



GCE MARKING SCHEME

ENGLISH LANGUAGE AS/Advanced

SUMMER 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2013 examination in GCE ENGLISH LANGUAGE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

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

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

LG1 Summer 2013

Unit-specific Guidance

In this unit candidates are required to answer two sections. Section A is to be marked out of **40 marks**, and Section B out of **20 marks**, making a maximum possible total of **60 marks** for this unit.

Relevant assessment objectives

There are three assessment objectives that apply to both sections of this paper.

AO1: Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.

AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge and linguistic approaches.

AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.

AO1 accounts for half the assessment in both Section A and Section B, but the weighting of the other two AOs varies, and is explained below in the relevant section.

SECTION A: THE LANGUAGE OF TEXTS

The ratio of the three AOs for Section A in terms of weightings is:

AO1: 4; **AO2: 1;** **AO3: 3.**
(20 marks) (5 marks) (15 marks)

It can thus be seen that AO1 accounts for half the assessment in this section, while AO3 has three times the weighting of AO2.

This section will be marked out of **40** marks.

Reminder

In making judgements, look carefully at the Notes and Overview which follow, and the Assessment Grid which appears at the end of this Section.

SECTION A: ACCOUNTS OF STREET VIOLENCE

General points

Candidates are asked to analyse and compare newspaper accounts of events of civil disobedience; one is from *Mail Online* reporting on the riots in English towns and cities in August 2011, the other is from *The Glasgow Herald* reporting on fights between Mods and Rockers in May 1964. The major focus is on the use of language, especially how language is used to present the events and the participants and to shape the audience's response to them. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

There is no shortage of features to write about, and the Notes which follow are by no means exhaustive. Candidates are not expected to make all these points in the time available, but the best answers will cover a wide range. **They should not indulge in mere feature spotting**, and it is important to look for a sound organisation of the answers and of the linguistic points within them. It is also important to have an open mind in marking the answers and to be prepared to accept other points, provided that they can be supported from the text(s).

Notes

There are separate notes for each text, indicating **possible points** that candidates might make. Clearly there is some overlap and repetition of features, but the notes have been set out in this way as most candidates will consider each text in turn. Some answers, however, may well be organised under headings. **There should be some attempt to look at some similarities and differences.** Judge each answer on its merits.

These notes are by no means exhaustive, and often only a few examples are given of a feature, when there are many more in the text. Candidates are expected to consider the effect of these features, not just to note them. **Accept any other points that are relevant and clearly illustrated.**

TEXT A: *Child Looters' Rampage*

Overview:

This is a highly dramatic account of the riots with a clear emphasis on the notion of lawlessness and social breakdown. Although careful to present the police in a sympathetic way, it also emphasises their ineffectiveness in the face of such large-scale disorder. However there is some discussion of legal recourse. The rioters are condemned as shameless and barbaric, and as utterly unafraid of the consequences of their actions. The account focuses on the range and scale of the disorder and on the youth of the participants. Much of the language used to describe the events is vivid and intended to outrage readers and might cause readers to be afraid. Many of the rioters quoted are presented as inarticulate and thuggish.

Use of simple present tense: *'Feral' children run wild in the streets of UK cities; Police struggle with marauding gangs.*

Highly connotative verb choices: *torn apart, stormed through the streets, blighted Nottingham*

Superlative adjective: *worst riots*

Pejorative modification: *Feral children, Marauding gangs, Brazen attitude*

Passive voice: *Shops and bins were set on fire; A police station was firebombed*

Idiom: *...a cat and mouse chase*

Non-standard English: ***THEY'RE GONNA GIVE ME AN ASBO? I'LL LIVE WITH THAT, It don't mean nothing, this***

Abstract noun phrases: *lawless mayhem, brazen attitude, a night of mayhem, criminal activity*

Adverbials (prepositional phrases): *...from outlying town and districts; across the city*

Plural noun phrases: *hundreds of officers, groups of youths, 1,000 riot police*

Participle verbs: *smashing windows and stealing clothing, stores being raided*

Syndetic lists of three: *stealing clothing, mobile phones and jewellery; social networking sites, mobile phones and texts*

Direct Speech: *I've got phones and clothes from the raids and what is the worst they can do? Give me a caution or a curfew I won't obey, I'll keep doing this every day until I get caught. When I get home, I might get shouted at, but that's it. This'll be my first offence.*

Nouns and noun phrases emphasising youth: *A teenage girl, ten youths, looters as young as nine*

Adverbial clauses: *as police struggled to keep up; as rioting blighted Nottingham*

Infinitive clauses: *to hide their identities, to contain numerous incidents of criminal activity, to exchange information*

Collective nouns: *mob, gangs*

Compound clauses: *Meadows police station was also attacked by a gang of 15 to 20 men and a police car was set alight; setting light to cars and attacking businesses, pubs and community centres*

Modal verb: *Officers would arrive to discover places ransacked*

Verbs connoting difficulty: *police struggled to keep up, tried to flush them out*

Text B: *Magistrates Shock Mods and Rockers*

Overview:

This account of disorder in South Coast resort towns again condemns the actions of the perpetrators but is quite moderate in tone, using far more referential rather than emotive language. The emphasis is on the consequences of the participants' actions and on the diligence and effectiveness of the courts. The Mods and Rockers are presented as thuggish but juvenile while the police are shown to be efficient and effective in the actions taken against them. Emphasis is placed on the effect the disorder had on tourists enjoying their day and on the fact that most of the accused were from London. The scale and duration of the disorder is a major focus of the account as is the severity of the sentences passed by magistrates.

Use of adverbials: *...for wielding a cricket bat; ...with police and holiday makers; for three months...for up to six months*

Passive Voice: *were sent to prison for three months; was similarly jailed*

Abstract nouns: *The Mods' pursuit of the Rockers, ...chance of a flare-up*

Connotations of verbs: *hit back (at mods and rockers), shock (mods and rockers), roamed (the beaches), pelted (with litter bins)...jeered (their appearance)*

Present Participles: *jailing youths, magistrates sat imposing fines, clashing with police*

Enumerators: *£1900, £50, £70*

Adjectives: *sun-drenched, crammed, long-haired, mentally unstable, petty, A strong force of police*

Use of direct speech quoting magistrates: *You came to Margate deliberately to cause damage and to interfere with the residents; Insofar as this court has been given power, we shall discourage you and other thugs of your kind*

Use of reported speech when referring to offenders: *said he was playing cricket on the beach*

Collective nouns: *rival gangs, group of chanting youths*

Syndetic list: *dogs, horse patrols, policewomen brought in from routine jobs to relieve men for the seafront and a variety of corporation vehicles in use, including Civil Defence vans*

Semantic field of judicial punishment: *Magistrates' court, fined, detention*

Plural nouns: *youths, Mods, Rockers*

Patterning of noun phrases: *litter bins and deckchairs, belts and knuckledusters*

Relative clause: *which had been charged by youths, who disarmed teenagers of belts and knuckledusters*

Repeated proper nouns to identify the rioters' hometown: *Londoners, Londoner, London*

Compound clauses: *A strong force of police drove about 600 Mods out of the centre of the town but they filtered back by night, One group of chanting youths dived from the front into a side street but were met by a van of police coming the other way*

Phrases of time: *well into dark* (adverb phrase), *By 9 o'clock* (prepositional phrase)

Legal terminology: *in possession of an offensive weapon, in self-defence*

Formal register: *some of whom had already been on duty, a group of Rockers intervened*

AS ENGLISH LANGUAGE LG1 Section A Assessment Grid

Band	Marks	AO1 Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression. Weighting: 20 marks	AO2 Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches. Weighting: 5 marks	AO3 Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language. Weighting: 15 marks
1	0-10	Attempts to communicate some limited knowledge with limited use of terminology, which is often misunderstood. Written expression has frequent lapses of clarity and accuracy, more apparent at the bottom of the band. Weak structure and organisation.	Limited understanding of concepts and issues, but attempts to analyse and discuss may be confused and lacking in clarity, particularly towards the bottom of the band. Some limited knowledge of linguistic approaches, with some attempt to offer support at the top of the band.	Shows limited awareness of contextual factors, with limited ability to evaluate language in use. Some limited understanding and knowledge of key constituents of language, more limited towards the bottom of the band.
2	11-20	Basic knowledge, becoming more adequate towards the top of the band but often sketchy at the bottom. An ability to use some linguistic terms, though often inaccurately especially at the bottom of the band. Adequate expression, but with some inaccuracy and inconsistency. Sense of structure and organisation towards the top of the band.	Shows a basic understanding of concepts and issues, but may be inconsistent, especially towards the bottom of the band. Simple discussion and explanation offered in places, with varying degrees of support. Identifies some features of linguistic variation, but knowledge of linguistic approaches more secure towards the top of the band.	Attempting to analyse and evaluate contextual factors, but inconsistent, particularly towards the bottom of the band. Reasonable attempt at evaluating language in use towards the top of the band. Tendency to generalise and merely observe, more marked towards the bottom. Shows some knowledge of the key constituents of language.
3	21-30	Mostly sound knowledge and use of terminology, becoming secure and competent at top of band. Sound expression, generally clear and accurate, becoming well controlled at top of band. An increasingly shaped and organised response.	A sound critical understanding of concepts and issues, and increasingly sound analysis towards the top of the band. Sensible discussion and support offered in places, less evident towards the bottom of the band. Competent exploration of linguistic features. Sound knowledge of linguistic approaches.	Shows a sound awareness of, and increasing ability to analyse, the influence of contextual factors. Able to describe features and to interpret and evaluate competently language in use. Shows overview of texts, more effectively towards the top of the band. Increasingly competent range of linguistic knowledge.
4	31-40	Thorough and assured knowledge, applied with confidence. Accurate and frequent use of terminology. An assured command of coherent and accurate expression. Well- structured response.	A high level of critical understanding of concepts and issues, and an ability to explore them at a high level of interest. Confident knowledge of linguistic approaches, with particularly strong support at the top of the band.	Able to analyse and evaluate contextual factors at a high level, with clear overview and interpretation of language in use becoming sophisticated at the top of the band. Concise, apt illustration. Confident demonstration of knowledge of key constituents of language.

SECTION B: LANGUAGE FOCUS A SHORT HISTORY OF CARDIFF

The ratio of the three AOs for Section B in terms of weighting is:

AO1: 2 (10 marks)	AO2: 1 (5 Marks)	AO3: 13 (5 marks)
-----------------------------	----------------------------	-----------------------------

It can thus be seen that AO1 accounts for half the assessment in this section, while AO2 and AO3 have equal weightings.

This section will be marked out of **20** marks.

Reminder:

In making judgements, look carefully at the Notes and Overview which follow, and the Assessment Grid which appears at the end of this Section

General Points

Section B differs from A in that there is a **more clearly defined focus**, in this case on **the attitude of the writer to the city of Cardiff**. Candidates are expected to concentrate on the analysis of the linguistic features of the text that are relevant to the defined focus. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

There are plenty of features to analyse, and the Notes are by no means exhaustive. The best answers will cover a wide range of points, but will still be selective of features. They should not indulge in mere feature spotting, and it is important to look for a sound organisation of the answers and of the linguistic points within them. It is also important to have an open mind in marking the answers and to be prepared to accept other points, provided that they can be supported from the text(s). There could be a variety of views expressed about the attitudes that are conveyed; be tolerant of differing interpretations, provided that they are based on the use of language, and can be supported from the text.

Notes

Candidates are required to consider how the writer's attitude is conveyed by language which demonstrates, in particular, his affection and enthusiasm for the city, not just to note the features. Look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

The notes below indicate **possible points** that candidates might make. They are grouped to show the features that carry most meaning, and therefore that you would expect candidates to focus on. **Do not use this as a check list**, however, as in the time available candidates will have to select what they see as the most significant features, and cannot possibly cover all the features identified here. Often only a few examples are given of a feature, when there are many more in the text. **Accept any other points that are relevant and clearly illustrated.**

Features that carry most meaning in the passage overall:

Frequent use of ellipsis (minor sentences): *Dark streets, pale squares, grime on the faces of its workers. A destination where the world collects.*

Asyndetic lists of noun phrases: *call centre capital, shopping capital, media hub, political epicentre, administrative sprawl, Parks, clubs, bars, shops, theatres, cultural centres, sporting stadia*

Use of hypophora: *How much of the city's fishing village past remains visible? (Not much). Can you track its now vanished industrial waterways? (You can). Is there anything running underneath the streets? (Yes). Is this one place? (No, it's two). Do people love it? (Depends who you ask).*

Non-standard spelling and grammar to represent a Cardiff accent and dialect: *You calls it Kaardiff or Caerdydd. If you comes from here, ...aaright love*

Frequent time adverbials: *at the start of the nineteenth century; through the twenty-first; In the past twenty years; Once; No longer*

Prestigious Proper nouns: *Dr Who, Torchwood, Welsh National Opera*

Patterning: *It's small enough to know and large enough to get lost in; people visit to enjoy and clamour to live in*

Fronted co-ordinating conjunction: *But change is ahead*

Adjectives suggesting transformation: *a restructured and transformed place*

Adjectives suggesting deterioration: *The wrecked and mostly abandoned docklands*

First person pronouns: *...two thousand of us, ...as we roll*

Present tense: *I'm walking across the Oval Basin, Ahead of me are a bunch of tourists photographing everything in sight.*

Dynamic verbs: *rebuilt, rebranded, renamed*

Pun: *more restaurants than you can shake a steak at*

Lexical field of nouns suggesting importance: *shopping capital, media hub, political epicentre*

Modal verbs: *.... you could see the strain of money being made; ... You could have an affair and you wouldn't be found out*

Proper nouns showing intimate local knowledge: *Crockherbtown. Canton. Whitchurch. Rumney. Roath, Butetown*

Figurative Language: *...their super green aquarium, the real city. The one below the surface*

Passive voice: *...have been rebuilt and rebranded; ...it's been renamed Roald Dahl Plass*

Semantic field of leisure: *...opera and arts, ...restaurants*

The text is an affectionate description of the city emphasising its radical change from a functional centre of industry to a modern, fashionable and cosmopolitan city. The writer emphasises its contrasting characteristics and its distinctiveness with much reference made to the diverse range of attractions offered. He also refers frequently to the more problematic aspects of the city such as pockets of deprivation.

AS ENGLISH LANGUAGE

LG1 Section B Assessment Grid

Band	Marks	AO1 Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression. Weighting: 10 marks	AO2 Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches. Weighting: 5 marks	AO3 Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language. Weighting: 5 marks
1	0-5	Attempts to communicate some limited knowledge with limited use of terminology, which is often misunderstood. Written expression has frequent lapses of clarity and accuracy, more apparent at the bottom of the band. Weak structure and organisation.	Limited understanding of concepts and issues, but attempts to analyse and discuss may be confused and lacking in clarity, particularly towards the bottom of the band. Some limited knowledge of linguistic approaches, with some attempt to offer support at the top of the band.	Shows limited awareness of contextual factors, with limited ability to evaluate language in use. Some limited understanding and knowledge of key constituents of language, more limited towards the bottom of the band.
2	6-10	Basic knowledge, becoming more adequate towards the top of the band but often sketchy at the bottom. An ability to use some linguistic terms, though often inaccurately especially at the bottom of the band. Adequate expression, but with some inaccuracy and inconsistency. Sense of structure and organisation towards the top of the band.	Shows a basic understanding of concepts and issues, but may be inconsistent, especially towards the bottom of the band. Simple discussion and explanation offered in places, with varying degrees of support. Identifies some features of linguistic variation, but knowledge of linguistic approaches more secure towards the top of the band.	Attempting to analyse and evaluate contextual factors, but inconsistent, particularly towards the bottom of the band. Reasonable attempt at evaluating language in use towards the top of the band. Tendency to generalise and merely observe, more marked towards the bottom. Shows some knowledge of the key constituents of language.
3	11-15	Mostly sound knowledge and use of terminology, becoming secure and competent at top of band. Sound expression, generally clear and accurate, becoming well controlled at top of band. An increasingly shaped and organised response.	A sound critical understanding of concepts and issues, and increasingly sound analysis towards the top of the band. Sensible discussion and support offered in places, less evident towards the bottom of the band. Competent exploration of linguistic features. Sound knowledge of linguistic approaches.	Shows a sound awareness of, and increasing ability to analyse, the influence of contextual factors. Able to describe features and to interpret and evaluate competently language in use. Shows overview of texts, more effectively towards the top of the band. Increasingly competent range of linguistic knowledge.
4	16-20	Thorough and assured knowledge, applied with confidence. Accurate and frequent use of terminology. An assured command of coherent and accurate expression. Well-structured response.	A high level of critical understanding of concepts and issues, and an ability to explore them at a high level of interest. Confident knowledge of linguistic approaches, with particularly strong support at the top of the band.	Able to analyse and evaluate contextual factors at a high level, with clear overview and interpretation of language in use becoming sophisticated at the top of the band. Concise, apt illustration. Confident demonstration of knowledge of key constituents of language.

LG4 - Summer 2013

Unit-specific Guidance

In this unit candidates are required to answer two sections. Both Section A and Section B are to be marked out of **40 marks** making a maximum possible total of **80 marks** for this unit.

Relevant assessment objectives

There are three assessment objectives that apply to both sections of this paper, with the same weightings for each section.

- AO1: Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression
- AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches
- AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language

AO1 accounts for half the assessment in both Section A and Section B, while the other two objectives are equally weighted.

SECTION A: ANALYSIS OF SPOKEN LANGUAGE COMMENTARIES ON ROYAL EVENTS
--

The ratio of the objectives in terms of weightings is:

AO1: 2; (20 marks)	AO2: 1; (10 marks)	AO3: 1. (10 marks)
------------------------------	------------------------------	------------------------------

In making judgements, look carefully at the separate sheet with the marking grid, and at the Notes which follow.

NB: A reminder: AO1 has a double weighting in the assessment of this section.

Section A will be marked out of 40 marks.

Notes:

Aspects of particular significance or interest for discussion:

Degree and aspects of formality or informality

The level of fluency: both are fluent, but A strikingly so

The degree of normal non-fluency: none in A, but a reasonable amount in B

Colloquial features (a very few in A, but far more in B)

Pauses: these suggest that A is delivered at a slower pace

Use of lexis

Tone and tenor: A is notably more respectful and serious throughout

Grammatical structures: how close to the typically spoken or written mode

Level of syntax complexity

Elision

Ellipsis

Deictic features

How far the language reflects an awareness of the television medium

How far personal or impersonal in approach

Use of tenses

Examples of patterning in the language

Features of description and explanation

How far typical of commentaries

How far the commentaries might have been prepared beforehand

Etc.

Text A: (The Queen's Coronation, 1953)

Overview: Extremely fluent (no non-fluency features) which suggests a high degree of pre-planning. Mostly formal serious tenor, but with some examples of typical spoken features. Structures are quite complex with a high degree of linking and cohesion. The delivery seems slow and measured, which was seen then as appropriate for a more reverential attitude to the monarchy and to Britain's position in the world. Commentators refer with pride to the British Empire or Commonwealth, and there is great stress on the Queen as head of something far bigger than just the UK. The commentaries are clear and detailed and describe features vividly for the viewers. There is limited involvement of the audience.

Features of interest that could be analysed and discussed:

Phatic opening: *good morning* (and direct address to the viewers)

Ellipsis or minor structures: fairly common e.g. *not quite the morning; there the greys; the Duke of Gloucester in picture now; and such a burst of...* etc.

Pre-modifying descriptive adjectives: *dull, overcast (sky), mounted state (dress), velvet gold-laced frock; mounted (band)*

Pre-modifying evaluative adjectives: *gorgeous...(dress), great (warrior), loving (cheering)*

Adverbials frequent (many directional or explanatory): e.g. *against that sky, below the east front, through that central arch, in the roadway, at their head, at last*

Adverbs: *beyond, down, down there, there* (frequent), *here, just (see), (not) only, surely*

Adverb *now (there's not)* – not temporal, more a discourse feature of spoken language

Key verb: *flutters*

Syntax: long structures mostly; a high degree of **co-ordination** with *and* and occasionally *but*; some **subordinate clauses**, mostly **relative** and **adverbial** (*for...*, *as...* etc.). It is closer in style to typical spoken structures than to written literary ones

Conjunction *and* used to begin some utterances: *and here you see; and at their head; and with their cheers*

Formal grammar: relative pronouns: *on which (all eyes are turned); on which (are mounted); for which (all eyes have been waiting)*

Proper nouns frequent – mostly places and titles

More colloquial expressions (not a lot, but some): *in about ten minutes time; now there's not all that much standing room; you can just see; having the time of their lives*

Informal adjective: *jam-packed*

First person plural pronoun *we (hoped for) we (can see)* – the inclusive *we*, to include viewers

Second person pronoun *you (can just see) here (you) see* – to involve the audience

Elision: *it's, there's, that's, they're*

Deixis: spatial, personal and temporal: demonstrative determiners: *this (coronation day) that (great warrior) those (children); adverbs there, here, today; personal pronouns*

Patterning: *the people of London, the people who come*

Possessive determiner *their (queen)* implies that the visitors from abroad are all from the Empire or Commonwealth. Similarly *her (peoples)*

Masculine third person determiner *his* for horse: anthropomorphised as human warrior

Metaphors: *warrior, mother (of the greatest family of nations on earth)*

Present tense: *flutters, there's, is*, etc. throughout

Present perfect: *they've seen*

Frequent present participles: *riding, looking (down), cheering, having, going*

Lexical set of nouns and NPs for the local features: *palace, arch, memorial, pavement, grass verge, park, roadway*

Lexical set of nouns and NPs for the royal event: *royal standard, Her Majesty, coach of state, queen, coronation, procession, state dress, coach*

Alliteration: *forth full-throated*

Formal clauses: *as they give forth full-throated; as will not be heard; to gladden her heart* (these are also rather old-fashioned, especially for a spoken context)

Quotation from 'Humpty-Dumpty': *all the Queen's horses and men* (prompted by the mention of children?)

Noun phrases with patriotic references to the Empire or Commonwealth: *her peoples, mother of the greatest family of nations on earth* (note plurals in both)

Solemn verb: *to dedicate*

Superlative: *greatest*

Prepositional phrase: *in picture* (referring to the TV medium)

Names or titles (proper nouns) on their own as explanation for picture: e.g. *Earl Mountbatten* (compare sports commentaries)

Closer to **written style:** *such a burst ... as will not be heard*

Text B: (The Wedding of Prince William and Kate Middleton, 2011)

Overview: A much less formal approach, giving a personal view, addressing the audience directly, using a variety of methods, including personal pronouns, an imperative and questions. Mostly very fluent, but with several non-fluency features. Structures are much shorter on the whole. There is quite a high degree of relatively colloquial lexis and expression. Most of the lexis is quite simple and everyday, and there is little pre-modification. At times more tentative than Text A. Pauses are mostly shorter and this suggests a faster delivery. Some aspects are very similar to A, as it is still a commentary that seeks to clarify, describe and provide detailed explanation. Even if some of it was pre-planned, it comes across as much more spur-of-the-moment than Text A.

Features of interest that could be analysed and discussed:

Elision: *I'd, they'll, it's, we're, don't, we'll, who's, it'll, etc.*

Ellipsis: *I'd like to say one of my favourite parts of the day military bands; more guests arriving; etc.*

First person singular pronoun: *I/me* and **determiner** *my* used frequently

First person plural pronouns: *we('re looking forward), we (may catch a glimpse), we (all), (good area for) us, (good view for) us*

Second person pronoun: *(if) you (go over)*

Clause *I think* used as a tentative qualifier: *there are six of them I think*

Adverbs (most of these are particularly common in spoken language): *anyway, clearly, just, along, actually, really, then, hopefully*

Informal pronunciation: *gonna*

Normal non-fluency features: **fillers:** *er, um;* **repetition or hesitation:** *it's it's; at the (.) at the;* **self-correction:** *just around (.) near the palace; where which look* (allow **false starts** for these)

Deixis: **demonstrative determiners:** *those (more prominent guests) these (images);*

demonstrative pronouns: *that's, that'll be, this (is a good area);* **temporal adverb:** *today*

Colloquial expressions and lexis: *I'd like to say, anyway, I think at least six, the interesting thing, catch a glimpse, actually, a little look out for them, of course, we'll be happy, quite a few of the friends, a bit of a crossroads, in charge of, it'll all make sense to us*

Informal verb: *to spot*

Informal conjunction: *so (over to the left); so (how does all this)*

Patterning: *look like one and feel like one; it's not...it's not; before the service and after the service; he's the man who's...he's the man who's*

Questions: *how can I explain this? why don't we all have a little look out for them? so how does all this fit in?* (all addressed directly to the audience)

Passive: *I'm told* (which shows he is being fed information during the broadcast)

Repetition: *formal*

Straightforward, high-frequency modifiers: *formal, good, great, actual, etc.*

More unusual pre-modifier: *theatrical*

Formal noun: *the sovereign* (and formal expression answerable to the sovereign)

Syntax: much **co-ordination** using **conjunctions** *and* and *but*; frequent **relative clauses**; **interrupted structure:** *because (.) how can I explain this (.) it's not* (separation of **subordinating conjunction** and **clause**)

zero-marked noun clause: *the interesting thing... is they will be playing* (no 'that')

minor structure (for humour): *hat included*

Many very short structures, not linked together (**simple sentences**): e.g. *it is a crossroads ... it's called the Lantern ... that's the great*

Noun: *images* (compare 'picture' in Text A)

Frequent use of prepositional phrases as adverbials for description or explanation: e.g. *along the route, up to the Mall, before the service, in this area, to the left, etc.*

Technical lexis for inside the abbey: *north transept, Lantern, high altar, kneelers*

Conditional clause: *if you go over*

Metaphor: *the heart of Westminster Abbey*

Proper nouns for titles and personal names: *the Beckhams, Katie Nichol, the Middleton family*

Imperative (for direct address): *let me give you an idea*

Tenses: mostly **present**, but much use of **future** using modal *will*: *they will be playing, they'll, we'll, will be seated, they'll be married, will be performing*; also **present perfect**: *have just arrived*

Modal verbs: *will, may* (*catch a glimpse*)

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

SECTION B: ANALYSIS OF WRITTEN LANGUAGE OVER TIME MAGIC/CIRCUS TEXTS

The ratio of the objectives in terms of weightings is:

AO1: 2; (20 marks)	AO2: 1; (10 marks)	AO3: 1. (10 marks)
------------------------------	------------------------------	------------------------------

In making judgements, look carefully at the separate sheet with the marking grid, and at the Notes which follow.

NB: A reminder: AO1 has a double weighting in the assessment of this section.

Section B will be marked out of 40 marks.

In making judgements, look carefully at the separate sheet with the marking grid, and at the Notes which follow.

This section is focused on the language of the three texts, which are all advertising or promoting performances of magic or circus arts.

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 attempts to appeal to the audience, 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 (advertising and promotional texts);
- 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;
- 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 advertise and promote performances of magic and circus arts.

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 (1701 poster for Mr Barnes and Finley's Booth):

Overview: The text begins with detailed directions for finding the booth. It is extremely hyperbolic and full of positive lexis. It describes the acts in some detail, to show the variety of what is on offer. It emphasises the European origin of some performers and suggests that the performance is of world class quality. There are just two paragraphs, and there is no attempt to use graphology or layout to enhance the text. There is an interesting appeal to snobbery by claiming that 'the highest Quality' in the land (i.e. the gentry and aristocracy) have approved of some performances.

Linguistic features of interest that could be analysed and discussed:

Features that are of interest in conveying the appeal of the attractions:

Superlative pre-modifying adjectives: *most Famous, best, highest* (*best* also used as noun: *the best (of musick)*)

Key noun (somewhat hyperbolic): *Perfection*

Repetition of noun *Perfection*, and of other words: *Famous, Wonder*, etc.

Positive and appealing nouns: *Agility, Sweetness, Applause, Wonder, Amazement*

Positive (some hyperbolic) **noun phrases:** *the Wonder of her Age, great Satisfaction, a Wonder, infinite Satisfaction, that Excellency, to Amazement, that height of Perfection*

Intensifying adverb: *infinitely (exceeds/surpass'd)*

Other key adverbs: *justly, finely, incomparably, indeed*

Evaluative pre-modifying adjectives: *extraordinary, universal, great, Masterly, curious, infinite, merry, Famous*

Other adjectives: *Famous, excellent*

Key verbs: *exceeds, defies, amaz'd, surpass'd, improv'd, outdo, entertain*

Lexical field of performance: *Rope-Dancing, Tumbling, Steps, Capers, Dancing, Vaulter, Dancing, Walking, Vaulting*

Lexical field of concrete nouns: *the Rope, a Pole, Dancing-Rope, Vaulting-Rope, the Slack Rope*

Negative to suggest a strong positive: *no little Addition* (to existing *Perfection*, which is clearly hyperbolic)

Prepositional phrase *without Flattery* is negated by the claim *she has infinitely surpass'd her whole Sex*

Determiners and adverbs are prominent in phrasing such as *all (d)... (Av) seen before (Av); all (d) Europe; never (Av) in England before (Av); moreover (Av); further (Av) so far (Av); far (Av) beyond (Av)..before (Av) seen*. Adverbs are very prominent throughout.

Prepositional phrase for heading: *At Mr Barnes and Finleys BOOTH*

Foregrounded prepositional phrases as adverbials (*between ...; over-against...*) preceding main verb: emphasises the venue

Parenthesis: (*during the usual Time of Bartholemew Fair*)

pronoun *All* used as subject

-ing Nouns (*Dancing, Walking*, etc.)

Inverted syntax: OSP(V): Foregrounded noun clause: *THAT Mr. Barnes and Finley...have arrived....*: the object of SP(V): *the whole World can testifie*

Tenses are very varied: Use of present tense; passives: *are to be seen*

Syntax: many complex structures using adverbial *as...* clauses, and many using present participles; minor sentence at the end (*With Variety...etc.*)

Historical/archaic aspects of language used:

Spelling:

-ie for -y: *testifie*

-ick for -ic: *publick, musick* (typical of 18th century texts)

Indefinite article *an* used before *universal* (*a* would be used in modern practice)

Shortening of *tho'*

Archaic (or very old-fashioned) lexis: *over-against, Maidens; Excellency*

Semantic change: *express (particulars), Quality, Humours, curious (steps)* (possibly meaning very careful here)

The Latin *Vivat Rex* at the end may seem to us curiously out of place.

Grammar:

Archaic use of prepositions: *arrived to that Perfection; to a Wonder; to Amazement*

Archaic expressions: *to great Satisfaction; never in England before.* There are many other possible examples: allow any sensible suggestions.

Punctuation:

Capitalisation of words mid-sentence: mostly nouns, but others too (e.g. adjective *Famous*): allow sensible use of non-standard or 'random' or 'inconsistent' capitalisation.

Use of apostrophes: for verbs ending in -ed when the final syllable is not pronounced separately (e.g. *join'd, pleas'd, amaz'd*) – but inconsistent (*arrived, attained*)

Inconsistent use of apostrophe for possession: sometimes not used, as in the heading, but elsewhere present: *Hall's, Finley's*

Colon after 3: (*years*) looks very odd nowadays.

Text B (1841 playbill for The Great Wizard of the North at the Adelphi Theatre)

Overview: Again there is plenty of hyperbole here. There is much lexis of mystery and wonder, some of it quite esoteric and some invented. The tricks are described in some detail, so that the would-be audience is fully intrigued, and hopefully persuaded to attend to see the performance in full. The language mixes antique and classical references with scientific or pseudo-scientific ones. There are references to recently discovered Scientific 'wonders' such as Dagueratype and Electrography, and to lovers of Science, but the emphasis is on the ancient arts of magic that eclipse the new wonders. There is an odd use of the Wizard's real name, but only in initials: J.H.A. – presumably to add to the authenticity of the trick. There is one reference to 'illusion' but mostly the emphasis is on the conjuring up of mystery and magic. References to the size of the audiences are persuasive, especially as they attended in hot weather. Sections 2 and 3 are presented in a dramatic way that uses varied techniques to give a sense of being present at the actual performance.

Linguistic features of interest that could be analysed and discussed:

Imperatives (to address readers directly and to give sense of urgency): *Behold! Remember! Visit, (Ladies) close*

Modal verbs: *must, will*

Invented noun: *Misteriachist*

Noun *elite* to flatter readers (they will become part of this if they attend)

Lexical set of mystery: *wizard, misteriachist, alchymist, mystic rod, wonder, Circle of Mystery, magic, Mephistophelian, Mystic Circle*

Lexical set of magic: *wizard, charmed, magic*

Noun phrases to refer to London in hyperbolic or exotic ways: *this Great Metropolis, the Metropolis of the British Empire*

Noun phrases to emphasise the exotic: *The Golden Circlet of Cynthia, The Ring of Rhadamanthus* – and the effect: *astonished thousands*

Proper Nouns that are mysterious or exotic (and which the readers are not necessarily expected to know): *Cynthia, Rhadamanthus*, and the **adjective**: *Mephistophelian*

Abstract nouns: *Science, Literature, Amusement and Recreative Philosophy* (the latter designed perhaps to impress rather than enlighten the reader) to suggest that the appeal will be wide-ranging

Key noun: *miracle*

Alliteration: *Circlet of Cynthia, Ring of Rhadamanthus*

Key adjective modifier: *astonished*

Noun phrases in apposition: *his Mephistophelian Palace, the Adelphi Theatre*

Nouns to address impersonally the potential audience: *Strangers and Visitors*

Adverbials (PrepPs) at the end of the first section to show place and date of performance

Use of exclamation marks is frequent (often for noun phrases)

Minor sentences: e.g. *The ring in one Case, the other Case empty.*

Interjections: *lo! What, ho!*

Tenses: very varied. Much use of the **present** to involve the would-be audience in the excitement of the moment

Impersonal style: no use of second person pronouns, like Text A, but unlike C. Refers to *the Public, patrons, the audience,*

Vivid verbs: *charmed, eclipses*

Tenor: mostly formal, with elevated or low-frequency lexis: e.g. *to ensure identification* (use of noun), *requested, engaged, secured, upon inspection, detection, inconsumable*

Use of layout and graphology to impress and emphasise the distinct acts.

Historical/archaic aspects:

Capitalisation (inconsistent or random) of many **nouns** can be compared to Text A

Archaic expressions: *laughs to scorn, lo! What Ho!* (sounds Shakespearian), *begs to draw the attention of the public*

Archaic lexis: *Jewel-case?*, **adverbs**: *heretofore, thereon*, **noun**: *places* (in context for seats)

Unusual syntax: *A Lady's Wedding ring placed; one of the audience requested; the candle brought; doors open at...* – followed by a full clause

Archaic use of Time in full: *eight o'clock, half-past Seven o'clock*, etc,

Use of apostrophe for *'till*

Text C (2011 show review for 'Mystère')

Overview: Although presented as a review, this is more of a promotional text, and is full of positive lexis designed to impress readers and persuade them to attend the show. A strong sense of a spoken voice addressing the reader directly. Although there are some markers of informality, the tenor is still mostly fairly formal, and quite literary at times. The reader is taken into the experience of the show, from finding a seat to a detailed description of the major acts and the finale. This is very similar to the other texts.

Linguistic features of interest that could be analysed and discussed:

Imperatives: *Run, Hold, Sit back, relax, enjoy*

Negative imperative: *don't trust*

Second person pronouns: *you* and **determiners:** *your* – for direct address (unlike A and B)

Elision: *that's, don't*

Colloquial lexis and expressions: *it will likely end up, quit, run away, you almost expect them* (no relative pronoun 'that' preceding) – also *you sometimes forget they are*

Use of exclamation mark for emphasis

Parenthesis: *(once you....)*

Positive noun phrases: e.g. *the performance of a lifetime, the world created on stage, etc.*

Key nouns to impress: *strength, skill, flexibility, ease, precision*

Positive (some hyperbolic) pre-modifying adjectives: *awe-inducing, colorful, imaginative, unbelievable, breathtaking, chiseled, enormous, honed, pristine, methodical, haunting*

Adjective complement: *effortless*

Adverbs (not common): *likely, skilfully, actually, truly, haphazardly, intermittently*

American spellings: *colorful, theater*

Tenses very varied, but much use of the **present** throughout – to suggest the immediacy of the show

Striking verbs: *yearning, captivate, swept (away), slither, slide, soars, intertwined*

Modal verbs: *might, will*

Lexical set of circus: *clown, acrobatics, circus, juggled, troupe*

Lexical set of theatre/performance: *sets, costumes, makeup, performers, act, stage, theater*

Concrete nouns for objects involved in performance: *cube, drum, pole, ball*

Some complex noun phrases: e.g. *the intermittently reappearing pop-tossing clown, portrayed by Brian Dewhurst*

Alliteration: *slither, slide, stage*

Metaphor: *the voyage of strength*

Proper nouns for names of performers, MC and director

Literary preposition: *atop*

Lexical set of modern music styles: *rock, Celtic, African, funk, soul(ful)*

Lexical play on idea of a circular theme in last paragraph: *cycle, semi-round, globe-like, dome, circle*

Syntax varied, with some short simple sentences, but most are complex.

A2 ENGLISH LANGUAGE LG4 Sections A and B Assessment Grid

Band	Marks	AO1 Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression. Weighting: 20 marks	AO2 Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches. Weighting: 10 marks	AO3 Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language. Weighting: 10 marks
1	0-10	Attempts to communicate some knowledge of methods of language study. Limited use of terminology to support, more frequent at the top of the band. Frequent lapses of clarity and accuracy in written expression, with limited success at organising material, particularly towards the bottom of the band.	Some understanding of concepts and issues, with some attempt to discuss. Some support offered, less towards the bottom of the band. May have difficulty in exploring concepts and issues. Some knowledge of linguistic approaches, less limited at the top of the band.	Limited understanding of the influence of contextual factors. Attempting some analysis, towards the top of the band, but with limited evaluation and comments, particularly limited towards the bottom of the band. Showing limited knowledge of key constituents, and offering little support for points made.
2	11-20	Basic knowledge of methods of language study, becoming adequate towards the top of the band. Able to use some linguistic terms with some accuracy, but often with errors, especially at the bottom of the band. Often sketchy or uneven in structure; better organised at the top of the band. Straightforward language, becoming more complex at the top of the band.	Inconsistent towards the bottom of the band but shows a basic understanding of concepts and issues, becoming adequate at the top of the band. Reasonable attempt to discuss, but with limited perception, especially towards the bottom of the band. Able to apply some knowledge of linguistic approaches, most usefully towards the top of the band.	Inconsistent attempt to analyse and evaluate, but offering reasonable comment on contextual factors at the top of the band. Tendency to generalise. Some illustration of points, more limited towards the bottom of the band. Some knowledge of key language constituents applied, more evident at the top of the band.
3	21-30	Competent knowledge of methods of language study, becoming secure at top of band. Sound use of appropriate terminology, becoming more competent through the band. Expression generally accurate, controlled and coherent, though more straightforward at the bottom of the band. Sensible organisation of material.	A sound understanding of a range of concepts and issues, with a sound ability to analyse. Sensible and often insightful discussion and explanation, particularly towards the top of the band. Clear and increasing competence through the band in exploring issues and applying knowledge of linguistic approaches.	A solid attempt to analyse and evaluate, becoming increasingly skilled towards the top of the band. Sound application of knowledge of key constituents, though less confident towards the bottom of the band. Able to focus clearly on language in context, and to illustrate relevantly.
4	31-40	Sophisticated and thorough linguistic knowledge, confidently applied, with increasing insight. Accurate and full use of terminology in support of interpretations. Written expression confident, fluent, and accurate, with appropriate linguistic register most apparent towards the top of the band. Effective organisation of material.	Sophisticated and confident understanding of concepts and issues. Detailed, increasingly perceptive exploration, discussion and analysis. A high level of knowledge of linguistic approaches, with consistent support, most aptly applied at the top of the band.	Analysis and evaluation at a sophisticated level. Confident awareness of subtleties and a clear overview. Increasingly able to make precise points and to illustrate them concisely. Able to demonstrate a thorough knowledge of key constituents of language.



WJEC
245 Western Avenue
Cardiff CF5 2YX
Tel No 029 2026 5000
Fax 029 2057 5994
E-mail: exams@wjec.co.uk
website: www.wjec.co.uk