finding the man.

One rescuer also fell through a cornice in the extreme conditions but luckily he was attached to a rope.

It was snowing and there was visibility of just ten feet and 90mph gusts.

Eventually a rescuer descended on a rope to him and the man was recovered to safe ground.

Mr Benbow said: "There are significant and very unstable cornices extending three to four metres out from stable ground. The casualty was cold but otherwise uninjured.

"He was very lucky that he managed to arrest his fall. The Llanberis path is not the safe descent route in winter conditions."

---

<sup>1</sup> Cornice: an overhang of snow or ice that builds up along mountain ridges and the sides of gullies



**Text B:** an article published in *The Great Outdoors* magazine

## Avalanched in Hind Crag Gully

### John Stone describes how a shortcut to high ground turned into a nightmare

I heard Mike shout, and immediately a crack in the snow appeared at waist height right in front of me. My feet scrabbled as the ground gave way and I flailed with my axe to secure myself to the snow above. In seconds I was safe, but Mike was gone. I just got a glimpse of him away below, on his back riding a sea of avalanche debris, before he vanished on a mass of flowing blocks.

There was silence. There had been no warning, no noise, no crack ... The avalanche had happened in an instant. We had been only a dozen metres from walking off the top of the gully. Suddenly our other companion Chris started shouting: "Where's Mike, where the hell is Mike?"

We knew the stats. The first hour was the most important and every minute counted. We'd been hill-going companions for 20 years, since our late teens in fact. We'd been on every peak in the Lakes, climbed almost 200 Munros<sup>1</sup>, many of them in winter, and spent nights in snow holes in the Cairngorms, climbed winter routes in Torridon and had recently completed a summer traverse of the Cuillin Ridge together. But we had grown complacent, not paid enough attention to the weather forecasts and fallen into the trap of just heading out because it was the only time we had available, not because the conditions were right.

Chris and I were panic-struck. The sight of Mike falling down the gully, so fast, so silent and in an avalanche of debris, simply made me retch with fear. We rushed to try and get down, trying to descend the adjacent buttress, but in our panic picked the wrong side and finished on top of the buttress instead. Time passed quickly and within 10 minutes Chris called the number we never thought we'd dial —999, police, mountain rescue, emergency. We got half the message through, with a rough location and names, before losing the signal. I then returned to the head of the gully, panting frantically, and in my rush tripped over my crampons, nearly heading straight down the gully.

---

<sup>1</sup> Munros: Scottish mountains over 3000 feet

**Text C:** an avalanche warning published on the Facebook page of the Canadian Avalanche Centre

Canadian Avalanche Centre

Know more. Go farther. Avalanche forecasts, training and awareness. [avalanche.ca](http://avalanche.ca)

4.8 ★★★★★

(183 ratings)

9,552 likes · 98 talking about this · 58 were here

21 February



Canadian Avalanche Centre shared a [link](#).

In case you missed it, yesterday we issued a Special Public Avalanche Warning for most of BC's<sup>1</sup> mountainous regions. We've got lots of new snow sitting on an ugly weak layer, so please make very conservative terrain choices. Avoid big avalanche terrain, avoid overhead hazard (including cornices), and stay away from terrain traps<sup>2</sup>, which could magnify the consequences of any avalanche.

---

<sup>1</sup> BC's: British Columbia, a province located on the west coast of Canada

<sup>2</sup> terrain traps: any feature of the landscape that increases the chance of getting caught in an avalanche (e.g. depressions, cliffs, trees, gullies and canyons)

## Section B

### Contemporary English

2. The following set of data contains examples of text messages sent from mobile phones.

Read the data then answer the question below. You should use appropriate terminology and provide relevant supporting examples.

**Using your knowledge of contemporary English, analyse and evaluate the ways in which contextual factors affect how writers use language in mobile phone text messages. (25 marks)**

TEXT 1 (unsolicited advertising)  
SAVE AN EXTRA 24% for 24 hours only OFF ALL Clothing & Footwear  
SALE PRICES @ [www.special.co.uk](http://www.special.co.uk) HURRY: 24% offer must end 9am  
Friday. To opt out txt STOP to 77777

TEXT 2 (from husband to wife)  
Morr's?

TEXT 3 (from one friend to another)  
Awwh he's such a dwt i just wanted to give him a big cwch!

TEXT 4 (from a mother to her son at university)  
Hey you! Hope you're getting ready for bed and an early night. Sleep tight! xx

TEXT 5 (from parent to teenage daughter)  
here when your ready no hurry : )

TEXT 6 (from student to his mother)  
Hahahaha!!!! Quite tired tho. Found 2 of books prof told me abt. gotta email  
Philip now to make appt with him. btw dont forget to send flash drive!?!?!?

TEXT 7 (from one friend to another)  
?4U W@ time train to Newport?  
can u txt me times  
Diolch!

TEXT 8 (from one work colleague to another)  
Sounds good! Will it be okay if I leave early tonight? I've been through  
everything for tomorrow and the room is booked for ten. Conference packs  
are already in from the printers and the tech guys have been in. See you  
tomorrow. Steve



**AS  
ENGLISH LANGUAGE (Wales)**

**UNIT 2**

**Language Issues and Original And Critical Writing**

**SPECIMEN PAPER**

**2 hours**

### **ADDITIONAL MATERIALS**

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

### **INSTRUCTIONS TO CANDIDATES**

Answer **either** question 1 **or** question 2. Each question is presented in three parts.

For your chosen question, answer all parts.

Write your answers in the separate answer book provided.

### **INFORMATION FOR CANDIDATES**

The number of marks is given in brackets at the end of each question. You should divide your time accordingly. As a guide, you are advised to spend 50 minutes on part (a), 35 minutes on part (b) and 35 minutes on part (c).

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

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

Answer **one** question only. Each question is presented in three parts:  
answer all parts.

Either,

1. The text below is a record of a spoken interaction between a teacher and a student in an English lesson.

Read the text and then answer the question below. You should use appropriate terminology and provide relevant supporting examples.

- (a) **Using this extract and your own knowledge, analyse and evaluate the ways in which participants can control and dominate spoken interactions.**

In your answer, you should consider:

- the relationship between participants
- relevant features of spoken language
- lexical and grammatical choices
- contextual factors.

**(40 marks)**

**KEY**

// points where the speech of the participants overlaps  
**you** words that are stressed  
 ... pauses

**TEACHER:** OK. So what I want you to do is to describe the language of the text. Describe it using appropriate terminology and showing understanding of the context. Look at the key points and provide examples to support what you say. Off you **go**.

**STUDENT:** Well ... first of all I um I there's

**TEACHER:** First **you** need to concentrate. Yes? Describe what's going on.

**STUDENT:** There are colour words // and and

**TEACHER:** // Now **look** - did we not go over this **yesterday**?

**STUDENT:** Yes but // I

**TEACHER:** // Yes but is **not** the answer I'm looking for. Colour words are ... and I'm waiting for you to fill a **gap** here ...

**STUDENT:** ... er er // er

**TEACHER:** // Might I suggest you look at the notes in front of you?

**STUDENT:** Modifiers?

**TEACHER:** Good - it took a **long** time but we're heading in the right direction and next? ... **Come on** connotations, position, effect on the reader ...

**STUDENT:** Yes I // er

**TEACHER:** // Can someone else help out here?

- (b) You have been asked to contribute to a guidebook for new teachers called *Dominating without Alienating*. Write an entry in which you give advice on how to use language to create good relationships in the classroom.**

In planning your response, you should consider:

- the key features of the genre
- the relationship with the reader
- the kinds of lexical and grammatical choices that teachers need to make.

Aim to write about 350 words.

**(20 marks)**

- (c) Write a commentary for the text you have produced, analysing and evaluating your language use.**

Comment particularly on your language choices and their effectiveness in relation to the context given in part (b). You should aim to write approximately 250 words.

**(20 marks)**

Or,

2. The extract below is taken from *An A-Z of English Grammar* by Geoffrey Leech. Read the text and then answer the question below. You should use appropriate terminology and provide relevant supporting examples.

(a) **Using this extract and your own knowledge, analyse and evaluate the linguistic devices we use in our everyday interactions to show politeness.**

In your answer, you should consider:

- the relationship between participants, the tenor and the function of the interaction
- relevant features of spoken language
- lexical and grammatical choices
- contextual factors.

**(40 marks)**

### polite and not polite

- Being **polite** means showing consideration for the feelings and wishes of others.
- Sometimes we have to be more **polite** than at other times.
- In general, the people we wish to be more **polite** to are ‘important’ people or strangers.
- The usual rule is: ‘The more words you use, the more **polite** you are.’

1. This is how the sentence gets more polite, the more words you use.

E.g.	Order:	<i>The door!</i>
	Imperative:	<i>Close the door!</i>
	Imperative + <i>please</i> :	<b><i>Please</i></b> close the door.
	Question:	<b><i>Can you (please)</i></b> close the door?
	Question + explanation:	<b><i>Can you</i></b> close the door, <b><i>please?</i></b> It’s rather cold.
	Unreal past forms:	<b><i>Could you</i></b> close the door <b><i>please?</i></b>
	Or:	<b><i>Would you mind</i></b> closing the door, <b><i>please?</i></b>
	Extra polite:	<b><i>I wonder if you’d mind</i></b> closing the door, <b><i>please?</i></b>

- (b) Tell a light-hearted or comic story through a sequence of emails sent between two people who adopt very different levels of politeness. There must be a clear sense of narrative development, but you do not have to bring your story to a conclusion.**

In planning your response, you should consider:

- the key features of the genre
- the relationship between the characters and their situation(s)
- the kinds of lexical and grammatical choices that each character makes.

Aim to write about 350 words.

**(20 marks)**

- (c) Write a commentary for the text you have produced, analysing and evaluating your language use.**

Comment particularly on your language choices and their effectiveness in relation to the context given in part (b). You should aim to write approximately 250 words.

**(20 marks)**





**A2  
ENGLISH LANGUAGE (Wales)**

**UNIT 3**

**Language Over Time**

**SPECIMEN PAPER**

**1 hour 30 minutes**

### **ADDITIONAL MATERIALS**

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

### **INSTRUCTIONS TO CANDIDATES**

Answer **all** questions.

Write your answers in the separate answer book provided.

### **INFORMATION FOR CANDIDATES**

The number of marks is given in brackets at the end of each question or part-question. You should divide your time accordingly.

You are reminded of the need for good English and orderly, clear presentation in your answers.

Assessment will take into account the quality of written communication used in your answers.

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

You are reminded that this paper is synoptic and so will test understanding of the connections between the different elements of the subject

## Language 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 on pages 18-20 are all newspaper reports of fires. Read Texts A, B and C, then answer **all** parts of the following questions.

**Text A** is an extract from a report in *The London Gazette* of September 8<sup>th</sup>, 1666, describing the Great Fire of London.

**Text B** is an extract from a report in *The Caledonian Mercury* newspaper (from Edinburgh, Scotland) of March 31<sup>st</sup>, 1800, describing a fire in Edinburgh.

**Text C** is a report from *The Times Online* website of July 10<sup>th</sup>, 2006, of a fire in the Manhattan area of New York, USA.

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

*Majesties* (Text A, line 7)

*interuptted* (Text A, line 5)

- (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]

*Septemb* (Text A, line 3)

*Septemp* (Text A, line 3)

*unwearidly* (Text A, line 25)

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

*hath* (Text A, line 6)

*beat* (Text A, line 33)

- (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]

*On the second instant, at one of the clock in the Morning, there hapned to break out, a sad and deplorable Fire in Pudding-lane, neer New Fish-street, which falling out at that hour of the night, and in a quarter of the Town so close built with wooden pitched houses spread itself so far before day, and with such distraction to the inhabitants and Neighbours, that care was not taken for the timely preventing the further diffusion of it, by pulling down houses, as ought to have been; so that this lamentable Fire in a short time became too big to be mastered by any Engines or working neer it. It fell out most unhappily, too, That a violent Easterly wind fomented it, and kept it burning all that day, and the night following spreading itself up to Grace-church-street and downwards from Cannon-street to the Water-side, as far as the Three Cranes in the Vintrey.*

(Text A, lines 9-18)

2. Analyse and evaluate what Texts A, B and C show about the changing nature of newspaper reporting.

In your response you must also:

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

**(60 marks)**

TEXT A: from a report in *The London Gazette* of September 8<sup>th</sup>, 1666

## ***THE LONDON GAZETTE***

**Published by Authority.**

From ~~M~~Monday Septemb 3, To ~~M~~Monday, Septemp 10, 1666.

*Whitehall, Sept.8*

The ordinary course of this paper having been interrupted by a sad and lamentable accident of Fire lately hapned in the City of *London*: it hath been thought fit for satisfying the minds of so many of His Majesties<sup>1</sup> good Subjects who must needs be concerned for the Issue of so great an accident, to give this short, but true Accompt of it.

On the second instant, at one of the clock in the Morning, there hapned to break out, a sad and deplorable Fire in *Pudding-lane*, neer *New Fish-street*, which falling out at that hour of the night, and in a quarter of the Town so close built with wooden pitched houses spread itself so far before day, and with such distraction to the inhabitants and Neighbours, that care was not taken for the timely preventing the further diffusion of it, by pulling down houses, as ought to have been; so that this lamentable Fire in a short time became too big to be mastered by any Engines or working neer it. It fell out most unhappily, too, That a violent Easterly wind fomented it, and kept it burning all that day, and the night following spreading itself up to *Grace-church-street* and downwards from *Cannon-street* to the Water-side, as far as the *Three Cranes in the Vintrey*.

The people in all parts about it, distracted by the vastness of it, and their particular care to carry away their Goods, many attempts were made to prevent the spreading of it by pulling down Houses, and making great Intervals, but all in vain, the Fire seizing upon the Timber and Rubbish, and so continuing it set even through those spaces, and raging in a bright flame all Monday and Tuesday, notwithstanding His Majesties own, and His Royal Highness's<sup>2</sup> indefatigable and personal pains to apply all possible remedies to prevent it, calling upon and helping the people with their Guards; and a great number of Nobility and Gentry unwearidly assisting therein, for which they were requited with a thousand blessings from the poor distressed people. By the favour of God the Wind slackened a little on Teusday night & the flames meeting with brick buildings at the *Temple*, by little and little it was observed to lose its force on that side, so that on Wednesday morning we began to hope well, and his Royal Highness never despairing or slackening his personal care wrought so well that day, assisted in some parts by the Lords of the Council before and behind in that a stop was put to it at the *Temple Church*.

On Thursday by the blessing of God it was wholly beat down and extinguished.

---

<sup>1</sup> His Majestie: King Charles II

<sup>2</sup> His Royal Highness: The Duke of York, the King's brother

**TEXT B:** from a report in *The Caledonian Mercury*, March 31<sup>st</sup>, 1800

## FIRE

Yesterday morning, about two o'clock, a fire broke out in a house near the foot of Brown's Close, Luckenbooths. Before it was discovered the flames had made most extensive and destructive progress, and some of the inhabitants of the tenement appear to have been the first persons who gave the alarm, having fortunately awoke from sleep just in time to save their lives by a precipitate flight, with nothing on them but their shifts.

Fire-drums were immediately sent through the city, and a number of the inhabitants, the city guard and the firemen soon attended, and brought the engines, but the tenement being situated at the bottom of a very narrow lane, surrounded by other buildings, every attempt to play the engines with effect was for some time defeated, so that the flames continued to increase and rage with irresistible fury. One of the engines being however brought round to the bottom of the lane, the people with great exertion and alacrity broke down a high wall, and lifted the engine into a garden plot, where it was wrought with astonishing effect, and some of the pipes from the other engines having by this time been conducted from the High Street through several of the front houses, were also brought to bear upon the fire, and their joint efforts were very powerful, but their utmost exertions could not prevent the tenement from soon being reduced to a shell. The adjacent property, however, was prevented from receiving any injury.

When the fire was at its greatest height, a most distressing scene was discovered. Two men in a floor four storeys high, were observed at the back windows screaming for help. Their retreat by the stair case was entirely cut off by the fire, which gained upon them rapidly. No help could be afforded, and the most painful anxiety filled the breast of every spectator. –From one window they were forced to fly to another as the flames advanced, and at last they were obliged to take shelter on the outside of a window, to which they clung for some time in all the agonies of despair. Their situation now was distressing beyond description; a few minutes however had only elapsed when the flames burst through the window, and forced them to quit their hold. The people below were fortunately enabled to save them from the full force of the fall, only one of them had an arm broken, and the other did not receive any material injury.

The fire was got under about six o'clock in the morning, but broke out again in the forenoon. The people attending however soon got it extinguished.

The exertions of all present were made to the utmost, and deserve every commendation. We have not yet learned how the fire was occasioned.

**TEXT C:** a report from *The Times Online* website of July 10<sup>th</sup>, 2006

### **'Explosion' destroys New York building**

**By Times Online and AP in New York** July 10 2006 12.00AM

A three-storey building on Manhattan's East Side went up in flames and collapsed today after what witnesses said was a thunderous explosion. The cause was not immediately known.

Television reports said people were trapped inside, but fire officials did not immediately confirm that. At least two people were taken to hospital.

White House spokesman Tony Snow told reporters the incident did not appear to be terror-related. "As far as we know at this point, there is no terrorism nexus," he said.

Heavy black smoke rose high above the building, wedged between taller structures on 62<sup>nd</sup> Street between Park and Madison Avenues just a few blocks from Central Park. Damage, including shattered windows, could be seen at one of the adjoining buildings.

The building reportedly housed a doctor's office and a beauty salon.

TV host Larry King, who had been in his hotel room nearby, described the explosion to CNN as sounding like a bomb and feeling like an earthquake. "I've never heard a sound like that," King said.

Yaakov Kermaier, 36, a resident in a building next door, whose newborn baby escaped unharmed, said he was outside when he heard "a deafening boom. I saw the whole building explode in front of me. Everybody started running, nobody knew what was coming next."

Thad Milonas, 57, was operating a coffee cart across from the building when he said the ground shook and the building came down. "In a few seconds, finished," Mr Milonas said. "The whole building collapsed." He said he saw at least four injured people, including two bleeding women he helped from the scene.

Streets around the areas were closed off to traffic as ambulances and rescue units responded just before 9 am local time.



**A2  
ENGLISH LANGUAGE (Wales)**

**UNIT 4**

**Spoken Texts and Creative Recasting**

**SPECIMEN PAPER**

**2 hours**

### **ADDITIONAL MATERIALS**

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

### **INSTRUCTIONS TO CANDIDATES**

There are **two** sections. You are reminded that Section B requires you to produce a creative piece of writing linked to one or both of the transcripts in Section A.

Answer **both** questions.

Write your answers in the separate answer book provided.

### **INFORMATION FOR CANDIDATES**

Each section carries equal marks.

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

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

You are reminded that this paper is synoptic and so will test understanding of the connections between the different elements of the subject.

## List of phonemic symbols for English

### Consonants

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

### Vowels: pure

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

### Vowels: diphthongs

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

### Glottal stop

ʔ	bottle, football
---	------------------



## Section A

### Analysing Spoken Language

Answer the following question.

1. The two texts printed on pages 24 and 25 are examples of talk in families between children and adults.

**Text A** is a conversation between a five year old girl, Emma, and her grandparents (Grandad and Nana). They are wrapping up presents (mainly sweets) for the game of 'Pass the Parcel' and then playing the game.

**Text B** is a conversation between a six year old boy, Andrew, and his mother, Louise. Andrew has a large chest of Lego and is making a building with the pieces.

**Drawing on your knowledge of the levels of language, analyse the spoken language of these texts as examples of talk in families between children and adults. Your main focus should be on the children's use of language and ability to converse but you should consider the language of the adults as well.**

In your response, you must also:

- consider relevant concepts and issues
- explore contextual factors.

**(40 marks)**

#### KEY TO TRANSCRIPTIONS

(.)	micropause
(1.0)	timed pause
(.h)	pause with an audible intake of breath
{laughs}	paralinguistic features or sound effects
u.	incomplete word
//	overlapping speech
(omitted text)	omitted text
/zæt/	phonemic symbols are used to reflect non-standard pronunciation (see page 22)

Some question marks have been included to aid greater clarity

TEXT A

**E: Emma**

**G: Grandad**

**N: Nana**

**E:** right wrap that one up (.) that's somebody else's though but you can have that one (.) wrap that up thank you (.) that's Nana's

**G:** right

**E:** Grandad up (.)

**N:** thank you

**E:** that up for you (2.0)

**N:** can we play now? (1.0)

**E:** I've got (.) I've gotta wrap these up I don't know why there's so much but there's so much on (.h) here **yep** wrap your (.) things up an (.) whoever wraps the things up (.)

**N:** I think we've got **enough** Emma (1.0)

**E:** right well I've got put all the (.) these on I have (5.0) is that /zæt/ right? (.) no (.) and what was on there? (*omitted text*)

**E:** three as well (.h) has everyone got three? (2.0) um I can (.) sing (1.0) a rusty car (1.0)

**G:** OK (2.0) how does that one go?

**E:** {sings} my dad dri. (.) twinkle twinkle (.) little star my dad drives the rusty car (.) off he goes (.) in a cloud of smoke (2.0) {speaks} right pass them **round** then (1.0) {sings} twinkle twinkle chocolate bar my dad drives the rusty car off he goes in a cloud of smoke (1.0) pull the engine (1.0) {speaks} can't remember the rest (1.0)

**G:** very good (1.0) did you make that up?

**E:** no (.) my school singed it

**G:** oh (*omitted text*)

**E:** you choose whatever you want

**N:** this one?

**E:** yeah if you want (.)

**N:** right ready

**E:** yeah thats can be my one (.) because (.) cos that's got two in (.) {giggles} an that's got a lollipop in {all laugh} (3.0)

**E:** have you every got (.) something (.) have you every (.) sa. some thing got something to eat (.) for everybody? (.)

**G and N:** yeah

**N:** we've got lots to eat

**G:** right I'll start with this one (3.0)

**E:** that's **you** that wrapped that one u. up isn't it?

**G:** no it wasn't me

**E:** it wasn't **me**

**G:** well who **did** it then?

**E:** Nana?

**G:** we must have a ghost in here

**E: Grandad** I **know** it's you (.) Nana didn't wrap any up

**G:** I didn't wrap **that** up you saw me wrap them up

**E:** didn't (.) I didn't saw you wrap (1.0h) a **lollipop** up (.) I didn't even you saw (1.0) pop any of them up (.) just (.) **some**

**G:** just some of them

## TEXT B

A: Andrew

L: Louise

L: change it into something else (2.0) *{A laughs}* what (A: **aha**) what do you find on top of roofs?

A: (1.0) thatched house (.)

L: 't isn't a thatched one (1.0)

A: **thatched** house (.) a bit of it's that

L: what (.) what would you find on top of a roof?

A: **bird's** nest (.) **brown** one (.)

L: what do birds nest in? (.) on tops of on the top of (.) roofs?

A: aha (3.0) chimney

L: aaah can you see anything that you could use for a chimney? (5.0) what have you done now?

A: made a chimney

L: how?

A: with the little sq. cubes of ice

L: what have you done? (1.0)

A: made them into a **chimney**

L: how many have you got (.) there? (2.0) how many have you (.) used to make a chimney?

A: *{counts under breath - one two three}* **four**

L: mm (1.0) but it has a funny shaped top

A: yeah (.) like some do (.) I need another mm (.) ah (2.0)

L: some do (.) Victorian ones do (2.0)

A: 'tis a Victoran (3.0) **there** *{laughs}* (2.0)

L: what a smart chimney *{laughs}*

A: **funny** roof (.)

L: very good (.) lovely chimney s'very **high** (.)

A: *{makes a noise - myoooooo - descriptive of chimney's height}*

L: where were we when we saw very high chimneys? can you remember? (1.0) when we took gran out for tea 'n we went (1.0) into a **valley** (.) 'n all the houses had very high chimneys (2.0)

A: Sussex

L: mm (.) s'right (3.0) what else does your house need? (2.0)

A: door (.) small door (1.0) 'n now I'll make (.) yellow one

L: mm (4.0) perhaps you could find (.) door shaped door

A: aha (.) wait a minute (1.0) *{sifting through the Lego in the chest}* foun. someth. (1.0) I saw something (3.0) I **saw** a door (4.0)

L: no that won't come off (1.0) it won't come off

A: doesn't it go up?

L: it **does** but it won't actually come off

A: I want it to come **up**

L: I see (.) there (.) **aah** (.) look what's in there (.) tell me what's in there (3.0)

A: **Lego**

L: whoops (.) yes but what's **special** about it?

A: they've got **a b c** words (3.0)

L: what is this one?

A: ai. aitch (4.0)

L: Harry the hairy hatman (4.0) oh yes improvise (.) good idea (1.0) oh excellent (.) seasoned Lego player

A: mm *{both laugh}*

## Section B

### Creative Recasting

*Using the transcripts presented in Section A as stimulus,  
answer the following question.*

2. Recent studies have highlighted an increase in the number of children starting school with poor language skills. Some argue that active, imaginative play that requires and leads to language input from the child is not happening in households as often as it once was.

You have been asked to write a guide for parents as part of an awareness raising campaign to promote the language development of pre-school children.

**Write the guide.**

Aim to write approximately 400 words.

**(40 marks)**

## UNIT 1: Exploring Language

### MARK SCHEME

#### General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

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

The mark scheme, however, should not be regarded as a checklist.

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

**UNIT 1: EXPLORING LANGUAGE****Section A: Analysing language**

	<b>AO1</b>	<b>AO3</b>	<b>AO4</b>
<b>Section A</b>	20 marks	15 marks	20 marks

**General Notes**

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

**1. Analyse and evaluate the language used in each of these texts to describe avalanches.**

In your answer, you should consider:

- how the writers portray avalanches and the experience of being caught in one
- the purpose of each text and the ways in which the writers address their audiences
- the similarities and/or differences between the texts. **(55 marks)**

**Overview**

In their responses candidates will need to demonstrate that they can apply appropriate methods of language analysis, using terminology (AO1), evaluate how the contextual factors have shaped meaning (AO3) and make connections across all of the texts (AO4).

Aspects of language study candidates are likely to explore include, but are not limited to:

- features of genre (audience; function; content)
- tenor
- the effect of language choices (e.g. subject specific language; the use of simple sentences for dramatic effect and advisory imperatives)
- contextual factors (e.g. place of publication; form and structure)
- connections between the texts

## Notes

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

### Genre

- online news report; magazine article; Facebook post
- function: informative (Texts A and C); expressive (Text B); advisory (Text C)
- the importance of engaging the audience (to entertain; to warn)

### Content

- Text A: sequence of rescue stories (descriptive, focusing on the dangers) with expert comment (assessing risk and giving advice)
- Text B: narrative account with backstory (creative, dramatising a personal experience with an emphasis on emotion and jeopardy)
- Text C: information (expertise/authoritative, but with personal engagement)

### Register

- levels of formality e.g. direct speech from experts; jargon; passive voice (Text A); formal lexical choice (*ascending*, Text A; *traverse*, Text B; *magnify*, Text C); imperatives, one mitigated e.g. *please make* (Text C)
- levels of informality e.g. contractions (*We've*, Text C; *We'd*, Text B; *didn't*, Text A); abbreviations (*BC's* - shared knowledge, Text C); expletive (*where the hell* – direct speech, Text B); fronted conjunction (*But*, Text B)
- sense of the spoken voice e.g. colloquialisms (repetition of the degree adverb *just*, Text B); collocations (*the number we never thought we'd dial, fallen into the trap* Text B); idioms (*in fact*, Text B; *In case you missed it*, Text C); repetition of the co-ordinating conjunction *and* (oral narrative, Text B)

### Lexis and semantics

- emotive language: adjectives *lucky* (repeated), *appalling*, *extreme*, *safe* vs *not safe*; prepositional phrase *in pain*; nouns *death*, *rescue/rescuer*, *999* (Text A); adjectives *safe* vs *gone/vanished*, *panic-struck*; nouns *fear*, *panic*, *999* (Text B) – contrasted with the measured tone of Text C
- subject specific language (proper nouns – places; concrete nouns – *cornice*, *peak*, *avalanche terrain*, *terrain traps*, *buttress*, *gully*)
- abstract nouns: *hour*, *minute*, *attention*, *conditions* (Text B); *Warning*, *choices*, *consequences* (Text C)
- proper nouns: places e.g. *Snowden*, *Anglesey*, *Cwm Glas* (Text A); *Munros*, *Cairngorms*, *Cuillin Ridge* (Text B); *BC* (Text C); people e.g. *Phil Benbow*, *Mr Benbow* (member of the rescue team, Text A); *Mike*, *Chris* (familiar, Text B)
- dynamic verbs relevant to the action-based narratives (*swept*, *flew*, *fell*, Text A; *climbed*, *falling*, *rushed*, Text B)
- verbal nouns and present participles to communicate action (*riding*, *walking off*, *heading out*, Text B; *ascending*, *venturing*, *finding*, Text A)
- creative lexical choice indicative of a personal voice: Text B - verbs: *scrabbled*, *flailed*, *retch*, *panting*; figurative: *nightmare*, *riding a sea of avalanche debris*, *a mass of flowing blocks*; modifiers: *hill-going*; Text C – *ugly*



- modifiers:
  - enumerators: *28-year-old, 3.560ft, 30* (Text A); *first, 20, dozen* (Text B)
- factual: *RAF Sea King rescue helicopter, ice axe, highest peak* (Text A); *snow holes, winter routes* (Text B); *Canadian Avalanche Centre, mountainous regions, new snow, big avalanche terrain* (Text C)
- dramatic: *lucky escape, huge amount, very poor visibility, “appalling” whiteout conditions* (Text A); *ugly weak layer* (Text C)
- predicative adjectives (emphatic position): *lucky to be alive, unconscious, cold but otherwise uninjured, very lucky* (Text A); *safe, complacent, panic-struck, so fast, so silent* (Text B)
- adverbs:
  - dramatic e.g. *immediately, Suddenly, quickly, frantically, nearly* (Text B)
  - degree e.g. *very lucky* (Text A); *just got a glimpse, only a dozen metres* (Text B)
  - sentence adverbs e.g. *accordingly* – formal, linking to previous sentence; *luckily* – expressing opinion (Text A)
- speech: direct and reported – members of the rescue team/Phil Benbow (experts – formal and authoritative, Text A); direct - fellow climber (changes pace of narrative and dramatises the panic of the moment, Text B)

### Form and structure

- headlines – dramatic to engage reader (Texts A and B)
- noun phrases are long, often with pre- and post-modification e.g. *members of the Llanberis and Aberglaslyn mountain rescue teams* (Text A); *the trap of just heading out because ...* (Text B); *a Special Public Avalanche Warning for most of the BC’s mountainous regions* (Text C)
- simple noun phrases are emotive e.g. *a crack, silence, the stats* (Text B)
- simple sentences change the pace and create tension e.g. *There was silence. ... Chris and I were panic-struck* (Text B)
- marked themes – dramatic, making the reader wait for the main clause e.g. *In a second lucky escape ...*, *In very poor visibility ...* (Text A), *In seconds ...* (Text B); conversational – *In case you missed it ...* (Text C)
- initial position conjunction e.g. *But we had grown ...* (self-judgement, Text B)
- patterning – emotive e.g. *no warning, no noise, no crack ...*, *so fast, so silent ...* (Text B); rhetorical - *had grown complacent, not paid enough attention ... and fallen ...* (self-judgement, Text B); instructive e.g. *Avoid ... avoid ... and stay away ...* (Text C); slogan – *Know more. Go farther.* (advisory, Text C)
- parenthesis e.g. *who didn’t have a map* (implicit criticism, Text A); *999, police, mountain rescue, emergency* (emotive, Text B)

### Pragmatics

- Text A: use of quoted/quoting clauses to add authoritative voice and implicit warning; focus on rescue teams and drama of events to engage readers
- Text B: autobiographical – emphasis on reliving a particular experience for a wider audience; self-judgement
- Text C: social media used as a means of reaching a wide audience with an explicit advisory message (slogan, star-rating, ‘likes’, web address, dates, clear/authoritative attribution)

## Assessment Grid Unit 1: Section A

BAND	AO1	AO3	AO4
	20 marks	15 marks	20 marks
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Intelligent methods of analysis</li> <li>Confident use of terminology</li> <li>Perceptive discussion of texts</li> <li>Coherent and effective expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>Confident analysis of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Intelligent evaluation</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Subtle connections established between texts</li> <li>Perceptive overview</li> <li>Effective use of linguistic knowledge</li> </ul>
<b>4</b>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Appropriate methods of analysis</li> <li>Secure use of terminology</li> <li>Thorough discussion of texts</li> <li>Expression generally accurate and clear</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Secure analysis of contextual factors</li> <li>Thorough discussion of the construction of meaning</li> <li>Purposeful evaluation</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Purposeful connections between texts</li> <li>Focused overview</li> <li>Relevant use of linguistic knowledge</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology</li> <li>Competent discussion of texts</li> <li>Mostly accurate expression with some lapses</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible connections between texts</li> <li>Competent overview</li> <li>Generally sound use of linguistic knowledge</li> </ul>
<b>2</b>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Some accurate terminology</li> <li>Uneven discussion of texts</li> <li>Adequate expression, with some accuracy</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Simple discussion of the construction of meaning</li> <li>Some attempt to evaluate</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Some basic connections between texts</li> <li>Broad overview</li> <li>Some valid use of linguistic knowledge</li> </ul>
<b>1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Limited use of terminology</li> <li>Some discussion of texts</li> <li>Errors in expression and lapses in clarity</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Some awareness of context</li> <li>Limited sense of how meaning is constructed</li> <li>Limited evaluation</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Some links made between texts</li> <li>Vague overview</li> <li>Undeveloped use of linguistic knowledge with errors</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		

**Section B: Contemporary English****Mobile phone text messages**

	<b>AO2</b>	<b>AO3</b>
<b>Section B</b>	15 marks	10 marks

**General Notes**

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

- 2. Using your knowledge of contemporary English, analyse and evaluate the ways in which contextual factors affect how writers use language in mobile phone text messages. (25 marks)**

**Overview**

In their responses candidates will need to demonstrate understanding of concept and issues relevant to language use in the twenty-first century (AO2) and be able to analyse and evaluate how the contextual factors have shaped meaning (AO3).

Aspects of language study candidates are likely to explore include, but are not limited to, are:

- colloquial features of mobile phone text messages
- discussion of mode (e.g. stylistic shift in written forms towards the spoken mode, mixed mode features)
- formality and informality (e.g. lexical and grammatical features)
- tenor
- influence of the occasion, audience and purpose
- contextual factors which shape meaning

Examples must be selected from the data provided, but will not necessarily cover all/any of the contexts listed below. In the best responses, however, a wider range of contexts will be addressed and there will be well-informed analysis of stylistic variation and the effect of contextual factors.

## Notes

Responses may make some of the following points:

### Medium:

- constraints imposed by the size of the screen (approximately 140-160 characters)
- 'pay-per-page' approach to pricing (less influential now with the prevalence of smart phones and usage plans including free unlimited texts)
- multi-tap keypad entry (improvements in predictive text and smart phones with touch screens and virtual keyboard have overcome this limitation i.e. users are now less likely to adopt the creative linguistic innovations designed to speed up the process of communication)
- elliptical – texts need to be quick and succinct in order to meet the demands of the medium/purpose (communication on the move) e.g. omission of subjects, primary verbs and determiners

### Family (Texts, 2, 3, 6, 7):

- no linguistic judgements being made – distinctive personal styles emerge
- age difference/role of participants affects linguistic choices
- shared knowledge (Text 2)
- tendency for older participants to use traditional punctuation (Texts 2 and 3)
- inconsistent use of capitalisation (Text 1, first personal singular pronoun; Text 6, proper nouns and sentence case)
- use of punctuation to indicate tone i.e. texting is like a conversation with no prosodic or paralinguistic features to support communication (Text 7, smiley rebus; Text 6)
- few opening/closing tokens (except for the phatic communication in Text 3 where the parent aims to engage the child directly in an 'unsolicited' communication containing implicit directives)
- lack of final full stop to avoid negative meaning – reinforced by emoticon (Text 7)
- abbreviations – higher usage by younger participants e.g. clipping of shop name (Text 2) and title (Text 6, *prof*); deletions (Text 6, *abt*); traditional (Text 6, *appt*)
- initialisms (Text 6, *btw*)
- contractions - younger participant omits apostrophe (Text 3, *you're*; Text 6 *dont*)
- orthography linked to pronunciation (Text 6, *tho*, *gotta*)
- situation dependent (Text 7, deixis)
- lack of editing (Text 7, *your* – although often considered an acceptable alternative in textspeak)

### Peer group (Texts 1, 5):

- equal status; same age group
- regional variation linked to code switching i.e. English to Welsh (Text 1, *dwt* – small in stature, a small child; *cwtch* – an affectionate hug; Text 5, *diolch* - thanks)
- abbreviations (Text 5, *u*)
- deletions (Text 5, *txt*)
- interjections: marking emotional response where orthography aims to replicate sound (Text 3, *Awwh*); marking an expression of gratitude (Text 5, *Diolch!*)
- rebus principle i.e. using existing symbols purely for their sounds regardless of their meaning to represent words (Text 5, *?4U, W@*)
- no sentence punctuation (except for question mark/exclamation mark) – line breaks mark the end of each simple sentence (Text 5)

**Work (Text 4):**

- colleagues; implicit difference in status between participants (e.g. modal verb to seek permission)
- situation dependent – text semantically linked to a previous communication (e.g. *Sounds good!*); elliptical, but not ambiguous to participants i.e. shared knowledge
- closer to formal written English than spoken – situation where use of standard forms is important e.g. orthography, punctuation
- subject specific language (*conference packs, tech guys*)
- passive voice (indicator of formality)
- phatic communication (politeness marker)

**Advertising (Text 8):**

- computer-generated; distributed to random phone numbers automatically
- no personal engagement
- situation dependent e.g. time adverbials
- standard orthography (except for deletion in *txt*)
- capitalisation for emphasis
- limited sentence punctuation (difficult to tell where sentences begin/end, but communication of meaning not adversely affected)
- lexical choices typical of genre - imperative verbs, emphatic modal verb to create a sense of urgency, use of enumerators, subject specific lexis (e.g. *SALE PRICES, offer*), persuasive adjective (e.g. *extra*)
- typical of promotional texts (spam) e.g. web address; phrasal verb *opt out*; contact number for stopping further texts

**Assessment Grid Unit 1: Section B**

<b>BAND</b>	<b>AO2</b>	<b>AO3</b>
	<b>15 marks</b>	<b>10 marks</b>
<b>5</b>	<p><b>13-15 marks</b></p> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts (e.g. medium, genre)</li> <li>Perceptive discussion of issues (e.g. colloquialisation)</li> <li>Confident and concise selection of textual support/other examples</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Confident analysis of a range of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation of effectiveness of communication</li> </ul>
<b>4</b>	<p><b>10-12 marks</b></p> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. medium, genre)</li> <li>Some intelligent discussion of issues (e.g. colloquialisation)</li> <li>Consistent selection of apt textual support/other examples</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation of effectiveness of communication</li> </ul>
<b>3</b>	<p><b>7-9 marks</b></p> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. medium, genre)</li> <li>Sensible discussion of issues (e.g. colloquialisation)</li> <li>Generally appropriate selection of textual support/other examples</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation of effectiveness of communication</li> </ul>
<b>2</b>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. medium, genre)</li> <li>Basic discussion of issues (e.g. the use of colloquial language)</li> <li>Some points supported by textual references/other examples</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation of effectiveness of communication</li> </ul>
<b>1</b>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>A few simple points made about concepts (e.g. medium, genre)</li> <li>Limited discussion of issues (e.g. the use of colloquial language)</li> <li>Little use of textual support/other examples</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation of effectiveness of communication</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted	

## Unit 2: Language Issues and Original and Critical Writing

### MARK SCHEME

#### General Advice

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

- Make sure that you are familiar with the assessment objectives (AOs) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

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

The mark scheme, however, should not be regarded as a checklist.

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



**General Notes**

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

**Question 1: control and domination (Language and Power)**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>Question 1 (a)</b>	20 marks	10 marks	10 marks	-
<b>Question 1 (b)</b>	-	-	-	20 marks
<b>Question 1 (c)</b>	-	10 marks	10 marks	-

**(a) Using this extract and your own knowledge, analyse and evaluate the ways in which participants can control and dominate spoken interactions.**

In your answer, you should consider:

- the relationship between participants
- relevant features of spoken language
- lexical and grammatical choices
- contextual factors.

**(40 marks)**

**Overview**

In all responses, there should be explicit demonstration of language knowledge. It will be important to judge the relevance of theories or theorists cited in context and this should be succinctly, showing clear critical understanding of the relationship between a specific theory and the focus question. Discussion of key concepts will address recognisable language use e.g. non-fluency features in spoken discourse, the use of interruption. Discussion of key issues will address the social implications of language use e.g. the relationship between dominance and status, contextual factors

The question focuses on a specific kind of language use (e.g. the ways speakers can control and dominate discourse) and responses should show an understanding of how context affects linguistic choices (AO3). All responses will show some awareness of the importance of audience, purpose, situation and occasion.

Analysing the data given or selecting relevant points from the extract will provide a starting point for most responses (AO1).

## Notes

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

As the question asks learners to identify and interpret the ways in which language can be used to control spoken interaction, it is likely that they will analyse the extract to show who the dominant speaker is and how this dominance is achieved, before moving on to a wider consideration of dominance in a range of different spoken language contexts.

Responses may make some of the following points:

- the importance of context i.e. situation, purpose, genre, register etc.
- the relationships between participants e.g. status/role, function, face needs, shared knowledge, audience etc.
- the way tenor/manner shapes a speaker's choice of lexis, grammar and prosodic features
- the effect of turn-taking (adjacency pairs, overlaps, interruptions etc.) and how this may give a speaker control
- the use of different utterance types and how this affects dominance - especially the choice of different grammatical moods (imperative, interrogative) and fragmentary structures
- the extent to which a speaker may accommodate and/or cooperate with others
- the use of monitoring devices, topic shifts, discourse markers, length of utterances etc. to set an agenda
- the presence of non-fluency features e.g. hesitations, pauses, false starts etc. and what these imply about the effectiveness of an utterance
- a speaker's use of prosodic features for reinforcement e.g. intonation, stress, pitch, pauses for dramatic effect, etc.

## Assessment Grid Unit 2: Question 1 (a)

BAND	A01	A02	A03
	20 marks	10 marks	10 marks
<b>5</b>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Sophisticated methods of analysis</li> <li>Confident use of a wide range of terminology</li> <li>Perceptive discussion of topic</li> <li>Coherent, academic style</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts (e.g. turn-taking, modality)</li> <li>Perceptive discussion of issues (e.g. identity, status, gender)</li> <li>Confident and concise selection of supporting examples</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Confident analysis of a range of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation of effectiveness of communication</li> </ul>
<b>4</b>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Effective methods of analysis</li> <li>Secure use of a range of terminology</li> <li>Thorough discussion of topic</li> <li>Expression generally accurate and clear</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. turn-taking, modality)</li> <li>Some intelligent discussion of issues (e.g. identity, status, gender)</li> <li>Consistent selection of apt supporting examples</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation of effectiveness of communication</li> </ul>
<b>3</b>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology</li> <li>Competent discussion of topic</li> <li>Mostly accurate expression with some lapses</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. turn-taking, modality)</li> <li>Sensible discussion of issues (e.g. identity, status, gender)</li> <li>Generally appropriate selection of supporting examples</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation of effectiveness of communication</li> </ul>
<b>2</b>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Using some terminology with some accuracy</li> <li>Uneven discussion of topic</li> <li>Straightforward expression, with technical inaccuracy</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. turn-taking, modality)</li> <li>Basic discussion of issues (e.g. identity, status, gender)</li> <li>Some points supported by examples</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation of effectiveness of communication</li> </ul>
<b>1</b>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Some grasp of basic terminology</li> <li>Undeveloped discussion of topic</li> <li>Errors in expression and lapses in clarity</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>A few simple points made about concepts (e.g. turn-taking, modality)</li> <li>Limited discussion of issues (e.g. identity, status, gender)</li> <li>Few examples cited</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation of effectiveness of communication</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		

**Question 1 (b)**

**(b) You have been asked to contribute to a guidebook for new teachers called *Dominating without Alienating*. Write an entry in which you give advice on how to use language to create good relationships in the classroom.**

In planning your response, you should consider:

- the key features of the genre
- the relationship with the reader
- the kinds of lexical and grammatical choices that teachers need to make.

Aim to write about 350 words.

**(20 marks)**

This creative response should take an appropriate form for an advisory text. The entry should focus only on how teachers should create good relationships in the classroom. Learners may make use of the extract in part (a) as a starting point for examples of good and bad practice.

Approaches should include:

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

**Assessment Grid Unit 2: Question 1 (b)**

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

**(c) Critical writing**

**Write a commentary for the text you have produced, analysing and evaluating your language use.**

**Comment particularly on your language choices and their effectiveness in relation to the context given in part (b). You should aim to write approximately 250 words. (20 marks)**

**Assessment Grid Unit 2: Question 1 (c)**

<b>BAND</b>	<b>AO2</b>	<b>AO3</b>
	<b>10 marks</b>	<b>10 marks</b>
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Confident interpretation of the task e.g. genre and purpose</li> <li>• confident understanding of concepts and issues relevant to language use</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Confident analysis of contextual factors</li> <li>• Productive discussion of the construction of meaning</li> <li>• Perceptive evaluation</li> </ul>
<b>4</b>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Effective awareness of the task e.g. genre and purpose</li> <li>• Secure understanding of concepts and issues relevant to language use</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Effective analysis of contextual factors</li> <li>• Some insightful discussion of the construction of meaning</li> <li>• Purposeful evaluation</li> </ul>
<b>3</b>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Sensible awareness of the task e.g. genre</li> <li>• Sound understanding of concepts and issues relevant to language use</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Sensible analysis of contextual factors</li> <li>• Generally clear discussion of the construction of meaning</li> <li>• Relevant evaluation</li> </ul>
<b>2</b>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic awareness of the task e.g. genre</li> <li>• Reasonable understanding of concepts and issues relevant to language use</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Some valid analysis of contextual factors</li> <li>• Undeveloped discussion of the construction of meaning</li> <li>• Inconsistent evaluation</li> </ul>
<b>1</b>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Some general awareness of the task e.g. genre</li> <li>• Some understanding of concepts and issues relevant to language use</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Some general awareness of context</li> <li>• Limited sense of how meaning is constructed</li> <li>• Limited evaluation</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted	

**Question 2 (a): politeness (Language and Situation)**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>	<b>AO5</b>
<b>Question 2 (a)</b>	20 marks	10 marks	10 marks	-
<b>Question 2 (b)</b>	-	-	-	20 marks
<b>Question 2 (c)</b>	-	10 marks	10 marks	-

**(a) Using this extract and your own knowledge, analyse and evaluate the linguistic devices we use in our everyday interactions to show politeness.**

In your answer, you should consider:

- the relationship between participants, the tenor and the function of the interaction
- relevant features of spoken language
- lexical and grammatical choices
- contextual factors.

**(40 marks)**

**Overview**

In all responses, there should be explicit demonstration of language knowledge. It will be important to judge the relevance of theories or theorists cited in context and this should be succinctly, showing clear critical understanding of the relationship between a specific theory and the focus question. Discussion of key concepts will address recognisable language use e.g. the role of modality in politeness, the choice of grammatical mood. Discussion of key issues will address the social implications of language use e.g. the relationship between participants, the use of negative politeness to avoid embarrassment.

The question focuses on a specific kind of language use (e.g. politeness) and responses should show an understanding of how context affects linguistic choices (AO3). All responses will show some awareness of the importance of audience, purpose, situation and occasion.

Analysing the data given or selecting relevant points from the extract will provide a starting point for most responses (AO1).

## Notes

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

As the extract discusses the concept of 'politeness' and the ways in which grammatical choices can influence the level of politeness, this is likely to be the starting point for many responses. Learners may pick up key words from the quotation like 'consideration' and look at the role interjections like 'please' play in avoiding conflict in spoken interactions. In a wider sense, they may address the idea of politeness as a cultural construct used to bridge social gaps e.g. with people in authority or strangers. Discussion may also address some of the following key issues: face needs, gender, changes in attitudes to politeness e.g. different age groups, periods etc.

Responses may make some of the following points:

- positive politeness forms i.e. to make the hearer feel good (e.g. hedging, use of inclusive first person plural pronouns, show interest in hearer, compliments etc) - reflect our need for social acceptance/approval
- negative politeness forms (dominant in British English) i.e. to avoid embarrassment or social awkwardness (e.g. indirect grammatical forms, apologies, passive voice, using interrogatives instead of imperatives) - reflect our unwillingness to impose on others
- the effect of context and purpose: familiar, informal situations - politeness conventions can be more direct (e.g. 'Please open the window for me.');
- in formal situations, indirect structures avoid offence (e.g. 'I was wondering whether you would be able to open the window for me, please.')
- topic selection: opening tokens (e.g. 'How was your journey?', 'How do you do.?', 'Pleased to meet you.', 'Isn't the weather awful.');
- other-orientated (e.g. polite enquiries about family, shared friends); closing tokens ('It was so good to meet you.', 'Do come again.', 'I look forward to hearing from you soon.')
- phatic function of interjections in creating a relationship e.g. 'please', 'thanks', 'sorry', 'my bad'
- terms of address to show respect, equality or familiarity: the use of honorifics (e.g. a Plaid Cymru assembly member was ordered to leave the chamber during a debate in 2004 when she called the Queen 'Mrs Windsor');
- full vs familiar names; in formal emails including 'if I may' when a recipient may be offended by the choice of a familiar term of address (e.g. first name)
- the length of utterances
- the importance of modality and grammatical mood
- the use of non-verbal signals to mark cooperation: non-verbal vocalisations/affirmations, smiles, nods, laughs
- cooperative turn-taking: smooth latches rather than interruptions and overlaps; length and content of turns
- conversely, politeness used to challenge; impoliteness – non-collaborative speech acts



Assessment Grid Unit 2: Question 2 (a)

BAND	AO1	AO2	AO3
	20 marks	10 marks	10 marks
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Sophisticated methods of analysis</li> <li>Confident use of a wide range of terminology</li> <li>Perceptive discussion of topic</li> <li>Coherent, academic style</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts (e.g. stages of language acquisition, turn-taking, modality)</li> <li>Perceptive discussion of issues (e.g. identity, status, gender)</li> <li>Confident and concise selection of supporting examples</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Confident analysis of a range of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation of effectiveness of communication</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Effective methods of analysis</li> <li>Secure use of a range of terminology</li> <li>Thorough discussion of topic</li> <li>Expression generally accurate and clear</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. stages of language acquisition, turn-taking, modality)</li> <li>Some intelligent discussion of issues (e.g. identity, status, gender)</li> <li>Consistent selection of apt supporting examples</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation of effectiveness of communication</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology</li> <li>Competent discussion of topic</li> <li>Mostly accurate expression with some lapses</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. stages of language acquisition, turn-taking, modality)</li> <li>Sensible discussion of issues (e.g. identity, status, gender)</li> <li>Generally appropriate selection of supporting examples</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation of effectiveness of communication</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Using some terminology with some accuracy</li> <li>Uneven discussion of topic</li> <li>Straightforward expression, with technical inaccuracy</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. stages of language acquisition, turn-taking, modality)</li> <li>Basic discussion of issues (e.g. identity, status, gender)</li> <li>Some points supported by examples</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation of effectiveness of communication</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Some grasp of basic terminology</li> <li>Undeveloped discussion of topic</li> <li>Errors in expression and lapses in clarity</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>A few simple points made about concepts (e.g. stages of language acquisition, turn-taking, modality)</li> <li>Limited discussion of issues (e.g. identity, status, gender)</li> <li>Few examples cited</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation of effectiveness of communication</li> </ul>
0	<b>0 marks:</b> Response not credit worthy or not attempted		

**Question 2 (b)**

**(b) Tell a light-hearted or comic story through a sequence of emails sent between two people who adopt very different levels of politeness. There must be a clear sense of narrative development, but you do not have to bring your story to a conclusion.**

In planning your response, you should consider:

- the key features of the genre
- the relationship between the characters and their situation(s)
- the kinds of lexical and grammatical choices that each character makes.

Aim to write about 350 words.

**(20 marks)**

This response should use a sequence of emails as the medium for storytelling. Learners must create two correspondents each with a distinctive style, explicitly using different lexical and grammatical structures and different tenors to indicate politeness and impoliteness.

Approaches should include:

- some sense of genre (netspeak) e.g. grammatical fragments, short paragraphs, relative informality (or an inappropriate level of formality)
- some features of narrative structure e.g. plot development
- engagement of the audience through the story telling e.g. characterisation
- effective stylistic choices e.g. the creation of anticipation
- appropriate and coherent expression i.e. language choices linked to the medium and participants e.g. non-standard spelling, elliptical structures, multiple punctuation marks

**Assessment Grid Unit 2: Question 2 (b)**

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

**(c) Critical writing**

Write a commentary for the text you have produced, analysing and evaluating your language use.

Comment particularly on your language choices and their effectiveness in relation to the context given in part (b). You should aim to write approximately 250 words.

**(20 marks)**

**Assessment Grid Unit 2: Question 2 (c)**

<b>BAND</b>	<b>AO2</b>	<b>AO3</b>
	<b>10 marks</b>	<b>10 marks</b>
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Confident interpretation of the task e.g. genre and purpose</li> <li>• confident understanding of concepts and issues relevant to language use</li> </ul>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>• Confident analysis of contextual factors</li> <li>• Productive discussion of the construction of meaning</li> <li>• Perceptive evaluation</li> </ul>
<b>4</b>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Effective awareness of the task e.g. genre and purpose</li> <li>• Secure understanding of concepts and issues relevant to language use</li> </ul>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>• Effective analysis of contextual factors</li> <li>• Some insightful discussion of the construction of meaning</li> <li>• Purposeful evaluation</li> </ul>
<b>3</b>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Sensible awareness of the task e.g. genre</li> <li>• Sound understanding of concepts and issues relevant to language use</li> </ul>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>• Sensible analysis of contextual factors</li> <li>• Generally clear discussion of the construction of meaning</li> <li>• Relevant evaluation</li> </ul>
<b>2</b>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Basic awareness of the task e.g. genre</li> <li>• Reasonable understanding of concepts and issues relevant to language use</li> </ul>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>• Some valid analysis of contextual factors</li> <li>• Undeveloped discussion of the construction of meaning</li> <li>• Inconsistent evaluation</li> </ul>
<b>1</b>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Some general awareness of the task e.g. genre</li> <li>• Some understanding of concepts and issues relevant to language use</li> </ul>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>• Some general awareness of context</li> <li>• Limited sense of how meaning is constructed</li> <li>• Limited evaluation</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted	

## UNIT 3: Language Over Time

### MARK SCHEME

#### General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

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

The mark scheme, however, should not be regarded as a checklist.

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

## Language Over Time

## NEWSPAPER REPORTS

	AO1	AO2	AO3	AO4
<b>Question 1 (a) - (d)</b>	20 marks	-	-	-
<b>Question 2</b>	-	20 marks	20 marks	20 marks

## General Notes

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

## 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 each correct answer from the table below.

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>Majesties</i> (Text A 1.7)	proper noun	<i>-ie for -y possessive, no apostrophe</i>
<i>interrupted</i> (Text A, 1.5)	past participle	<i>doubling</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: any **four** points from the table below – award one mark for each.

EXAMPLE	WORD CLASS	DESCRIPTION OF VARIATION	LANGUAGE CHANGE CONCEPTS
<i>Septemb/Septemp</i> (Text A, 1. 3)	• proper noun	• archaic abbreviation • inconsistent abbreviation	• spelling inconsistency • reference to 1755 dictionary
<i>unwearidly</i> (Text A, 1. 25)	• adverb	• phonetic	• reference to standardisation

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

Mark scheme: any **four** points from the table below – award one mark for each.

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURE
<i>hath</i> (Text A, l.6)	<ul style="list-style-type: none"> <li>3<sup>rd</sup> person (singular) present tense verb (phrase)</li> </ul>	<ul style="list-style-type: none"> <li>3<sup>rd</sup> person verb inflection obsolete by the end of EME period</li> <li>3<sup>rd</sup> person standard southern inflection replaced by Northern dialect –s inflection</li> </ul>
<i>beat</i> (Text A, l.33)	<ul style="list-style-type: none"> <li>past tense verb</li> </ul>	<ul style="list-style-type: none"> <li>archaic form of past participle (i.e. not beaten)</li> </ul>

- (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]

*On the second instant, at one of the clock in the Morning, there hapned to break out, a sad and deplorable Fire in Pudding-lane, near New Fish-street, which falling out at that hour of the night, and in a quarter of the Town so close built with wooden pitched houses spread itself so far before day, and with such distraction to the inhabitants and Neighbours, that care was not taken for the timely preventing the further diffusion of it, by pulling down houses, as ought to have been; so that this lamentable Fire in a short time became too big to be mastered by any Engines or working neer it. It fell out most unhappily, too, That a violent Easterly wind fomented it, and kept it burning all that day, and the night following spreading itself up to Grace-church-street and downwards from Cannon-street to the Water-side, as far as the Three Cranes in the Vintrey.*

(Text A, lines 9-18)

Mark scheme: **four** points required – award **one** mark for each point (up to a maximum of 4 marks) and one mark for each appropriate example (up to a maximum of 4 marks)

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE	UNACCEPTABLE ANSWERS
<ul style="list-style-type: none"> <li><i>Pudding-lane</i></li> <li><i>New Fish-street,</i></li> <li><i>Grace-Church-street</i></li> </ul>	<ul style="list-style-type: none"> <li>use of hyphens in road names</li> </ul>	<ul style="list-style-type: none"> <li>comments on archaic spelling and lexis</li> </ul>
<ul style="list-style-type: none"> <li><i>Morning, Neighbours</i></li> <li><i>Engines</i></li> <li><i>Pudding-Lane</i> (l.3)</li> <li><i>That</i></li> <li><i>Easterly</i></li> </ul>	<ul style="list-style-type: none"> <li>random capitalisation of common nouns</li> <li>contrast with standard use for proper nouns</li> <li>capitalisation of conjunction</li> <li>capitalisation of adjective</li> </ul>	
<ul style="list-style-type: none"> <li><i>one of the clock,</i></li> </ul>	<ul style="list-style-type: none"> <li>contraction of preposition</li> </ul>	
<ul style="list-style-type: none"> <li><i>which falling out...</i></li> </ul>	<ul style="list-style-type: none"> <li>embedding of clauses</li> </ul>	
<ul style="list-style-type: none"> <li><i>It fell out...</i></li> </ul>	<ul style="list-style-type: none"> <li>archaic expression/impersonal verb phrase</li> </ul>	
<ul style="list-style-type: none"> <li><i>(...spreading) itself</i></li> </ul>	<ul style="list-style-type: none"> <li>use of reflexive pronoun</li> </ul>	
<ul style="list-style-type: none"> <li><i>...,and</i></li> </ul>	<ul style="list-style-type: none"> <li>frequent use of commas before conjunction 'and'</li> </ul>	
<ul style="list-style-type: none"> <li><i>was not taken, be mastered</i></li> </ul>	<ul style="list-style-type: none"> <li>use of passives (formality)</li> </ul>	

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



**2. Analyse and evaluate what Texts A, B and C show about the changing nature of newspaper reporting.**

In your response you must also:

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

**(60 marks)**

**Overview**

This section is focused on the language of the three texts, which are all newspaper reports of fires.

Reward comparisons between the texts, and analysis, understanding and evaluation of the effectiveness of the writers' use of language, together with sensible awareness and comment on the tenor of the extracts, the differing styles of reporting, the influence of the contexts on the use of language, and analysis and knowledge of differences of language over time.

What distinguishes the best answers from the merely competent is usually the ability to:

- compare the texts effectively
- engage with the evaluation of the language
- show understanding of the style and conventions of the specific genre (newspaper reporting)
- make a large number of points and to group them, rather than plod through line by line
- choose the most appropriate illustrations
- show understanding of variations in the forms and meanings of language from different times in specific contexts
- and discuss and explain language features accurately and interestingly.

## Notes

The main focus is the exploration of language in specific contexts from different periods, and on similarities and differences in the use of language to report appropriately on fires. There are a lot of points that could be made, and the following notes are intended merely to suggest possibilities of approach. They are by no means exhaustive, and it is important to have an open mind and to be prepared to accept other points, if they are sensible, based on the language of the texts, and display an ability to apply knowledge and to use analytical methods.

### Text A (*The London Gazette*, September 8<sup>th</sup>, 1666: the Great Fire of London).

**Overview:** There is a brief but clear outline of the actual spread of the fire and how it came to be put out, with details of roads and areas affected. The King is very much at the heart of the report and is seen as taking charge with tireless efforts, assisted by the nobility and gentry. The social divisions of the time are very clear. The references to God's favour and blessing reflect the religious beliefs of the period. The fire was serious enough to interrupt the normal course of the paper. The paper sees itself as satisfying the concerns of His Majesty's subjects by its report. Interestingly, the report covers several days, as the paper covers a whole week's news.

### Linguistic features of interest that could be analysed and discussed:

**Pre-modifying adjectives:** *sad, lamentable, deplorable, indefatigable*

**Editorial reference to this paper**

**Minor sentence** in heading: *Published by Authority*

**Repetition:** *lamentable, sad*

**Error** in type setting: *sad in deplorable*

**Vivid lexis** to dramatise the fire: **adjective:** *violent*; **verbs:** *fomented, burning, raging, seizing*; **noun phrase:** *bright flame*; **noun:** *vastness*

**Lexis showing concern** for the people affected: *distraction, distracted, poor, distressed*

**Lexis referring the efforts of the King, nobility and gentry:** NPs: *indefatigable and personal pains, personal care*; V: *helping*; Av+V: *unwearidly assisting*; Adverbial: *never despairing or slackening*

**Adverbs:** *unwearidly, unhappily*

**Much formal lexis:** *lamentable, diffusion, distraction, remedies*, etc. and much that is simple and straightforward: e.g. *sad, big, fell out, great*, etc.

**Noun:** *Engines* (cf other texts)

**Adverbials:** *By the favour of God; by the blessing of God*

**First person plural pronoun** *we*: could refer to the paper's view (the proprietorial 'we'), or to the paper and its readers together (more a generic 'we')

**Lexical contrasts in nouns and noun phrases** to show the social divisions: *Subjects, the poor distressed people* on the one hand, and on the other: *His Majestie, His Royal Highness, Nobility, Gentry, the Lords of the Council*

**Passive verbs:** e.g. *(it) hath been thought fit; (it) was observed; (many attempts) were made; (a stop) was put; (it) was beat down and extinguished*

**Syntax:** most sentences are markedly longer and more complex than is the practice in modern newspaper reporting. Most sentences have a very large number of clauses, including many participial non-finite ones, many adverbial ones and many relative ones. There is also a high degree of co-ordination within the complex sentences. Only the last sentence could be seen as simple, though this has a pair of verbs, which could be analysed as compound (be tolerant here).

**Text B (a report in *The Caledonian Mercury*, March 31<sup>st</sup>, 1800)**

**Overview:** Although the report is over 200 years old, a modern reader has no difficulty in following it. The syntax is much more complex on the whole than in modern papers, but there is an attempt to dramatise the fire to make it vivid to read, and to focus on the human-interest aspect of the two men trapped – though without any personal details such as names, ages, addresses, etc., which would be modern practice. Tenor is reasonably formal, but much of the lexis is simple and high-frequency. There are only a few examples of archaic lexis, but a lot of the expression seems archaic to the modern reader. The mechanics of putting out the fire – with engines and hoses, seems surprisingly modern.

**Linguistic features of interest that could be analysed and discussed:**

**Evaluative pre-modifying adjectives to dramatise the fire and its effects:** *extensive, destructive, irresistible, distressing* (also used as complement), *painful*

**Dramatic or significant nouns:** *fury, a shell, exertion, alacrity, anxiety, agonies, despair*

**Dramatic verbs:** *defeated, clung, rage, fly, burst, cut off, quit, forced, screaming*

**Other pre-modifying adjectives:** *precipitate (flight) astonishing (effect),*

**Adverbs:** *fortunately, immediately, rapidly, entirely*

**Fronted adverbials:** *Yesterday morning, about two o'clock* (and some fronted adverbial clauses)

**Lexical set of fire:** *fire, flames, alarm, fire-drums, engines, pipes*

**Nouns** to refer to the buildings: *house, tenement, property, windows, stair case*

**Passive voice:** *was discovered, was wrought, was prevented, were observed, were enabled, was got under, was occasioned*

**Formal relative pronoun:** *to which (they clung)*

**Alliteration:** *forced to fly...flames; the full force of the fall; distressing beyond description*

**First person plural pronoun:** *we* (proprietary 'we')

**Capitalisation:** follows modern practice for proper nouns, (other than initial capitals).

**Syntax:** more varied than in Text A, with several simple sentences, and some compound with only two clauses (e.g. *The fire was got under...but broke out again*). However, many sentences are long and complex, with very many clauses

The newspaper is tentative where facts are not known for certain: e.g. *appear to have been*

**Historical/archaic aspects:**

**Archaic expressions:** e.g. *(anxiety) filled the breast, were obliged, to quit their hold, was got under, the exertions were made to the utmost, was occasioned*

**Archaic lexis:** *shifts* (nightclothes), *fire-drums, the city guard* (in context), *wrought* (in context), *stair case* (two words), *storey, (in the) forenoon*

**Archaic grammar: past participle:** *awoke*

**Dash** before a sentence: *–From*

**Tenor:** mostly quite formal, but most polysyllabic lexis is quite high-frequency, and there is much use of monosyllabic high-frequency lexis too: e.g. *the fire was got (under)...soon got it*

**Unusual syntax:** placing of adverb *only: a few minutes had only elapsed* (rather than 'only a few minutes had elapsed' or 'a few minutes only...'; also in: *only one of them had an arm broken* (not 'only an arm')

**Punctuation** mostly follows modern practice, but one sentence uses a comma, where we would have a full stop: *, only one of them had an arm broken*

**Paragraphing:** mostly much longer than in modern practice, but two relatively short ones

**Text C (report from *The Times Online* website of July 10<sup>th</sup>, 2006)**

**Overview:** The report is quite restrained, but there is some use of dramatic lexis, though more in the direct quotations than by the writer(s) of the article. A major focus is on interviewing witnesses and spokespersons for direct responses, and there is a high level of direct speech. The report seems to be partly original reporting, and partly a summary of other reports, including TV. A strong human interest angle, with reactions from several individuals. The report appears to be factually accurate and covers all the main details of the fire.

**Linguistic features of interest that could be analysed and discussed:**

**Short paragraphs:** mostly with one or two sentences

**Passive voice:** *was not known; were taken; were closed off*

**Unusual noun:** *nexus*

**Americanisms: nouns:** *block, coffee cart*, and possibly **adverb:** *across (from the building)*

**Direct quotations** from witnesses or spokespersons – in inverted commas

**Indirect reported speech:** *He said he saw...*

**Proper nouns** for those interviewed

**Noun phrases in apposition:** e.g. *Yaakov Kermaier, 36, a resident in a building next door; Thad Milonas, 57*

**Pre-modified noun phrases** conveying information concisely: *White House spokesperson Tony Snow; TV host Larry King*

**Similes:** *like a bomb, like an earthquake*

**Dramatic verbs:** *collapsed, explode, were trapped*

**Vivid pre-modifying adjectives:** *heavy black (smoke), thunderous, bleeding, deafening*

**Vivid noun phrases:** *thunderous explosion; a deafening boom*

**Repetition:** *not immediately; building(s) – six times*

**Adverb** to avoid untrue assertion: *reportedly*. Similarly the **verbs:** *did not appear to be*

**Elision:** *I've* in quoted speech

**Minor sentence quoted:** *In a few seconds, finished*

**Very basic reporting verb:** *said* (used eight times) – but also *told* and *described*

**Informal zero-marking of noun clause and relative clause:** *he said he saw* (no 'that'),...*two bleeding women he helped* (no 'whom') also *said he was outside*. The writer mostly avoids using 'that'

**More formal relative pronoun:** *whose (newborn baby escaped)*

**Personal first person pronouns:** *I* (used by most interviewees) and plural *we* used by the Government spokesman to refer to the authorities

**Syntax varied:** some simple, some compound, but most still complex, though with far fewer clauses than Texts A and B

**Tenor:** mostly reasonably formal. Slight informality in direct speech

References to TV reports and to reporters

**Contemporary nouns and noun phrases** (compared with Texts A and B): *TV, beauty salon, ambulances, rescue unit*

**Assessment Grid: Unit 3: Question 2**

<b>BAND</b>	<b>AO2</b> <b>Demonstrate critical understanding of concepts and issues relevant to language use</b>  <b>20 marks</b>	<b>AO3</b> <b>Analyse and evaluate how contextual factors and language features are associated with the construction of meaning</b>  <b>20 marks</b>	<b>AO4</b> <b>Explore connections across texts, informed by linguistic concepts and methods</b>  <b>20 marks</b>
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts (e.g. genre)</li> <li>Perceptive discussion of issues (e.g. social attitudes)</li> <li>Confident and concise selection of textual support</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Confident analysis of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Insightful connections established between texts</li> <li>Sophisticated overview</li> <li>Effective use of linguistic knowledge</li> </ul>
<b>4</b>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. genre)</li> <li>Some intelligent discussion of issues (e.g. social attitudes)</li> <li>Consistent selection of apt textual support</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Purposeful connections established between texts</li> <li>Detailed overview</li> <li>Relevant use of linguistic knowledge</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. genre)</li> <li>Sensible discussion of issues (e.g. social attitudes)</li> <li>Generally appropriate selection of textual support</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible connections established between texts</li> <li>Competent overview</li> <li>Generally sound use of linguistic knowledge</li> </ul>
<b>2</b>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. genre)</li> <li>Basic discussion of issues (e.g. social attitudes)</li> <li>Some points supported by textual references</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Makes some basic connections between texts</li> <li>Rather a broad overview</li> <li>Some valid use of linguistic knowledge</li> </ul>
<b>1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>A few simple points made about concepts (e.g. genre)</li> <li>Limited discussion of issues (e.g. social attitudes)</li> <li>Little use of textual support</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Limited connections between texts</li> <li>Vague overview</li> <li>Undeveloped use of linguistic knowledge with errors</li> </ul>
<b>0 marks: Response not credit worthy or not attempted</b>			

## UNIT 4: Spoken Texts and Creative Recasting

### MARK SCHEME

#### General Advice

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write “rubric infringement” on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write “Refer to P/E” on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:
  - E expression
  - I irrelevance
  - e.g. ? lack of an example
  - X wrong
  - (✓) possible
  - ? doubtful
  - R repetition

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

The mark scheme, however, should not be regarded as a checklist.

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

**Section A: Analysing Spoken Language**

<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
20 marks	10 marks	10 marks

**General Notes**

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

- 1. Drawing on your knowledge of the levels of language, analyse the spoken language of these texts as examples of talk in families between children and adults. Your main focus should be on the children's use of language and ability to converse but you should consider the language of the adults as well.**

In your response, you must also:

- consider relevant concepts and issues
- explore contextual factors.

**(40 marks)**

**Overview****Aspects of particular significance or interest for discussion:**

- the level of fluency
- extent of language mastery by the children
- range of word classes
- range of verb tenses
- level of complexity in syntax and grammatical structures
- grammatical errors or difficulties
- use of imperatives
- use of interrogatives
- responses to questions
- who initiates the talk, and controls the conversation: the child in A, and the parent in B
- ability of the children to respond to the language of the adults
- interaction and monitoring features
- non-fluency features (mostly in A)
- use of lexis
- deictic features
- colloquial features
- elision and ellipsis
- appropriateness of adults' lexis for children
- techniques for help and encouragement
- the different roles of the adults

**Reward any other valid points: those above and below are only illustrative of what might be explored.**



**Notes****Text A**

**Overview:** Emma clearly enjoys taking charge of the game 'Pass the Parcel' and dominating the conversation. She uses commands and questions, and her grandparents seem only too happy to give her control of the situation. She enjoys performing to them by singing her song. She laughs and causes laughter at her own cunning in getting two sweets in one. Her language skills seem quite advanced for a five year old, with quite complex grammatical structures being used. However, she makes some grammatical errors, and mixes up linguistic constructions, though these are often themselves quite complex, and are influenced by words that have just been used or are about to be used.

**Features of interest that could be analysed and discussed****Features of Emma's speech:**

**Interjections:** *right* (used to get attention) – used several times; *thank you; yep, yeah*

**Imperatives:** *wrap* (twice), *pass*

**Interrogatives:** *is that right? has everyone got three? what was on there?*

**Tag question:** *that's you that wrapped that one u.up isn't it?*

**Deixis:** *that* – used as a **determiner** and as a **demonstrative pronoun**; **plural:** *these*;

**adverbs:** *here, there*

**Co-ordinating conjunctions:** *but* – used for **compound sentences** and contracted *an* for 'and'

**Genitives:** *else's, Nana's*

**First person pronouns:** *I, me*; and **determiner** *my*

**Second person pronoun:** *you*

**Other pronouns:** *somebody, everyone, whatever, whoever, some*

**Adverbs:** *up, though, here, there, well, round, then, even, just*

**Prepositions:** *for, on*

**Normal non-fluency features:** **self-correction:** *I've got I've gotta; the these* (and the order of lines in the song); **filler:** *um*; **hesitation:** *u. up*

**Elision:** *that's, I've, isn't, it's, didn't, can't, there's*

**Ellipsis:** *Grandad up; that up for you; I've got put; can't remember*

**Complex structures and use of subordination:** *why there's so much; whoever wraps the things up* (also an unfinished sentence); *you choose whatever you want; if you want; because that's got two in*

**Relative pronoun:** *that: you that wrapped*

**Noun clauses:** *(choose) whatever you want; (I know) it's you*

**Modal verb:** *can*

**Adjective:** *right (is that right?);* the only **modifier** is in the song: *rusty*

**Hipophora:** answers own question: *is that right? (. ) no*

**Grammatical error:** *my school singed it* (a common intelligent error in children of this age: they have learned the V-ed form for the past tense, and wrongly apply it to irregular verbs – so *singed* instead of 'sang'); *I didn't saw* (past tense instead of base form 'see'); *I didn't even you saw* (influenced by Grandad's *you saw?*);

**Grammatical insecurity and confusion:** *thats can be* (looks ahead to *that's got; have you every got something* (has everyone got something?) *pop any of them* (difficult to interpret: possibly 'pop' is influenced by thoughts of 'lollipop' and is used instead of 'wrap?')

**Features typical of colloquial spoken English:** *right, though, then, cos, yep, yeah*

**Vocative:** *Grandad*

**Repetition:** of Grandad's: *it wasn't me* – with emphasis on the pronoun

All **word classes** used – as shown above, plus **enumerators:** *one, three, two*, and **operator verbs**, as in *I've got*

**Tenses:** simple present, or simple past

### Features of Grandad and Nana's speech:

**Interjections:** right (showing agreement or understanding), thank you (polite), OK, oh, yeah, no

**Interrogatives:** can we play now? how does that one go? (offering encouragement to Emma to sing) did you make that up? well who did it then?

**Vocative:** Emma

**Declaratives:** I think we've got enough Emma (used to restrain Emma from using more); we must have a ghost in here (used to amuse)

**Adjective phrase:** very good (used for praise and encouragement)

**Adjective:** ready

**Noun:** lots (on child's level)

**Negatives:** no, wasn't, didn't

**Deixis:** this (one), that

**Repetition:** just some of them

Grandparents and Emma use several **adjacency pairs**

### Text B

**Overview:** Andrew is able to enter into a co-operative conversation, to answer questions, and also to ask them, as well as to use imperatives. His vocabulary is mainly simple, but he shows the ability to adopt more complex lexis from his mother. He shows a good grasp of grammar, using all the word classes and a variety of tenses. His grammar is accurate, though the absence of determiners at times is typical of his age. He can recall the name of a county and seems to have some understanding of 'Victorian'. Louise clearly controls the conversation, asking questions and offering praise and encouragement. She uses some quite sophisticated lexis for a six year old: *Victorian*, *improvise* and *seasoned*. Some of her syntactical structures are more complex than Andrew's. She responds to her son's question.

### Features of interest that could be analysed and discussed

#### Features of Andrew's speech:

**Ellipsis: nouns and noun phrases without determiners:** *thatched house, bird's nest, brown one, chimney, door, yellow one*

**Nouns and noun phrases with determiners:** *a bit of it, (made) a chimney, the little (cubes), a door*

**Genitive:** *bird's*

**Elision:** *it's, 'tis, I'll, doesn't, they've*

**Lexis:** mostly monosyllabic, but some more complex: e.g. *Victorian*. He was about to say 'squares' but changes it to *cubes*, which is quite sophisticated

**Grammar:** uses mostly **nouns** and **verbs**, but all word classes are present, including **enumerators** – *one two three four* – **prepositions** – *of, with, into* – **operator verbs** – *have* in *they've got* and **modal will** in *I'll* – and **conjunctions:** contracted form of *and*: *'n*. The others are detailed below.

**Tenses: simple present:** *I need*; **simple past:** *I saw something...I saw a door*, **present perfect:** *(I have) made a chimney* (following Louise's usage); **future:** *I'll make* (uses modal)

**Syntax:** only one **complex** sentence: *I want it to come up* (using **non-finite infinitive** as **subordinate clause**); otherwise structures are **simple** or **minor**

**Imperative:** *wait a minute* (also **idiom**)

**Interrogative:** *doesn't it go up?*

**Comparison:** *like some do* (conceptually clever: used to justify his use of the Lego pieces)

**Adjective pre-modifiers:** *little (cubes of ice), funny (roof), small (door), yellow (one)*

**Adverbs:** *now, up, there* (also **deixis**)

**Proper noun:** *Sussex* (shows memory and understanding)

**Pronouns:** uses object form of the third person plural: (*made*) *them*; also *some* and *it*

**Interjections:** *yeah, aha*

**Incomplete words:** *foun. someth.*

**Noun phrase:** *a b c words*

### **Features of Louise's speech:**

Many **interrogatives** throughout: many beginning with the **pronoun** *what*; others with **subordinating conjunctions**: *how, where, when*, and the **modal** *can*

**Imperatives:** *change (it), look, tell (me) improvise*

**Elision:** *'tisn't, s'very, 'n, s'right, won't, what's*

**Colloquial lexis:** *yeah*

**Second person pronouns** and **determiners** throughout: *you, your*

**Self-correction:** *on tops of on the top of roofs*

**Adjective pre-modifiers:** *funny shaped (top) Victorian (ones), smart (chimney), lovely (chimney) hairy (hatman)*

**Exclamative:** *what a smart chimney*

**Words of praise:** **adjective phrase:** *very good*; **adjectives:** *lovely, right, excellent*; **noun phrases:** *good idea, seasoned Lego player*

Replies to Andrew's **question:** *doesn't it go up? – it does*

**Adverbs:** *actually, there*

**Alliteration** on 'aitch': *Harry the hairy hatman*

**Interjections:** *oh, yes*

**Interactive feature:** *mm*

**Subordinate clauses:** *when we saw... when we took you...*

**Adjective:** *high* (interesting, since most people would say 'tall')

**Co-ordinating conjunctions:** *and* and *but*

**Repetition:** *what (.) what; that won't come off (1.0) it won't come off; look what's in there (.) tell me what's in there*

### **Features of both:**

Clear **turn-taking**: no overlaps

**Adjacency pairs**

Very few non-fluency features

## Assessment Grid Unit 4: Section A

BAND	A01	A02	A03
	20 marks	10 marks	10 marks
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Sophisticated methods of analysis</li> <li>Confident use of a wide range of terminology (including spoken)</li> <li>Perceptive discussion of texts</li> <li>Coherent , academic style</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts (e.g. genre: radio news)</li> <li>Perceptive discussion of issues (e.g. social status, prestige forms)</li> <li>Confident and concise selection of textual support</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Confident analysis of a range of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation of effectiveness of communication</li> </ul>
<b>4</b>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Effective methods of analysis</li> <li>Secure use of a range of terminology (including spoken)</li> <li>Thorough discussion of texts</li> <li>Expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. genre: radio news)</li> <li>Some intelligent discussion of issues (e.g. social status, prestige forms)</li> <li>Consistent selection of apt textual support</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation of effectiveness of communication</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology (including spoken)</li> <li>Competent discussion of texts</li> <li>Mostly accurate expression with some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. genre: radio news)</li> <li>Sensible discussion of issues (e.g. social status, prestige forms)</li> <li>Generally appropriate selection of textual support</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation of effectiveness of communication</li> </ul>
<b>2</b>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Using some terminology with some accuracy (including spoken)</li> <li>Uneven discussion of texts</li> <li>Straightforward expression, with technical inaccuracy</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. genre: radio news)</li> <li>Basic discussion of issues (e.g. social status, prestige forms)</li> <li>Some points supported by textual references</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation of effectiveness of communication</li> </ul>
<b>1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Some grasp of basic terminology (including spoken)</li> <li>Undeveloped discussion of texts</li> <li>Errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>A few simple points made about concepts (e.g. genre: radio news)</li> <li>Limited discussion of issues (e.g. social status, prestige forms)</li> <li>Little use of textual support</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation of effectiveness of communication</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		

## Section B: Creative Recasting

	<b>AO2</b>	<b>AO5</b>
<b>Section B</b>	10 marks	30 marks

2. Recent studies have highlighted an increase in the number of children starting school with poor language skills. Some argue that active, imaginative play that requires and leads to language input from the child is not happening in households as often as it once was.

You have been asked to write a guide for parents as part of an awareness raising campaign to promote the language development of pre-school children.

**Write the guide.**

Aim to write approximately 400 words.

**(40 marks)**

This creative response should develop from the content of the texts in Section A. It should use some of the information and contextual details given in the transcript, re-presenting them in a different genre for a new audience and purpose. Additional information may be added, but should be clearly related to the focus of the guide.

Approaches should include:

- some sense of genre
- understanding of the relevant language issues
- control of audience response e.g. informative and advisory language
- focused content
- effective stylistic choices e.g. the use of enumerators, emotive modifiers, minor sentences, patterning, imperatives
- the creation of an appropriate voice e.g. confident and authoritative lexical choices
- appropriate and engaging written expression

Assessment Grid Unit 4: Section B

BAND	AO2	AO5	Guidance
	10 marks	30 marks	
<b>5</b>	<p><b>9-10 marks</b></p> <ul style="list-style-type: none"> <li>Confident interpretation of the task e.g. genre and purpose</li> <li>confident understanding of concepts and issues relevant to language use</li> </ul>	<p><b>25-30 marks</b></p> <ul style="list-style-type: none"> <li>Sophisticated and appropriate expression</li> <li>Confident and conscious linguistic/stylistic choices</li> <li>Highly original with real flair</li> <li>Form and content skilfully linked to genre/purpose</li> </ul>	<p><b>High (29-30):</b> Sophisticated and self-assured. Demonstrates flair and originality. Language consciously and creatively manipulated for effect. Skilful engagement with audience. High level of understanding. Distinctive and thought-provoking writing.</p> <p><b>Mid (27-28):</b> Well-balanced, accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently.</p> <p><b>Low (25-26):</b> Very good understanding of task. Genre used aptly to underpin linguistic/stylistic choices. Polished style and strong sense of context. Voice confident in places, with some perceptive writing.</p>
<b>4</b>	<p><b>7-8 marks</b></p> <ul style="list-style-type: none"> <li>Effective awareness of the task e.g. genre and purpose</li> <li>Secure understanding of concepts and issues relevant to language use</li> </ul>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>Fluent and controlled expression</li> <li>Purposeful linguistic/stylistic choices</li> <li>Original and engaging</li> <li>Form and content effectively linked to genre/purpose</li> </ul>	<p><b>High (23-24):</b> a stronger sense of the writer as an individual with evidence of thoughtful creativity and purposeful linguistic choices. The response will show some signs of originality and will be clearly shaped by the target audience and the genre. Expression will be fluent, carefully controlled and sustained.</p> <p><b>Mid (21-22):</b> There will be some assurance in the approach, although not all creative choices will be effective. Engagement with the audience will be well developed. The writing will begin to demonstrate some interesting features, but these may not be sustained</p> <p><b>Low (19-20):</b> Responses will be consciously crafted for effect with some purposeful language choices and a secure understanding of audience. The structure will be well controlled, with effective links established between form/content and genre/purpose.</p>
<b>3</b>	<p><b>5-6 marks</b></p> <ul style="list-style-type: none"> <li>Sensible awareness of the task e.g. genre</li> <li>Sound understanding of concepts and issues relevant to language use</li> </ul>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>Accurate and sound expression</li> <li>Competent linguistic/stylistic choices</li> <li>Some originality and clear attempt to engage</li> <li>Form and content sensibly linked to genre/purpose</li> </ul>	<p><b>High (17-18):</b> Examples of a personal voice and competent linguistic choices should be evident. There will be a sensible engagement with the target audience and a conscious attempt to organise material for effect. Expression will be generally sound and accurate; the style will be controlled.</p> <p><b>Mid (15-16):</b> Responses should be generally clear and accurate with some sensible personal language choices being made. There should be a clear focus on the task with a sensible development of the content of the piece. The writing will be engaging</p> <p><b>Low (13-14):</b> Expression should be mostly sound and organisation quite clear. Focus on the demands of the task should begin to shape the writing: form and content should be sensibly linked to genre and purpose, and there should be a some attempt to engage.</p>
<b>2</b>	<p><b>3-4 marks</b></p> <ul style="list-style-type: none"> <li>Basic awareness of the task e.g. genre</li> <li>Reasonable understanding of concepts and issues relevant to language use</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>Some inconsistency/inaccuracy and expression is rather basic</li> <li>Evidence of some straightforward linguistic/stylistic choices</li> <li>Some awareness of audience</li> <li>Some attempt to match form and content to genre/purpose</li> </ul>	<p><b>High (11-12):</b> Expression will be straightforward, but with some technical inaccuracy. There will be some basic engagement with the audience and some attempt to match form/content to genre/purpose. There will be some evidence of conscious lexical choices in places. Responses will be marked by inconsistency.</p> <p><b>Mid (9-10):</b> Knowledge of genre and a basic awareness of audience may underpin some linguistic decisions. Expression will be adequate, though inconsistent in places with some faults in the writing. There will be some evidence that the link between form/content is understood.</p> <p><b>Low (7-8):</b> The range of a response will be narrow, but there may be some basic awareness of genre in places. Technical errors will not affect understanding, but there may be some lack of fluency. Language choices will be basic.</p>
<b>1</b>	<p><b>1-2 marks</b></p> <ul style="list-style-type: none"> <li>Some general awareness of the task e.g. genre</li> <li>Some understanding of concepts and issues relevant to language use</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>Frequent lapses and errors in expression</li> <li>Insufficient awareness of linguistic/stylistic choices</li> <li>Little sense of audience</li> <li>Limited attempt to link form and content to genre/purpose</li> </ul>	<p><b>High (5-6):</b> Technical inaccuracy and lack of fluency in expression will still be evident, but there may be some limited awareness of audience, and evidence of the occasional attempt to choose words for effect. There may be some limited awareness of links between content and genre.</p> <p><b>Mid (3-4):</b> Some limited understanding of the task may begin to show, but the writing will lack clarity/accuracy. The response may lack development. There will be limited engagement with language choices.</p> <p><b>Low (1-2):</b> There will be little explicit evidence of organisation and only a cursory awareness of the demands of the task. Expression will often be awkward with frequent technical errors. There will be little sense of audience and limited awareness of stylistic choices. The response may be very brief or incomplete.</p>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		

**AS and A level English Language**  
**Allocation of examination unit marks by assessment objective**

Unit	Section marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Unit 1: Exploring Language 1 hour 45 minutes	A (55) Analysing texts	20	-	15	20	-
	B (25) Contemporary language	-	15	10	-	-
Unit 2: Language Issues and Original and Critical Writing 2 hours	(40) language issues	20	10	10	-	-
	(20) Original writing	-	-	-	-	20
	(20) Critical writing	-	10	10	-	-
Unit 3: Language Over Time 1 hour 30 minutes	Question 1	20	-	-	-	-
	Question 2	-	20	20	20	-
Unit 4: Spoken Language and Creative Recasting	A (40) Analysing spoken language	20	10	10	-	-
	B (40) Creative recasting	-	10	-	-	30
<b>Total</b>	<b>320</b>	<b>80</b>	<b>75</b>	<b>75</b>	<b>40</b>	<b>50</b>