



GCE MARKING SCHEME

**ENGLISH LANGUAGE
AS/Advanced**

JANUARY 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the January 2012 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 2012

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: ADVERTISEMENTS

General points

Candidates are asked to analyse two advertisements. The major focus is on the use of language, especially how language promotes the products being advertised, and on how the writers appeal to their intended audiences. 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 very 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: Advertisement for the Freeview+ box

Overview:

This is a very detailed advertising campaign and takes advantage of the Christmas period appealing to a wide range of readers but expressing a family sentiment. The language choices are persuasive and positive features of the Freeview+ box are set out in an exhaustive and authoritative way. The text plays on the ideas relating to a family Christmas. Relaxation and personal time are reinforced and repeated throughout the text. Written in the present tense.

Repeated imperative *Give the perfect... Give the gift...*

Abstract nouns *gift, family, present,*

Rhetorical Questions *...who's taking care of your needs this Christmas? But what if you're too busy to watch the things you're looking forward to? And when you get the chance, what's the likelihood someone else in your household will want to watch something else?*

Fronted co-ordinating conjunctions is frequent: *But [while you're...], But [what if...], And [when you...], And [if it's...], And [if you try...]*

Interjections *PHEW!, Oh,*

Time specific **demonstrative pronouns** *this (Christmas)*

Proper Nouns *Christmas, Freeview+, Doctor Who, X Factor Final, Eastenders, Coronation Street, WALL-E, Prince Caspian, Wallander*

Abbreviations *TV, HD*

Discourse markers for lowered formality: *Well, Plus, So*

Present participle structures *pounding...travelling...preparing...busying*

Alliteration *pounding the pavements, later at your leisure, movie marathon, family-friendly, seasonal storylines*

Compound pre-modifiers *must-see (TV), super-convenient (functions), on-screen (TV Guide), post-dinner (mince pies), user-friendly (feature), subscription-free (TV viewing)*

Minor sentence *All at the press of a button*

Appeal to audience through **direct address** *you*, **possessive determiner** *your* and **reflexive pronoun** *yourself*

Collocation *each and every*

Colloquial verbs *pounding, fancy* and **phrasal verbs** *playing up*

Colloquial nouns *telly, kids*

Repetition *press a button, don't miss out*

Modal verbs suggesting the endless possibilities: *could [be just the present...], can [set reminders...], can [use the series...], can [build your very own...]*

Frequent **parenthesis** between dashes: *– and most stressful –, – seasonal specials..., – and not only for yourself, – whether it's WALL-E or Prince Caspian –;* and between brackets *(or both!), (and the other half)*

Tripling of noun phrases *seasonal specials, premieres, much-loved repeats*

Frequent use of **Adverbs**: *too busy, just, so, highly, exactly*

Superlative *busiest*

Patterns in pairs *watch and store, charges or contracts*

Text B: Advertisement for Renault Mégane

Overview:

This is an unusual and humorous advertising campaign which plays on the French origins of the car. It adopts a light-hearted tone and tells the story of Claude's attempts to win over a small English village and spread some *joie de vivre* (*joy in living*). The text is written in the past tense and is conveyed as a 'before and after' type of experiment. There is a mixed register with some parts sounding very formal and other parts less so.

Noun phrase headline *The Mégane Experiment*

Adverbs of time used as subheadings *Before, After*

Fronted adverbials of time *In 2010, Two days later, Six months on*

Fronted adverbials of place *At a local Cattle Auction*

Marked theme *Hurt, but undaunted..., Battered and bruised*

Anonymous use of **third person plural pronoun** *They [claimed that the presence...]*

Compound pre-modifier *jaw-dropping (statistics)*

Formality through use of the passive voice *...were discovered*

Frequent use of **proper nouns** *Renault Mégane, Claude, Frenchman, Gisburn, Lancashire, Menton, South of France*

Comparative adjectives *happier, more fertile, longer (tripling here too)*

Fronted co-ordinating conjunctions *And [zero Mégane], And [next day]*

End Focus *[Claude was met with] indifference and hostility*

Many **simple sentence structures** particularly in paragraph two

Simple syntax S + V + C *Claude was heartened*

Rhetorical question *Would villagers feel happier once they were inside a Renault Mégane? Can a car change a town?*

Minor sentence *Not straight Away. A Festival.*

Syntactical repetition: *They laughed at (S+V+A) Then laughed at...(A+V+A)*

Use of **direct speech** to add to the story-like retelling of the experiment

Use of language to play upon **stereotypes:** the French through **nouns** *cravat*, and the northern accent through the dropping of the **initial /h/ phoneme** *'ard, 'ere* and the

elongated vowel sound in *oop* instead of *up*

Alliteration *lovely local lady*

Parenthesis *(Briefly.), (in the South of France)*

Foreign lexis *joie de vivre, Delicatessen, Zumba*

Imperatives *Watch the controversial short film..., Drive the change*

Interesting **adjective** *controversial*

Adverb of degree *overwhelmingly*

Abstract nouns *honour, triumph*

Phrasal verbs *shot up, sprang up, turned up*

Metaphor *lit a bulb over Claude's head*

AS ENGLISH LANGUAGE LG1 Section A Assessment Grid

Band	Marks	<p style="text-align: center;">AO1</p> <p>Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.</p> <p>Weighting: 20 marks</p>	<p style="text-align: center;">AO2</p> <p>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.</p> <p>Weighting: 5 marks</p>	<p style="text-align: center;">AO3</p> <p>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.</p> <p>Weighting: 15 marks</p>
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 LET'S MOVE TO... ST LEONARDS-ON-SEA
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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 the **presentation of a location for a property and lifestyle section of a weekend newspaper magazine**. 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 use of language in this text conveys the views presented by the writer towards St Leonards-on-sea**, 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:

Views of the writer towards St Leonards-on-sea

Parenthesis within the subheading connoting royalty *Regency glamour* but also a sense of being down to earth with the more **colloquial noun phrase** *a bit of grit*

Noun *rivals* and **verb** *glare* connoting a fierce sense of pride when compared with the neighbouring town, Hastings

Metaphor *It has wonderful bone structure*

Comparative adjectives *grandier, statelier*

Abstract noun *fortune*

Noun phrases in the syndetic list *one part retired great aunt, one part roguish Regency bounder, two parts 20s Bright Young Thing and a dash of 60s hippy*

Colloquial adjective *shabby*

Negative **abstract nouns** *dereliction, behemoth*

pre-modified noun phrases *mewsy lanes*

Complement *delicious*

How the information is presented

Organised clearly through the use of **interrogatives** *What's going for it? Well connected?*

Informal style minor interrogative *Mine?*

Declarative tone *Developer-architect James Burton* (also a **noun phrase in apposition**)

Parenthesis *The Horse & Groom – its oldest pub –*

Ellipsis *St Clements restaurant for dinner, Think Brighton 15 years ago but...*

Quotations from residents

Complimentary pre-modifiers in quotations *Stunning (views), yummy (breakfast)*

Tripling *a wide variety of shops, art galleries and cafes*

Pattern of four *Arty, quirky, friendly and full of interesting shops*

Superlative *poshest*

Architectural lexis *stuccoed, Victorian avenues, developments, resort*

Real estate lexis **nouns** *detacheds, semis, flats*

Other features of interest

Upbeat tenor through the series' **imperative** title *Let's move to*

The writer aims to provide a balanced view of St Leonards-on-sea and provides an informative account which would be welcomed by anybody who is seeking to relocate to the area. St Leonards-on-sea is presented mostly as a desirable place to live and is written in a fairly informal style. Much is praised in the history and architecture of the area. Some sound advice is offered with house-hunters' budgets in mind.

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 2012

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 TALK BETWEEN CHILDREN AND ADULTS
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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:

The level of fluency

Extent of language mastery by the children

Range of word classes

Range of verb tenses

Level of complexity in syntax and grammatical structures

Grammatical errors or difficulties

Use of imperatives

Use of interrogatives

Responses to questions

Who initiates the talk, and controls the conversation: the child in A, and the parent in B

Ability of the children to respond to the language of the adults

Interaction and monitoring features

Non-fluency features (mostly in A)

Use of lexis

Deictic features

Colloquial features

Elision and ellipsis

Appropriateness of adults' lexis for children

Techniques for help and encouragement

The different roles of the adults

etc.

Text A

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

Features of interest that could be analysed and discussed:

Features of Emma's speech:

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

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

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

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

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

adverbs: *here, there*

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

Genitives: *else's, Nana's*

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

Second person pronoun: *you*

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

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

Prepositions: *for, on*

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

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

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

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

Relative pronoun: *that: you that wrapped*

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

Modal verb: *can*

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

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

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

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

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

Vocative: *Grandad*

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

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

Tenses: simple present, or simple past

Features of Grandad and Nana's speech:

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

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

Vocative: Emma

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

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

Adjective: ready

Noun: lots (on child's level)

Negatives: no, wasn't, didn't

Deixis: this (one), that

Repetition: just some of them

Grandparents and Emma use several **adjacency pairs**

Text B

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

Features of interest that could be analysed and discussed:

Features of Andrew's speech:

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

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

Genitive: *bird's*

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

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

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

Tenses: simple present: *I need*; **simple past:** *I saw something...I saw a door*; **present**

perfect: *(I have) made a chimney* (following Louise's usage); **future:** *I'll make* (uses modal)

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

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

Interrogative: *doesn't it go up?*

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

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

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

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

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

Interjections: *yeah, aha*

Incomplete words: *foun. someth.*

Noun phrase: *a b c words*

Features of Louise's speech:

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

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

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

Colloquial lexis: *yeah*

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

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

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

Exclamative: *what a smart chimney*

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

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

Adverbs: *actually, there*

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

Interjections: *oh, yes*

Interactive feature: *mm*

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

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

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

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

Features of both:

Clear **turn-taking**: no overlaps

Adjacency pairs

Very few non-fluency features

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

SECTION B: BIOGRAPHIES

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 linked generically as examples of biographical writing.

Reward comparisons between the texts, and analysis, understanding and evaluation of the effectiveness and appropriateness of the writing, together with sensible awareness and comment on the tenor of the extracts, the approaches and attitudes of the writers, the influence of the contexts on the use of language, and analysis and knowledge of language differences from different times.

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 different generic styles and conventions of the thematically linked 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 examples of biographical writing. 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 (from *The Life of Colonel Hutchinson*, by Lucy Hutchinson (after 1664))

Overview: A vivid and detailed description of Colonel Hutchinson's physical appearance and physique: his frame, hair, eyes, face, bearing, head, etc. Even the one defect – of his nether chap – is pronounced as 'not unbecoming'. Details of his health when younger, his patience in bearing the trials and tribulations of life, his temperament, his moderation in diet, his early rising, avoidance of idleness, and his life of spirit and power. Ends with a series of metaphors to sum up the earthly body that he dwelt in for his earthly existence. The approach is extremely positive throughout. There are favourable comments about his disposition, though with hints of a fiercer aspect to his character, but most of these are tempered with positive comments also.

Linguistic features of interest that could be analysed and discussed:

Double negative to form a (mild) positive: *not unbecoming* (as in modern usage)

Simile: *white as the purest ivory*

Comparative: *softer than the finest silke*

Metaphors: *a very handsome and well furnisht lodging* (referring to his 'outward frame') *prepar'd for the reception of that prince who...reign'd there; the pallace of the universall emperor* (God's heaven)

Pairs of positive nouns: *magnanimity and majesty, love and awe, life and vigour, spirit and power*

Other positive nouns: *sweetenesse, vertue, grace*

Positive pre-modifiers: *slender, well-proportion'd, lively, becoming, amiable, handsome, well furnisht, excellent*

Positive adjectives: *well-shaped, ruddy and gracefull, patient, temperate, extraordinary*

More negative semantic field: *awe, angrie, to be fear'd, passion*

Self-critical modifiers: *bare dead* (description)

Patterns: long strings of **phrases** – e.g. **noun phrases** beginning with the **determiner** *his*: *his complexion...his hayre...his eies...his visage...his mouth...his lipps*, etc. In these the **noun headword** is **post-modified** by an **adjective, adjectival phrase or prepositional phrase**: e.g. *his complexion fair... his visage thinne* (adjectives); *his mouth well made...his lipps very ruddy and graceful* (adjectival phrases); *his hayre of a light browne* (prepositional phrase)

Prepositional phrases beginning with *of* (*of a middle stature* – etc.)

Syntax: mixed: many **simple sentences**, much **compounding** with **co-ordinating conjunctions** *and* and *but*, and some **complexity** with many **relative clauses**, and other **subordinate** structures. Structures tend to be long, with sometimes quite loose linking.

First person pronoun: *I* – used once here: *beyond what I can describe*

Frequent use of **third person singular pronouns:** *he, him*, and **determiner** *his*

Lexical field of parts of the body: *hayre, eies, mouth, lipps, chap, teeth, chin, face, forehead, nose*

Lexical field of outward appearance: *stature, shape, complexion, visage, countenance, frame*

Historical/archaic aspects of language used:

Spelling:

Use of the apostrophe to indicate an omitted 'e': *proportion'd, rays'd, fear'd, lov'd, gather'd, prepar'd, reign'd*

i/y interchange: *hayre, eies, payne, angrie, copie, sayd*

Doubling: *sett, att, thinne, lipps, gracefull, diett, summe, wee, pallace, universall*

Final -e: *silke, greate, thinne, sweetnesse, goe, soe, soone, summe, drawne*

Other interesting spellings: *mixt, furnisht* (both past participles), *mold, toothakes, elce, something, vertue*

Lexis:

Semantic change: in context these are archaic uses: *meates* (food), *soone* (to bed) – meaning 'early', *nether* (lower), *chap* (jaw), *composure* (temperament) *thorough* (through), *outrageous* (immoderate or possibly violent) – virtually unused in this sense now, *spare* (frugal) *diett* (used to be a common collocation, but rare now), *something (long)* – we would use 'somewhat'

Archaic Lexis: *withal, bespoke* (as a verb)

Grammar:

Negative: *he lov'd not* : declarative followed by 'not' - no dummy operator verb (now 'he did not love')

Prepositions: *upon occasions, under sicknesse*

Expressions: *many becoming motions; copie drawne from him* (we would probably use 'taken of him')

Marked plurality: *meates and drinkes*

Punctuation: more use of semi-colons than in modern practice

Text B (from *The Life of Charlotte Brontë*, by Elizabeth Gaskell, 1857)

Overview: Elizabeth Gaskell uses her personal knowledge of Charlotte Brontë to add authenticity to the description: she refers to herself frequently. Although the focus here is on Charlotte aged 14, there are several references to later periods. The approach is very similar to that of Text A: a description of physical appearance, but with indications of character and temperament as well. The description is detailed and mostly very positive, with a stress on her extreme smallness and daintiness, the power of her eyes, and the attractive arresting qualities of her face as a whole. Some less perfect features are described, but these do not detract from the general impression. The writer emphasises her intelligence and her serious manner, which in a fourteen year old was "old-fashioned". There are interesting references to her father's insistence on plain clothing, and her aunt's extremely outdated ideas of what was fashionable at the time. The style is mostly quite formal, but personal and very clear. There are some literary flourishes (such as the use of imagery) which indicate that the writer was herself a leading novelist of the period.

Linguistic features of interest that could be analysed and discussed:

Positive pre-modifying adjectives: *quiet, thoughtful, soft, thick, brown, reddish, quiet, listening, vivid, wholesome, delicate, long, grave, serious*

Less positive pre-modifying adjectives: *peculiar (twice), crooked, large, little, set, antiquated*

Other adjectives: *small, 'stunted', large, (well) shaped, neat, dainty, "old fashioned", quiet, quaint*

Lexical field of adjectives indicating small size: *small, 'stunted', slight, fragile, dainty*

Noun phrases: *the crooked mouth and the large nose*

Parentheses: marked by a pair of **dashes**, or by **brackets** (two examples of each)

Formal relative clauses: e.g. *of which I find it difficult to give a description; whom she herself would have cared to attract; (period) of which I now write; on whom the duty of dressing her nieces principally devolved*

Zero-marked relative clause: *the smallest I ever saw* (less formal – closer to spoken mode)

Lexical field of parts of the body: *figure, limbs, head, body, hair, eyes, iris, mouth, nose, face, hands, feet, fingers*

Lexical field of physical deformity: *'stunted', deformity, peculiar, ill set, defect, crooked*

Lexical field of light: *light, shine, lamp, kindled, glowed, orbs*

Lexical field of clothing: *attire, shoes, gloves, dress, boots, silk gown, dressing, fashions*

Patterns of three adjectives or adjective phrases: *soft, thick, brown; plain, large and ill set*

Pattern of three nouns: *writing, sewing, knitting*

First person singular pronouns *I* (and *mine*) used throughout (and **determiner** *my*)

Second person pronoun – the generic 'you': *unless you began...you were hardly aware*

First person plural pronoun: *we* used inclusively for writer and readers: *we must think of her*

Anaphoric referencing throughout: *Miss Brontë*, followed by **third person pronouns:** *she, herself, her*, and **determiner** *her*

Simile: *as if some spiritual lamp had been kindled; like the soft touch of a bird*

Metaphor: *orbs*

Nouns revealing qualities of Charlotte's character: *intelligence, interest, indignation, fineness, minuteness, composure, dignity*

Noun phrase allusion: *an old Venetian portrait*

Superlative: *smallest*

Idiom: *I never saw the like*

Formal lexis: *applied, intelligence, indignation, catalogue (verb), countenance, fineness, sensation, minuteness, composure, dignity, acquisition, antiquated, simplicity, attire, befitting, evinced, destruction, devolved*

Adverbs: *nearly, properly, closely, hardly, remarkably, principally*

Formal proper noun: *Miss Brontë*

Syntax is mostly **complex**, typical of the period. Some sentences have several **subordinate clauses**; also **compound-complex structures**, with use of the **co-ordinating conjunctions** *and* and *but*. One **compound sentence**: *She was remarkably neat....but she was dainty...* One **simple sentence**: *I never saw the like in any other human creature.*

Historical/archaic aspects of language used:

Punctuation: **initial capital** for *Ideas* (to give it prominence? a hangover of 18th century practice?) Otherwise, no real difference from contemporary practice: some semi-colons, but most of these would be perfectly acceptable now. Two, however, seem different from modern practice: *They were large and well shaped; their colour a reddish brown;*

Expressions that are perhaps old-fashioned, rather than archaic: *in just proportion; just entered on (her teens)*

Two negative expressions strike us as very formal: *no word in ever so slight a degree suggestive of deformity; no acquisition of later years*

Miss Brontë was the formal address for the eldest daughter (younger ones would have had their first name before their surname)

Text C (from *Marie Antoinette*, by Antonia Fraser, 2001)

Overview: The writer was not close to the subject, as in A and B, and there is no use of first person comments, so the effect is a little more objective than the other texts. The focus, like the other texts, is on physical appearance. The writing is very entertaining: the style is very varied, though still mostly formal. There is a good deal of humorous reflection. The viewpoint initially is that of Maria Teresa, who suddenly becomes aware of her fifteenth child and considers her flaws and strengths. Like the other texts, much of the description is of physical appearance, but little is suggested of her character and personality, except her smile and the beguiling overall impression. Her flaws are more pronounced than those of the earlier subjects, but are still seen as correctable 'minor faults'. At her age she is seen to be malleable, even physically, and favourable impressions can be created by artists (though less so by sculptors). The final paragraph confirms an overall positive impression.

Linguistic features of interest that could be analysed and discussed:

Dash: used for two parentheses, and once to mark a kind of punch-line: *or a queen*

Personification: *death and disease had robbed...*

Metaphors: *the rapid fall of a series of dominoes; the material she had to hand*

Adverbs: *properly, distinctly, slightly, elegantly, now, simply, obviously*

Adjective complements: *unpromising, satisfactory, short-sighted, fair, thick, projecting, beguiling*

Pre-modifying adjectives: *critical, required, well spaced, large, subtle, misty, high, distinguished, haughty, proper, essential*

Formal lexis: *contemplated, required, consequent, elegantly, asset, aquiline, exclusion, distinguished, notorious, disdainful, correspond, comprehend, allure, beguiling, indicated*

Less formal lexis or phrases: *could easily be fixed; in a bad state*

Fronted adverbials: *To the Empress's critical eye... Of her advantages... On the other hand... At this time... For all these minor faults... etc.*

Passive verbs: *it could be fixed; (Her teeth)...were noticed to be; wires were beginning to be used; could be brought into play; short noses were admired; nose could be described. could be corrected – etc.*

Negative lexis: *unpromising, bad (state), crooked, unsightly, uneven, unfashionable, notorious, short-sighted, pout, disdainful, skinny, flat-chested, aquiline, faults*

Double negative for mild praise: *not unattractive*

Repetition: *well spaced (teeth and eyes)*

Period noun: *lorgnettes*

Lexical field of the body: *teeth, eyes, hair, complexion, hairline, forehead, neck, nose, lip, shoulder, flat-chested, bosom*

Syntax: sentences are markedly shorter than those in Texts A and B. There are a number of **simple** sentences, and some **compound** ones, but many are still **complex**. However, some of these contain only **one subordinate clause** (e.g. *It was also as thick as Maria Teresa's had once been*). There are several **relative clauses**, and **subordinate clauses** beginning with **subordinating conjunctions** such as *as, when, where* and *since*

German adjective (translated): *hochnäsig*

Proper nouns: *Antoine, Maria Teresa, Archduchesses, Empress, Frenchman, Habsburg*

Proper noun: the family name *Antoine* is used throughout, apart from one use of *Marie Antoinette*, which looks forward to her later status, and *Madame Antoine* at the end, where her status is enhanced by her smile.

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.



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