



GCE A LEVEL MARKING SCHEME

SUMMER 2019

**A LEVEL
ENGLISH LANGUAGE - UNIT 3
1700U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2019 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was 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 conference was to ensure that the marking scheme was 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' conference, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

WJEC GCE A LEVEL ENGLISH LANGUAGE - UNIT 3

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UNIT 3 - LANGUAGE OVER TIME

General Advice

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

Particular attention should be paid to the following instructions regarding marking:

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the assessment criteria as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine-tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

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

UNIT 3: LANGUAGE OVER TIME

INFORMATION TEXTS

	AO1	AO2	AO3	AO4
Question 1 (a)-(d)	20 marks	-	-	-
Question 2	-	20 marks	20 marks	20 marks

1. (a) **Identify the word class and archaic spelling patterns of the following words using appropriate terminology. [6]**

Award **one** mark for the correct identification of the word class (up to a maximum of 3 marks) and **one** mark for an appropriate description of the variation (up to a maximum of 3 marks).

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>vsed</i> (Text A, l.4)	verb (past participle)	-u/v interchange
<i>cheerfully</i> (Text A, l.18)	adverb	single consonant where PDE would use double (with -ly suffix)
<i>wiggs</i> (Text B, l.6)	(plural) noun	double final consonant where PDE would use single

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

Award **one** mark for the correct identification of the word class (up to a maximum of 2 marks) and **one** mark for a valid comment about language change (up to a maximum of 2 marks).

EXAMPLE	WORD CLASS	LANGUAGE CHANGE	
		DESCRIPTION OF VARIATION	CONCEPTS
<i>yt/it</i> (Text A, ll.6/11)	(third person) pronoun	erratic use of i/y (accept reference to i/y interchange)	<ul style="list-style-type: none"> spelling inconsistency reference to 1755 SJ dictionary
<i>cruize</i> (Text B, line 20)	noun	<ul style="list-style-type: none"> meaning has become more specific refer to PDE: 'a trip taken by tourists for pleasure' (accept reference to spelling change i.e. z replaced by s in PDE – pronunciation is /z/ in both cases)	<ul style="list-style-type: none"> reference to standardisation reference to culture (changes to lexicon) reference to semantics (narrowing)

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

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

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURES
<i>I know not</i> (Text A, l.14)	negative verb (phrase) – (accept negative declarative) (where labelled only as a 'verb', <u>negative</u> must be included in the explanation)	<ul style="list-style-type: none"> absence of dummy auxiliary 'do' non-use of periphrastic 'do' negator (<i>not</i>) follows lexical verb reference to PDE 'do not know' (tense of auxiliary must be present)
<i>dareth</i> (Text A, l.16)	3 rd person singular verb OR present tense verb (phrase)	<ul style="list-style-type: none"> 3rd person verb inflection now obsolete 3rd person standard southern inflection replaced by northern dialect –s inflection reference to PDE 'dares' (tense must be present i.e. not 'to dare', 'dared')

- (d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make three points and select a relevant example to support each point. You must use appropriate terminology to describe your examples. [6]

The common sorte of seamen, euen those which wyllingly and wyfully put themselues ynto pyracy, are greatly emboldened by reasone of a receiued opinion, that none but the Captyn, Master, and yt may be some few of the principal of the Company be put to Death. Now synce there is not any meanes vsed betwixt death and lyberty, to punish them, vnless yt be a lyttle lazy imprisonment, which ys rather a charge to your Highnes, than any affliction to them, since their whole lyfe for the most part is spent but in a runnyng Prison, and for that yt may be thought too much effusyon of Bloode, to take away the liues of so many, as may perchance be found together in pyracy, as also for that the State may hereafter want such men, who commonly are the most Daryng and seruiceable in war of all people: and, to set them at libertie is but lycensing them to enter ynto the same waye againe: methinketh (vnder correction of your Majestys better judgement) it were no ill polycy for this State, to make them Slaues, in the nature of Galley-Slaues.

(Text A, lines 1-12)

Award **one** mark for each point (up to a maximum of 3 marks) and **one** mark for each appropriate example (up to a maximum of 3 marks).

Candidates making points about archaic spelling and/or lexis cannot receive credit; these are unacceptable answers.

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

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE
<i>which</i> (l.1)	<ul style="list-style-type: none"> in EME, relative pronouns could be used for both people and things (<i>which</i> less common for people after 1611)
<i>are ... emboldened be put (to Death) be thought</i>	<ul style="list-style-type: none"> frequent use of passive (typical of formality)
<i>it were ... (it may be) ... be put (vnless) yt be</i>	<ul style="list-style-type: none"> frequent use of subjunctive to indicate hypothetical use of subjunctive in clause following modal <i>may</i> use of subjunctive in conditional sentence (after subordinating conjunction <i>vnless</i>)
<i>commonly</i>	<ul style="list-style-type: none"> adverb occurring before lexical verb
<i>yt may be ...</i>	<ul style="list-style-type: none"> impersonal construction (non-referential subject)
<i>methinketh</i>	<ul style="list-style-type: none"> syntactic collocation: object pronoun <i>me</i> compounded with 3rd person singular present tense verb impersonal construction: 'it seems to me' (common in early 17th century) recognition of archaic structure with some sense of meaning/effect in PDE

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE
<p>RelCIs: <i>which ... put, who ... are</i> NCI: <i>that none ... be put to Death</i> NFCIs: <i>to take away</i> ACIs: <i>vnless ... be since ... is spent</i></p>	<ul style="list-style-type: none"> • frequent use of subordination – with reference to specific types of clauses
<p>e.g. ll.3-12 multiple clauses: subordinating conjunctions (e.g. <i>synce, vnless, for that, as</i>) and coordinating conjunctions (e.g. <i>and</i>); non-finite clauses (<i>to punish, to set</i>)</p>	<ul style="list-style-type: none"> • long complex sentence with syndetic listing of subordinate clauses (examples of subordination/coordination should be cited) • sequence of foregrounded adverbial clauses (<i>synce there is not any meanes ... for that yt may be thought ... and [synce] to set them at libertie is ...</i>) delaying main clause (<i>it were no ill policy ...</i>)
<p><i>Death/Prison</i> <i>Daryng</i></p>	<ul style="list-style-type: none"> • random capitalisation of nouns (thematic significance) • random capitalisation of adjective functioning as head noun (emphasis on quality useful to king)
<p><i>: and (l.9)</i> <i>: methinketh ... it were ...</i></p>	<ul style="list-style-type: none"> • colon before coordinating conjunction (marking final adverbial in a list that is heavily weighted with subordinate clauses) • colon separating foregrounded adverbial clauses from main clause in multi-clause sentence
<p><i>your Majestys better judgement</i></p>	<ul style="list-style-type: none"> • omitted apostrophe in possessive noun phrase

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

2. In your response to the question that follows, you must:

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

Analyse and evaluate Texts A, B and C to show how contextual factors shape the way writers in different times present information about pirates. [60]

What to look for

This question is focused on the contextual factors (e.g. the period, genre, purpose, writer and target audience), and on the way they shape the content and language of the three texts, which are all information texts about pirates.

Reward comparisons between the texts, relevant analysis, discussion which demonstrates understanding of the texts, and evaluation of the effectiveness of the language use in each context. In addition, look out for sensible discussion of the content and tenor of the extracts, the influence of contextual factors, the genre, and of the differing styles of writing.

Responses should include knowledge and analysis of differences in language over time. The focus, however, should always be tied to the content and meaning of the texts. Describing general features of period orthography and sentence type/structure is not relevant in the essay response, where the focus should be on analysing and interpreting the unseen texts.

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

- to engage with the question
- to compare the texts effectively
- to show understanding of the style and conventions of the specific genre (information texts about pirates)
- to make a range of points and group them, rather than plodding through line by line
- to choose the most appropriate textual support
- to discuss and explain language features accurately and interestingly
- to include some evaluation of the language.

Characteristics of a successful response may include:

- clear understanding of genre
- perceptive recognition of common genre features
- confident selection and discussion of issues
- well-chosen, concise textual references that support points made precisely
- clear appreciation that contextual factors shape the content, language, grammatical structures and style
- intelligent interpretation based on close reading and engagement with the texts
- assured evaluation
- insightful discussion of changes in language use over time
- intelligent conclusions drawn re. similarities/differences
- a range of terminology, used consistently and purposefully
- tightly focused, meaningful analysis in the light of the question
- clearly focused, fully developed and carefully structured discussion.

Characteristics of a less successful response may include:

- references to irrelevant general period features that are not linked to meaning e.g. broad observations on orthography, sentence type/structure
- a broad overview of general concepts (e.g. genre, audience, purpose)
- a broad recognition of issues (religion, gender, status, opinions) where discussion is not directly related to the question and/or texts
- inconsistent use of appropriate textual references (about half the points made are supported), or the quotations may be overly long
- lack of engagement with the texts resulting in rather superficial discussion
- limited evidence of close analysis with few references to specific textual details
- some basic links created across the texts, but often not based on language study
- some linguistic knowledge demonstrated, but not always accurate
- labelling of some relevant linguistic features, but with limited links to the question
- a narrow range of points
- losing sight of the question focus
- a largely descriptive approach, with a summary of content rather than analysis.

Notes:

The main focus is on the exploration of language in clearly defined contexts within the key historical periods of English, and on similarities and differences in the use of language in information texts about pirates. There are many 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. 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

Henry Mainwaring, *The Beginnings and Practices and Suppression of Pirates* (1618)

Overview

This is a contemporary account and Mainwaring's information is grounded in practical experience. Because the target audience is the King, the tenor is formal and the language mostly neutral and detached. The use of the first person singular pronoun *I* and the archaic collocation *methinketh*, however, draws attention to the underlying subjective opinions. Mainwaring's approach is pragmatic: in return for his pardon, he provides information/explanations to help the King end piracy (e.g. why men sign up to be pirates – they believe only those in charge will be hanged for their crimes; the truth about Perforst-men – they are rarely taken against their will). He also tentatively offers advice based on his first-hand knowledge (although the parenthetical prepositional phrase ll.10-11 draws attention to his subservient position). He evaluates potential punishments (e.g. hanging will prevent the state from calling on *the most Daryng and seruiceable* in times of war; imprisonment cannot be a deterrent because a ship is just *a runnyng Prison*; *libertie* enables men to reoffend) and emphasises the importance of justice (e.g. the parallel negative non-finite clauses (*neither*) *to punish the innocent, (nor) to let the guilty escape*). His personal connection with the topic is clear – he knows these men.

Linguistic features of interest that could be analysed and discussed:

Identification of significant people: honorifics – formal address for king (e.g. *your Highnes, your Majesty[s]*); capitalisation of nouns reflecting high status (e.g. *the Captyn, Master, the Admiralty*); capitalisation of compound noun for subject specific reference (e.g. *Perforst-men*); noun phrase for pirates – broad reference (e.g. *The common sorte of seamen*)

Abstract nouns (underlying principles): options for controlling piracy (e.g. *death, lyberty, imprisonment*); indicative of the violence associated with Perforst-men (e.g. *outrage, cruelty*); reflecting subservient tone of writer – subject offering King advice (e.g. *correction, judgement*); linked to government (e.g. *charge, polycy, proof*)

Concrete nouns (basis of information): common nouns to describe men – he does not label them 'pirates' (e.g. *seamen, Company, men*); subject specific (e.g. *Ships/Ship* – thematic nouns capitalised; *note* – specific meaning in context); benefits of piracy (e.g. *pryze, goods*)

Pronouns: first person pronoun *I* where Mainwaring draws explicitly on personal experience

Adjectives (mostly neutral – outlining situation/giving information): distinguishing rank (e.g. *common* – defining); emphasis on justice (e.g. *just, necessary* – defining); idiomatic (e.g. *receiued*); descriptive e.g. *runnyng* (verb modifier – figurative); implicit personal opinion i.e. imprisonment is not an effective punishment (e.g. *lyttle lazy* – evaluative); flattering his social superior (e.g. *better* – comparative); avoids giving explicit advice (e.g. *(no) ill* – understatement)

Adjectives functioning as the head of noun phrases: information based on personal experience (e.g. *(the) most Daryng and seruiceable* – evaluative); emphasis on justice (e.g. *the innocent, the guilty* – defining)

Adverbs: marking important sentence (e.g. *Now* – discourse marker); time (e.g. *hereafter, againe*); emphasis on number (e.g. *near* – degree, bare adverb common in EME); qualifying opinion (e.g. *commonly*); emphasis on choice (e.g. *Wyllyngly and cheerfully*); emphatic statement (e.g. *then absolutely*)

Noun phrases (carrying weight of information – head in bold): some are short e.g. **Death, Slaues, a Ship** (simple); frequent modification carrying lots of information (typical of period) e.g. *a lyttle lazy imprisonment, which ys ...* (premodifying adjectives + post-modifying RelCl), *a note vnder my hand to that purpose* (post-modifying PrepPs), *Suche men knowyng themselues to be priuileged ...* (post-modifying NFCIs)

Adjective phrase complements (emphatic position – head in bold): information about current state of affairs (e.g. *greatly emboldened*); implying qualities of writer as a ship's captain OR lucrative nature of piracy (e.g. *desirous to serue me*); drawing on personal experience (e.g. *desirous to haue men serue me ...*); tripling of comparative adjectives – emotive (e.g. *more violent, headstrong, and mutinous*); passing judgement based on fact (e.g. *as wylling and as guilty ...*)

Tensed verb phrases: frequent use of **present** – describing the contemporary situation (e.g. often stative *are, ys; put* (l.1); *haue*); **past** – relating personal experience (e.g. *had*, l.14)

Modal verb phrases: habitual action – adds weight to account (e.g. *would come, would give ... send*); reflecting position of writer in offering information/advice to the King – tentative (e.g. *may be, may be thought, may ... want*); consequences of imagined event (e.g. *would be (a benefit)*); reference to a possible future event (e.g. *should come*); semi-modal (e.g. *dareth seem*)

Passive verb phrases: subject not important i.e. reference to state or monarchy (e.g. *be put, be made*); object foregrounded (e.g. *(These men) are ... welcomed*)

Grammatical mood: declarative (in keeping with genre – providing information); frequent use of the subjunctive for conditional statements (e.g. *vnless yt be, vnless ... lyght ... and pillage*), hypothetical references (e.g. *be put*), and to make advice less authoritative (e.g. *it were*, l.11 – suggesting rather than demanding)

Syntax: sentences with frequent subordination, but not all long – perhaps because this text is communicating information based on personal experience/understanding (e.g. complex sentence, ll.19-21 – main clause *are ... welcomed* with coordinated adverbial clauses (*vnless ... lyght vpon ..., and pillage ...*); lots of adverbial clauses establishing conditions and giving reasons – part of arguing a case (e.g. *synce, vnless, for that, if, till, whether*)

Figurative language: shows understanding of life at sea (e.g. *a runnyng Prison*); analogy – reference less distant for contemporary seventeenth-century audience (e.g. *Galley-Slaues*)

Semantic change: *pryze, note*

Contemporary words/expressions (unfamiliar to PDE readers): idiomatic (e.g. *effusyon of Bloode*); *Perforst-men*; marking out personal opinion (e.g. *methinketh*); *by mischance* (by an unlucky accident)

Historical/period factors: changes in legal punishments (e.g. *be put to Death*); conscription (e.g. *the State may hereafter want such men*).

This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text B

Captain Charles Johnson, *A General History of the Pyrates* (1724)

Overview

This account is written just six years after Teach's death and Johnson targets a general readership, providing melodramatic information about an infamous pirate (a suitable focus for a best seller). He aims to sensationalise Teach, making him into a larger-than-life character. The information about his appearance is dramatic: descriptions of his beard (simile *like a frightful Meteor*, adjective *extravagant*) and his eyes (coordinated adjectives *fierce and wild*) represent him as both terrifying and enthralling, building to a climax in the comparison with *a Fury, from Hell*. The style is emotive and engaging, but there is a decidedly moral stance (repetition of the abstract noun *Wickedness*; the explicit judgement in ll.23-5). Johnson balances the populist representation of Teach (an extravagant, romantic figure) with biblical language (he is described as acting like *a Devil incarnate*; his men associate him with the presence of *the Devil*). His approach encourages contemporary readers to relish the thrilling details about 'Blackbeard' while simultaneously approving of the text's traditional religious/moral stance. The only positive language (ll.14-15) is used to represent an alternative perspective – the attitude of pirates towards each other – but the passive verb phrase *is looked upon* serves as a distancing technique.

Linguistic features of interest that could be analysed and discussed:

Proper nouns: with honorific – recognising status (e.g. *Captain Edward Teach*); dramatic epithet (e.g. *Black-beard*)

Concrete nouns: focus of description – defining feature of Teach (e.g. *Beard*); integral to Teach's reputation (e.g. *Matches*); weaponry (e.g. *Pistols, Holsters*); sailing (e.g. *Crew, Deck, Ship*); loaded language – explicitly judgemental (e.g. *Reprobates*)

Abstract nouns: negative connotations – moral judgement (e.g. *Extravagancies*); repeated with thematic/emphatic capitalisation – moral judgement (e.g. *Wickedness*); positive language, but not representing writer's opinion (e.g. *Gallantry, Courage*); ironic use (e.g. *Hero*); suggesting casual nature of Teach's evil – implicit authorial judgement (e.g. *Frolics*)

Pronouns: – authorial authority (e.g. 1st person plural *We*); formal reference, generalising opinion – reinforces validity (e.g. 3rd person singular *One*, l.23)

Adjectives: descriptive (e.g. *large, small* – defining); emphasis on building fear – moral stance (e.g. *frightful* – evaluative); building larger-than-life portrait (e.g. *extravagant*, l.4); hyperbole – implicit judgement of pirates' moral values (e.g. *greatest*, superlative; *more extraordinary*, comparative); underlying irony (e.g. *thoroughly accomplished*)

Enumerators: precise information (e.g. *three (brace)*); supporting evidence (e.g. *two or three*)

Adverbs: emphasis on characteristic appearance vs 'performance' as Blackbeard (e.g. *naturally*); implicitly undermining pirate POV (e.g. *certainly*); arguing case (e.g. *however, yet*); emphatic – stresses certainty of men's belief (e.g. *verily*); understatement (e.g. *a little*, l.18 – qualifier)

Noun phrases (carrying weight of information, often descriptive – head in bold): some simple with thematic capitalisation (e.g. *This **Beard**, his **Eyes***); some pre-modified e.g. *his whole **Face**, small **Tails***; many long with pre- and post-modification (providing detail) e.g. *lighted **Matches** under his **Hat**, which appearing ... made ... that ... cannot form ...* (PrepP, RelCI + NFCI + NCI); *he who goes* (RelCI)

Adjective phrase complements (emphatic position – head in bold): descriptive (e.g. ***black*** – defining); dramatic, building stereotype (e.g. ***fierce and wild, more frightful*** – evaluative); moral judgement (e.g. *so **extravagant***); building tension – sensational anecdote (e.g. *a little **incredible***)

Tensed verb phrases: **past** to create the portrait of a now dead pirate (e.g. *covered, wore*); **present** to establish the authorial voice (e.g. *think*, l.19) and pirate values (e.g. *goes* l.13, *has* l.14)

Passive verb phrases (typical of formal style): subject not clear – religious institutions, state or self-regulation (e.g. *are not checked*); distancing technique (e.g. *is looked upon*); object foregrounded – subject less important (e.g. *were taken, was seen*)

Modal verb phrases: wide range e.g. intention (e.g. *shall relate*); possibility (e.g. *may arrive, may appear*); certainty (e.g. *must ... be* – ironic subtext); expressing opinion (e.g. *would think*); establishing a desirable condition/duty (e.g. *should induce*)

Syntax: all the sentences are long and made up of sequences of clauses – typical of the formal tone of eighteenth-century informative writing e.g. ll.23-5: main (*would think ... but ... encouraged and spirited*), noun (\emptyset ... *should induce*), non-finite (*to reform*), and relative (*which .. did not ... contribute*)

Figurative language: dramatic (e.g. *like a frightful Meteor, like Bandaliers* – similes, PrepPs)

Sensational language: (integral to writing a best-seller) e.g. *a frightful Meteor, frightened (America); three Brace of Pistols; lighted Matches under his Hat; a Fury, from Hell; what a Pitch of Wickedness; Frolicks of Wickedness; a Devil Incarnate*

Contemporary words/expressions (unfamiliar to PDE readers): cultural change (e.g. *Ramilies wiggs*); semantic broadening – eighteenth-century meanings now obsolete (e.g. *Extravagancies/extravagant* 1.16); evidence of semantic narrowing – more general than PDE meaning (e.g. *Cruize*); still used, but less common in general usage (e.g. *brace* for ‘pair’)

Historical/period factors: language with religious connotations (condemnatory) e.g. *Fury, Hell, Wickedness* (repetition with thematic capitalisation), *Devil incarnate, the Devil, reform, Reprobates*; authorial *we* (giving status to writer’s moral stance).

This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text C

(Philip Steele, *The Best-Ever Book of Pirates*, 1997)

Overview: This text is written to inform children about Port Royal and its most famous pirates. Steele therefore recounts history in a way that will educate, engage and entertain his target audience. The title of the book immediately attracts attention with its compounded superlative (*Best-Ever*), and Steele adopts a narrative approach to history (there are both facts about life in Port Royal and creative descriptions). Fronted adverbials establish time (*In the 1660s*, *On June 7*); proper nouns establish place (*Port Royal*, *Portobello*); high frequency attributive modifiers set the scene (*smelly*, *busy*); and subject specific language defines the 'characters' (*buccaneers*, *privateer*, *pirates*). Unlike the earlier texts, the information about pirates and their lives is written at a historical distance, and the writer seems more detached. The language is not explicitly moral, but it does sometimes communicate a disapproving attitude (*cruel slave traders*, *swaggering buccaneers*, *unruly buccaneers*, *a Welsh rogue*). The range of information is broad, and the structure is designed to appeal to younger readers with subheadings (noun phrases in bold) dividing the text into manageable units and highlighting the focus of each section.

Linguistic features of interest that could be analysed and discussed:

Semantic fields: Port Royal as shipping centre (nouns e.g. *port*, *wharves*, *harbour*); PR as trading centre (nouns e.g. *merchants*, *warehouses*, *sugar*, *tobacco*); legal system (e.g. verbs *tried*, *hanged*, *found guilty*; noun e.g. *the court*); conflict (nouns e.g. *raids*, *privateer*, *armies*; verbs e.g. *to raid*, *fought*; adverb e.g. *violently*)

Concrete nouns (establish physical context): location (e.g. *streets*, *port*, *wharves*, *Taverns*, *warehouses*, *harbour*); plural forms – establishing types (e.g. *merchants*, *traders*, *sailors*, *gamblers*, *rogues*, *buccaneers*); pirate weapons (e.g. *cutlasses*, *axes*, *pistols*)

Abstract nouns (narrower range here – topic is treated more literally): linked to pirates – negative connotations (e.g. *lawlessness*, *raids*, *cruelty*, *sins*); broad reference to government – typical for children's book (e.g. *authorities*)

Proper nouns (providing information): focus of extract (e.g. *Port Royal*); raided Spanish-owned towns – establishes pirates' power (e.g. *Puerto Principe*, *Portobello*, *Maracaibo*, *Panama*); well-known pirates (e.g. *Henry Morgan*, *John Rackham*, *Mary Read*, *Anne Bonny*)

Honorifics: authority figure (e.g. *King Charles II*); high status – evidence of official backing for Henry Morgan (e.g. *Lieutenant Governor of Jamaica*)

Pronouns: no direct sense of writer – 3rd person (recounting history)

Adjectives: communicating information (e.g. *official*, *large*, *illegal* – defining); link to focus of title (e.g. *most famous*, *best-known* – superlatives); adding narrative detail (e.g. *smelly*, *squawking* [verb modifier], *busy* – descriptive); implicit judgement (e.g. *drunken*, *swaggering* [verb modifiers] – descriptive); communicating opinion (e.g. *cruel*, *unruly* – evaluative)

Noun phrases (head in bold) less weighted than EME/ModE texts – suitable for young target audience: many are simple (e.g. *its lawlessness*, *pirates*); pre-modification is straightforward (e.g. *drunken merchants*, *the Spanish towns*); post-modification tends to be prepositional (e.g. *The smelly streets of the port*, *sailors with squawking parrots*); there are some examples of straightforward post-modifying clauses (e.g. *The most famous buccaneer to base himself ...*, *a Welsh rogue called ...* (NFCI), *the place where pirates were ...* (RelCI))

Adjective phrase complements (emphatic position – head in bold): repetition identifies text's focus (e.g. *famous for its lawlessness*, *famous as the place where ...*); emphasis on judgement (e.g. *guilty*); evaluative (e.g. *better for life at sea*)

Adverb phrases: time – emphasis on sequence of events (e.g. *now*, *no longer*, *then*); building narrative mood (e.g. *suddenly*, *violently*); emphasising key points (e.g. *even* I.10, *Indeed* I.12)

Tensed verb phrases: dominated by **simple past** underpinning narrative style – suitable for engaging target audience i.e. young readers (e.g. *shook, rumbled, collapsed, flooded*)

Modal verb phrases: no examples – stating facts rather than exploring shades of meaning

Passive verb phrases (perhaps a surprising number given the target audience): object foregrounded – description appealing to the senses (e.g. *were filled*); with agent – object foregrounded (e.g. *was knighted/was ... made*); subject unimportant (e.g. *was given /was found*); subject omitted – information perhaps not known (e.g. *had been brought up*)

Grammatical mood: all declarative – usual for information text

Syntax: the sentences in this text are shorter; most have no subordination – typical in writing for younger readers (e.g. simple I.2 and compound II.10-11); the complex sentences have a limited number of subordinate clauses (e.g. non-finite clauses *to base ... called ...* embedded in NPs II.4-5; relative clause II.12-13 *where ... were captured ...*); the only compound-complex sentences are straightforward (e.g. II.16-17 non-finite clause embedded in NP); II.22-3 adverbial clause separated from two main clauses by dash – simplifies reading process)

Word order (foregrounding) – almost all fronted themes are phrases and straightforward to read e.g. emphasis on time – typical for history text (e.g. **prepositional phrases** *In the 1660s ...*, *On June 7*), emphasis on reason (e.g. *Because of this*); descriptive detail (e.g. **noun phrase** in apposition *A heavy drinker ...*); emphatic (e.g. **adverb phrase** *Indeed*); narrative style (e.g. **initial position conjunction** *And then...*); time reference (e.g. **adverbial clause** *As news ... spread*)

Contemporary words/ expressions slightly informal (e.g. *were let off*)

Historical/period factors: awareness of readers' needs (e.g. descriptive approach to history; definitions included within the text – prior knowledge not assumed); loaded language (e.g. *rogue*) - though the tone is lighter and considerably less judgemental than earlier texts (Text C is written at a distance from the events described and for a young target audience); explicitly moral judgements linked to seventeenth-century attitudes (e.g. passive verb phrase *was being punished* has no agent, but perhaps reference to 'God' is understood; emotive abstract noun *sins*); emphasising difference in points of view over time – writer creates distance through past tense verb of saying in the main clause (*people claimed ...*)

This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Assessment Grid: Unit 3, Question 2

BAND	A02	A03	A04
	Demonstrate critical understanding of concepts and issues relevant to language use 20 marks	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 20 marks	Explore connections across texts, informed by linguistic concepts and methods 20 marks
5	<p>17-20 marks</p> <ul style="list-style-type: none"> Detailed critical understanding of concepts Perceptive discussion of issues Confident and concise selection of textual support 	<p>17-20 marks</p> <ul style="list-style-type: none"> Confident analysis of contextual factors Productive discussion of the construction of meaning Perceptive evaluation 	<p>17-20 marks</p> <ul style="list-style-type: none"> Insightful connections established between texts Sophisticated overview Effective use of linguistic knowledge
4	<p>13-16 marks</p> <ul style="list-style-type: none"> Secure understanding of concepts Some intelligent discussion of issues Consistent selection of apt textual support 	<p>13-16 marks</p> <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation 	<p>13-16 marks</p> <ul style="list-style-type: none"> Purposeful connections established between texts Detailed overview Relevant use of linguistic knowledge
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Sound understanding of concepts Sensible discussion of issues Generally appropriate selection of textual support 	<p>9-12 marks</p> <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation 	<p>9-12 marks</p> <ul style="list-style-type: none"> Sensible connections established between texts Competent overview Generally sound use of linguistic knowledge
2	<p>5-8 marks</p> <ul style="list-style-type: none"> Some understanding of concepts Basic discussion of issues Some points supported by textual reference 	<p>5-8 marks</p> <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation 	<p>5-8 marks</p> <ul style="list-style-type: none"> Makes some basic connections between texts Rather a broad overview Some valid use of linguistic knowledge
1	<p>1-4 marks</p> <ul style="list-style-type: none"> A few simple points made about concepts Limited discussion of issues Little use of textual support 	<p>1-4 marks</p> <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation 	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited connections between texts Vague overview Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit worthy		