



GCE MARKING SCHEME

ENGLISH LANGUAGE AS/Advanced

JANUARY 2013

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 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.

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LG1 January 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: INTRODUCTIONS TO TEXTS ABOUT DECORATING

General points

Candidates are asked to analyse and compare texts written as introductory remarks on the topic of home decorating; one is for an American television programme's website, the other for a book. The major focus is on the use of language, especially how language is used to advise and inspire the audience and how each uses language to appeal to their audience. 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 the summative band descriptors 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: Teen Bedroom Decorating Ideas

Overview:

This is a lively and enthusiastic discussion of home decorating. It suggests that re-decorating a teen's bedroom is an important step for them and part of their developing independence and individuality. It is also keen to stress that the process can be enjoyable for both teen and parent. The writers intend to be both ebullient and practical in their approach and mix an authoritative style with suggestions and alternatives. The text is intended to be helpful for a wide range of circumstances.

Figurative language: *a personal milestone, ...give the bedroom a new personality, ...this adventure*

Repeated use of **modal verbs:** *...can be a fun project, ...that you can replace*

Abstract noun phrases: *...a life change, ...their own self-definitions, ...a power struggle*

2nd person narrative voice: *...you may want to consider, ...you can go with*

Superlative adjectives: *the least expensive, fastest way*

Fronted subordinate clauses: *If you have any extra money..., If your teen is older...*

Adverbials (prepositional phrases): *...in a few years, ...with each new trend*

Present tense: *...free spirited designs hold more appeal, Paint has a fresh contemporary feeling*

Imperatives: *Let your child choose..., Try playing interior decorator..., make storage easily accessible*

Listing: *...a desk, a bed and window treatments, ... beanbag chairs in jellybean colors, funky lamps, and dramatically colored bedding*

Exclamation mark: *This is one area in which little kids and big ones are pretty similar!*

Positive pre-modification: *...a fun project, ...fun, low-cost novelties*

Parenthetical voice: *(within reason), (One big exception to starting with the paint color is if your child has already picked out a fabric. Then, you'll probably want to suggest paint to coordinate with the lightest color in the fabric.)*

Participle verbs: *Youngsters are trying on, Try playing interior decorator*

Informal lexical choices: *...but the desire may hit, ...like funky lamps*

2nd person possessive determiners: *...your teen's bedroom, ...your child*

Infinitive clauses: *...to make a big change, ... to create as much storage*

Complement phrases: *...kids this age are painfully brand conscious, ...painted walls are a practical choice*

Lexis specific to the semantic field of decorating: *...high-end looks, ...window treatments, ...paint swatches*

Alliteration: *Fun, funky, free-spirited*

Passive voice: *...have been identified*

Text B: *The Art of Interior Decoration*

Overview:

This text is formal and often authoritative in tone. It emphasises the need for care and planning when decorating and suggests that it requires a high level of skill but that this can be developed with effort and guidance. It emphasises that decorating a home can be a satisfying pastime and intends to stress the usefulness of the book to which it is an introduction.

Fronted subordinate clauses: *If you would have, Before you buy anything*

Imperatives: *think out the main features, Never have an isolated chair*

Figurative Language: *give them a spinal column, ...like rests in music*

Positive adjectives: *fascinating, harmonious, fundamental*

Passive Voice: *Beautiful things can be obtained, it may be quickly acquired, ...are kept in mind*

Complement phrases: *Progress is rapid and certain, It is a fascinating pastime, this is a fact*

Adverbials: *...in a season or two* (prepositional phrase), *...all at once* (adverb phrase)

Dynamic verbs: *creates, rearranges*

Formal register: *One observes, keeping all ornamentation subservient to line*

Patterning of clauses: *One observes, is pleased with results and asks oneself why ...one experiments, makes mistakes, rights them, masters a period, outgrows or wearies of it*

Abstract nouns: *HARMONY, SIMPLICITY, ...comfort, ...beauty*

Exclamatory phrase: *...the slogan of our day!*

Modal verbs: *will quickly suggest themselves, The index will render possible*

Extended metaphor (contains two similes): *... as a painter would, 'Treat' your rooms like "still life", ...make a composition*

Superlatives: *...the quickest and the most economical, ...the simplest method*

Present tense: *A decorator creates or rearranges one room, ... which, like rests in music, have as much value*

Adverbs: *quickly, instantly, gradually*

Participle verbs: *teeming with individuality, suggesting comfort*

Second person narrative voice: *how you want each room to look when completed; get the picture well in your mind, Treat your rooms*

Listing: *...as a table, sofa, and one or two chairs, ...lines of furniture, colour schemes for upholstery and hangings, and the placing of furniture and ornaments*

Writers' use of **third person** to refer to themselves: *...the authors believing that this is the simplest method*

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 DO YOU WANT TO HELP ANIMALS?

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)
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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 attitudes of the charity to the treatment of animals**. 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 drama of the incident is conveyed by language which demonstrates in particular the charity's attitudes to the treatment of animals and the role of the organisation, not just to note the features. Some consideration should also be given to how the work of the charity is promoted. 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. **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.**

Interrogative sentence as heading: *Do you want to help animals?*

Politeness marker: *Please help*

Abstract noun phrases: *appalling cruelty, animal abuse, cruelty-free lifestyle*

Syndetic lists of noun phrases: *animal experiments, factory farming, bird shooting, horse racing and the pet trade, thousands of cats, rabbits, dogs, rats, monkeys and other animals*

Modal verb: *You can help animals*

Fronted adverbial: *Every day...*

Passive voice: *animals are starved, horses are raced to death*

Participle verbs (also passives): *...horses being sold, ...being marketed, ...being trapped*

Syndetic list of verbs: *starved, mutilated, electrocuted and poisoned to death*

Patterning of prepositional phrases: *...in laboratories, ...in farms, ...in the pet trade, etc.*

Infinitive clauses: *to help us..., to prevent the building, to get the best possible result*

Plural possessive determiners: *Our campaign, Our undercover work*

Familiar proper nouns: *Focus DIY stores, Wyevale Garden Centres, Ascot*

Lexis from the semantic field of secrecy: *investigations, undercover work, expose the truth*

Superlative adjectives: *best possible result, biggest bird fair*

Repeated use of the **proper noun Animal Aid as the subject of clauses:** *Animal Aid has prevented..., Animal Aid obtained...*

Second person pronouns: *You can help animals, ...we need you*

Fronted subordinate clause: *Because they are bred for speed*

Noun clause: *the fact that there are now many humane and reliable non-animal research techniques available*

The leaflet suggests that animal abuse is insidious, widespread and constant. It conveys a sense of urgency about the need to tackle the issue and that Animal Aid has made a major contribution to attempts to do so. It emphasises how brutally animals are treated and that many British institutions have colluded with it. The repeated use of listing shows the great scale of the issue.

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 January 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 CONVERSATIONS ABOUT ACTING OR FILMS

The ratio of the objectives in terms of weightings is:

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

Use of language to convey opinions or information

Turn-taking

Questions and replies

Aspects of co-operative conversation

Monitoring and interaction features

Use of personal pronouns

Methods of address

Degree and aspects of formality or informality

Colloquial features

The level of fluency

Non-fluency features

Pauses

Use of lexis: how far simple and high-frequency, and how far unusual or educated (low-frequency)

Grammatical structures: how close to the typically spoken mode

Level of syntax complexity

Elision

Range of tenses

Etc.

Text A: (BBC Radio 4 Extra: Rowan Atkinson and Mark Lawson)

Overview: ML is mainly concerned to get RA to talk: he has two short turns and one longer one. He asks two questions and makes one statement. RA is obviously an experienced and articulate, educated, speaker, who can speak at considerable length, and who gives some fascinating insights into the creative process and his personal background experiences. His speech is extremely fluent, with occasional sophisticated lexis, but is quite informal most of the time, and is packed with colloquial features that are typical of spoken language rather than written language. None of his pauses are longer than a micropause, and this suggests a rapid delivery as well as fluency. For his final turn he has to think on his feet to respond to an idea that he had not considered before. The use of 'you know' is strikingly frequent, and is clearly an idiosyncratic feature of his speech.

Features of interest that could be analysed and discussed:

Second person pronouns and determiners: *you, your* – used to address each other

Generic second person *you* (referring to people generally or to himself): *you start...you see...before you*

First person singular pronoun: *I* used very frequently

First person plural determiner: *our (films)*

Monitoring feature: *you know*: used with striking frequency by RA. At times it can be seen as a filler; however, it is used differently, in its own right, in *you know* ('that' omitted) *cars are my thing.... you know motor cars*

Informal pronunciation: *dunno, coz, y'know*

Lexical set of features of stage shows: *a scene, comedy sketch, show, centre stage*

Lexical set of features of film: *director, screening, screen, films*

Turn-taking: very co-operative. ML asks two questions, and these with the replies could be seen as extended adjacency pairs. The second ends with an unfinished utterance, and a one second pause, which signals that he wishes to hand over the floor and invites a response. He then makes a grammatically complete statement, ending with another one second pause, which clearly signals that his turn has finished

Elision: *it's, I'm, I've, hadn't, y'know, that's*

Normal non-fluency features: fillers: *um, ah* (all by ML); *you know* (at times) by RA

repetition: *when I (.) when I; I (.) I liked; to (.) you know to order* (repetition of 'to' from the infinitive); *I (.) I hope; in (.) ah in; and and that's (I'm afraid) that's*

incomplete utterance (or repair): *this (.) you know these* (singular to plural)

false start (or incomplete utterance): *so (.) but*

repair/reformulation: *it always seems to....a car always seems to...*

Vagueness or imprecision (typical of spoken language): noun phrase: *a sort of...*; pronoun: *something (funny), or something*; verb: *doing*; adverb: *sometimes* (ML)

Common spoken adverbials: *sure enough* (acting as confirmation)

Common spoken adverbs: *just, not really, then, hardly, well, now*

Other adverbs: *shortly before, literally, certainly, undoubtedly, probably, always*

Repetition: *doing what I think it's doing*

Adverbial: *the following Sunday* (a **noun phrase**, with no initial preposition): typical of speech

Idioms: *I put my hand up; done by numbers*

Direct thought: *I thought I dunno what to do; I thought there seems to be; I thought well this...*

Colloquial expressions: *I'm not really much of a...; something funny going on; look funny; a whole lot; I did my best; hardly ever; dear me; my thing*

Latin: *per se* (in itself) – a mark of an educated speaker

More sophisticated lexis: *to generate, reluctance, truculence, happiness, narrative logic, solicited, external context*

Patterning: *reluctance or truculence or happiness*
Demonstrative pronouns: *this, these, that*
Blended structure: *I think I'm not sure*
Imperatives: *give (us that look), do (that), do (face)*
Incomplete utterance from ML: *...eyes or (1.0)*
Interjections: *yes, no* (some might describe them as spoken adverbs), *dear me*
Informal verbs: *guess, end up*
Zero-marked Noun clause: *I guess people were making*
Proper nouns for RA's film roles: *Johnny English, Mr. Bean*
Adjective: *(I'm) afraid:* a spoken feature used to politely apologise for something
Tenses: very varied: mostly **present**, but also **simple past** (*I liked*), **present perfect** (*I've looked*), and **past perfect** (*I hadn't thought*)
Syntax: there is a great deal of **co-ordination**, mainly using *and* or *and then*, and occasionally *but* to link structures, which is typical of spoken language. There is a reasonable amount of **subordination**, using **adverbial clauses** such as *–when –as* and *–because* clauses, **noun clauses**, but very few **relative clauses** (one *which-* clause, and one or two zero-marked). The syntax on the whole is not extremely complex.

Text B: (Film 2012 with Claudia Winkleman and Danny Leigh)

Overview: This is a review of the film that works through a very co-operative conversation. CW is the host, and initiates the topic, but allows DL to have extended turns to develop his points. Both offer personal views of the film and their verdict is very positive, with glowing recommendations to viewers to go and see the film. CW is very much aware of the camera and of the wider audience beyond, and plays to this at one point. Although DL clearly has expert knowledge of film, the tenor is mostly very informal and the language very accessible to viewers. Like Text A, this is packed with typically spoken features of language, and the pauses, with the one deliberate exception, are all micropauses, suggesting a rapid delivery, especially from DL, and a very high level of fluency, though with plenty of non-fluency features too.

Features of interest that could be analysed and discussed:

Phatic opening (though curiously brief and basic)

Initial adjacency pair

Second person pronoun *you* used throughout to address the other person directly (*hello to you*) and also to refer to people in general: e.g. *where you don't see but you know...; you go and see the film... you go with it*

First person singular pronoun *I* and **determiner** *my* used throughout to indicate personal opinions

First person plural pronoun *we* used inclusively, and also to refer to people in general: *we're gonna see*

Vocative address: *Mr. Leigh* (oddly formal, yet possibly rather playful)

Inexplicitness typical of spoken language: **third person pronoun** *it*. *what do you think of it? I'll just leave it there*

Interrogative: *what do you think of it?*

Adjective complements: *funny* (in sense of 'funny peculiar'), *astonishing, magnificent, brilliant*

Adjective pre-modifiers: *amazing, fantastic*

Premodified noun phrase (3 adjectives and 2 nouns): *big...gargantuan...broad epic family (entertainment)*

Normal non-fluency features: **hesitation:** *it it's*; **fillers** (not common): *er, um, ah*
repair/ self-correction: *s. crying; it's it works*; **repetition:** *but you (.) but you;*
which is which is; and you (.) and you; if I had (.) if I had
Incomplete utterances: *not to show (of course he shows); and the horse; I think that (.)*
yeah

Intensifying adverbs: *absolutely* (to make strong negative: *no absolutely not*), *really, highly*

Adverbs: *like (I almost feel like to complain)* – used only in spoken language; *just*

Colloquial lexis and expressions: e.g. *it's funny, lots, kind of, any more, do my face, just, I mean, kid, go with it, give it away, of course, I'll just leave it there*

Colloquial *I mean* used partly to explain and frequently when thinking of what to say next (a kind of filler)

Informal pronunciation: *gonna, coz, yeah*

Repetition: *I think*

Elision: *we're, there's, it's, nothing's, don't*, etc. throughout

Demonstrative pronoun *this* used as determiner: *this big...; this amazing windmill scene*

Spoken idiom: *a bone to pick*

Elevated or literary? lexis: adjectives: *gargantuan, lustrous*

Emotive lexis: *astonishing, crying, magnificent, amazing, horrors, brilliant, fantastic*

Verb: *emote*: unusual in this form

Monitoring device: *you know (not in you know what's happening)* – at times close to a filler

Interactions by CW: mostly *yes* – agreeing or encouraging

Metaphors: *wheeled out* (also **phrasal verb**); *shell shocked* (very appropriate for the subject)

Imperatives: *do (my face); go*

Tenses: much is in the **present**, but also **simple past:** *(I) thought (you) mentioned*; and

present perfect: *it's had to be*

Lexical set of mostly nouns connected with film-making: *film, camera, director, R-rated* (adjective), *scene, cast, movie, cinema*

Lack of strict concord: *there's kind of strange noises* (singular verb and plural noun)

Common simple verbs: *think, see, look, go, know, get, work*, etc.

Adverbial of time: *in the next few days*

Noun phrase: *the S- word* (based on the analogy of the f- word?) implying that the noun 'sentiment' usually has pejorative connotations

Unusual informal noun: *schmaltz*

Minor sentence: *not a bad thing?*

Turn-taking: very co-operative, mostly waiting for the other speaker to come to a point of grammatical completion. The major overlap is brief and caused by CW steering DL to give a more positive gloss on *sentiment*. The later overlaps are all with interactions by CW. Some turns are adjacency pairs, and some are question and answer.

Syntax: Despite his lengthy turns, DL uses mostly simple structures. There is a good deal of **co-ordination** with the **conjunctions** *and* and *but*. There is a limited amount of **subordination**, with a few **adverbial clauses** (e.g. *if...*) and some *that*-clauses, both **relative** and **noun**. CW's syntax is similar, with a few complex features such as **adverbial clauses** (*coz.. so... where...*)

Adjective: *good* to conclude: very brief (compare the opening) but a typical spoken feature

Interjections: *yes, yeah*

Emphatic stress: a marked feature of CW's speech

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

SECTION B: ANALYSIS OF WRITTEN LANGUAGE OVER TIME NEWSPAPER REPORTS OF FIRES

The ratio of the objectives in terms of weightings is:

AO1: 2; (20 marks)	AO2: 1; (10 Marks)	AO3: 1. (10 Marks)
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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 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 8th, 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: noun phrases: *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).

Historical/archaic aspects of language used:

Spelling:

-ie for -y: *Majesties*

Doubling: *interuppted, neer*

Other archaic spellings: *hapned, Teusday, unwearidly*

Inconsistency: *Teusday, Tuesday*

Archaic (or very old-fashioned) lexis: *Accompt* (account) *the second instant* (2nd of the month), *therein, notwithstanding, requited*

Archaic and inconsistent abbreviation: *Septemb* (and also *Septemp*)

Semantic change: *instant, care* (in the contexts we would use a stronger noun)
distraction/distracted: stronger here than in most modern usage

Grammar:

3rd person singular present tense –eth inflection: *hath*

Archaic form of past participle: *beat* (not *beaten*); past participle ‘done’ not present in *ought to have been*

Archaic use of prepositions: *thought fit for satisfying*

Archaic expressions: *it fell out...that; one of the clock; must needs be; by little and little*

Punctuation:

Capitalisation of words mid-sentence: mostly nouns, but others too (e.g. adjective *Easterly*, and curiously the conjunction *That* (*it fell out...That*): allow sensible use of ‘random’ or ‘inconsistent’ capitalisation.

Use of hyphens in road names: *Pudding-lane, Grace-church-street, Cannon-street*, etc.

Inconsistent use of apostrophe for possession: sometimes not used, as in *His Majesties*, but elsewhere present: *Highness’s*

Text B (a report in *The Caledonian Mercury*, March 31st, 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 10th, 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*

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	<p>Attempts to communicate some knowledge of methods of language study. Limited use of terminology to support, more frequent at the top of the band.</p> <p>Frequent lapses of clarity and accuracy in written expression, with limited success at organising material, particularly towards the bottom of the band.</p>	<p>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.</p>	<p>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.</p>
2	11-20	<p>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.</p>	<p>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.</p>	<p>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.</p>
3	21-30	<p>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.</p>	<p>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.</p>	<p>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.</p>
4	31-40	<p>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.</p>	<p>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.</p>	<p>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.</p>



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