GCE AS MARKING SCHEME

SUMMER 2019

**AS
ENGLISH LANGUAGE - UNIT 1
2700U10-1**

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 AS ENGLISH LANGUAGE - UNIT 1

EXPLORING LANGUAGE

SUMMER 2019 MARK SCHEME

General Advice

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

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

- Make sure that you are familiar with the assessment objectives (**AO**s) 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 Grid/Notes/Overview 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 are 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 reward valid alternatives where indicative content is suggested for an answer. 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 the light of the text and reward credit 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 schemes.

Section A: Analysing language

	AO1	AO3	AO4
Section A	20 marks	15 marks	20 marks

General notes

In making judgements, look carefully at the marking grid, and the Overview and Notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different approaches. Look for and reward valid, well-supported ideas which demonstrate independent thinking.

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1. **Analyse and evaluate the language used in each of the texts to explore the writers' presentations of marriage.**

   In your answer you should consider:

   - how the writers' language conveys ideas about marriage
   - the purpose of each text and the ways in which the writers engage their audiences
   - the similarities and/or differences between the texts.

   [55]

Overview

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

Characteristics of a successful response may include:

- clear understanding of spoken language features evident
- insightful discussion of points of similarity and/or contrast that explore language use
- perceptive understanding of how the texts' contexts shape meaning
- well-chosen textual references that support the points made concisely and precisely
- well-informed analysis
- critical engagement with key concepts
- clear appreciation that contextual factors shape the content, language and grammatical structures
- intelligent conclusions drawn e.g. discussing findings given the question focus
- productive explorations of the implications of context factors
- intelligent interpretation of texts through close reading engaging with how meaning is constructed to drive on the argument
- assured evaluation providing details on findings and implications
- consistently and purposefully tied to the meaning of the texts
- tightly focused, meaningful analysis of the transcripts in light of the question set.

Characteristics of a less successful response may include:

- focus on irrelevant general features of spoken language
- losing sight of what is being asked by the question e.g. lack of focus on close analysis of the transcripts
- description of some relevant spoken language features without linking to the question/texts
- the arguments put forward may be implicit and difficult to follow
- few points that are appropriately and accurately supported with textual references
- demonstrates some linguistic knowledge although it may not always be accurate
- lack of engagement with the detail of the texts instead providing a somewhat superficial view of the transcripts
- a limited number of points developed through the response
- largely descriptive and/or summative content
- limited or unprofitable discussion of key concepts
- draws some points of comparison across the texts, mostly rudimentary but some of which may be sensible.

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

- features of genre (audience; function; point of view; content)
- tenor
- the effect of language choices (e.g. connotations of words, subject specific language: subordination to reflect conditionality)
- contextual factors (e.g. place of publication; form and structure)
- connections between the texts.

Notes

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

Genre
- extract from 19th century English novel, a broadsheet feature article and a blog
- function: to entertain (Text A); to inform and explore (Text B); examine and advise (Text C)
- the importance of engaging an audience (to entertain, engage, advise and inform)

Content
- Text A: prose fiction
- Text B: feature article about 'sologamy'
- Text C: blog entry about marriage

Register
- levels of formality e.g. predominantly formal polysyllabic (Text A, Text B and Text C), but use of dialogue in Text A to establish characterisation in a marriage proposal scene; some intentional use of archaic register in Text B e.g. *thyself* to convey a sense of the historical nature of marriage as an institution, juxtaposed with the use of compounding e.g. '*Self-Wedding In-A-Box' kit* to introduce the modern concept of sologamy; predominantly neutral register in Text C to establish a sense of timeless advice for a successful marriage
- use of direct speech in Text B to convey the first-hand experience of the interviewees
- use of vocatives in Text A e.g. *Do, Bathsheba* to evoke realism in dialogue between two characters
- dated lexis e.g. *maid* and *common* (Text A)

Lexis and Semantics

- adjectives: to establish marriage as a theme e.g. <u>white</u> *dress*, <u>wedding</u> *dress*, <u>matrimonial</u> *industry* (Text B); to convey feminist ideas e.g. <u>symbolic</u> *and* <u>feminist</u> *act*, <u>new global sisterhood</u> (Text B); to convey breaking of established marriage norms, e.g. <u>true</u> *and* <u>faithful</u> *lovers of themselves* (Text B)
- complement to establish tension e.g. *She was <u>silent</u> awhile …* (Text A); to convey the radicalism of the sologamists' stance e.g. *They are <u>happy</u> …* (Text B); to encourage readers to re-evaluate the true meaning of marriage e.g. *… love is <u>just a word</u> and marriage is <u>just a contract</u> …*; to establish the character's attitude to social expectations on marriage e.g. *I should feel <u>triumphant</u>* (Text A)
- abstract nouns: to describe marriage e.g. *wedding* and *proposal* (Text A), *sologamy*, *wedding* and *marriage* (Text B), and *marriage* (Text C); to connote love e.g. *heart and soul* (Text A) and *love* (Text C); to reflect modern concepts e.g. *self-improvement*, *yoga* and *therapy (Text C)*; to convey the notion of marriage as a concept e.g. *verbs* and *noun* (Text C); to convey marriage as a material transaction e.g. *business* (Text B) and *contract* (Text C)
- verbs: to convey love e.g. *I <u>love</u> you* (Text A), <u>love</u> *thyself* (Text B); to convey a sense of the sologamists' radical altering of established expectations on marriage e.g. *the '<u>I</u>' into aisle*, <u>escort</u> *themselves* and <u>married</u> *herself* (Text B); to convey the idea of a successful marriage e.g. *I'll <u>practise</u> up the flute right well to <u>play</u> with you …* (text A), *… <u>pledging</u> to be true …* (Text B) and *… we can <u>stave off</u> …* (Text C); to convey the ethos of a successful marriage e.g. *serving*, *giving*, *caring*, *sharing* (Text C)
- modal verbs: to suggest a character's categorical feelings e.g. *I <u>shan't</u> marry* and *I <u>can</u> make you happy* (Text A); to echo and challenge the conventions of marriage services e.g. *as long as they alone <u>shall</u> live* (Text B)
- proper nouns: to name characters e.g. *Bathsheba*, *Gabriel* (Text A); to give examples of people who have attempted sologamy e.g. *Sophie Tanner* (Text B); to name geographically diverse locations, establishing the burgeoning popularity of sologamy e.g. *Japan*, *Britain*, *Italy* (Text B)
- adverbs and adverbials: temporal e.g. *at least <u>yet</u>*, *a minute or two* and *awhile* (Text A); *for 11 years* (Text B); *Over time …* (Text C); to convey mood e.g. *timorously, thoughtfully, decisively* (Text A); to convey a break from tradition e.g. *perfectly*, *happily* and *solemnly* (Text B)
- pronouns: first person singular *I* and second person singular *you* (Text A) to establish a sense of conversation; reflexive *herself* (Text A) to convey the role of women in marriage; first person singular *I* (Text B) to draw attention to the convention-breaking nature of sologamy by using a pun *putting the 'I' into* aisle; second person reflexive *thyself* (Text B), to gently mock tradition e.g. *to love <u>thyself</u>* and *to cherish <u>thyself</u>*; first person plural *we* (Text C) to establish the universal nature of the advice being offered
- modifiers: to convey opinion e.g. <u>timeless</u> *truths* and <u>very little</u> *meaning* (Text C); to describe e.g. <u>Solo</u> *brides* and <u>self-marriage</u> *proposal* (Text B)
- figurative language e.g. metaphor *battle* (Text A); *sisterhood* (Text B); *hijacking* (Text C); cliché *short end of the stick* (Text B)
- religious lexis in Text B e.g. *altar, a man of the cloth* and *cardinal*
- linguistic lexis in Text C e.g. *verb* and *noun*

Form and Structure

- simple noun phrases: to convey mood and tension e.g. *the distance* and *the direction* (Text A); to introduce the phenomenon of sologamy e.g. *the practice* (Text B); to establish a common situation e.g. *our marriage* (Text C)
- longer noun phrases with pre- and post-modification e.g. <u>a cypher *signifying a proposal of marriage*</u> (Text A); *part <u>of a new global sisterhood of happily self-married women</u>* (Text B); <u>*Timeless* Truths *about Love, Family & Marriage*</u> (Text C)
- simple sentences: to create a sense of singularity in characterisation e.g. *Bathsheba decisively turned to him* (Text A); to introduce a new concept e.g. *The practice is known as sologamy* (Text B); to convey the author's traditional attitudes to love and marriage e.g. *Without the verbs of love, the noun marriage loses its meaning* (Text C)
- complex sentences: to convey drama e.g. *He regarded the red berries … that …* (Text A); to describe the subjects' realisation of sologamy's growing appeal e.g. *It was only as they were*

preparing… (Text B); to caution readers about not losing love from marriage e.g. *Over time, if we're not careful…* (Text C)
- marked themes *But since a woman can't show off…* (Text A); *Like many a wedding…* (Text B); *Without action…* (Text C)
- patterns: to convey a character's consideration of the future e.g. *…he'd… he'd…* (Text A, hypothetical modals); to evoke religious tradition e.g. *love thyself and cherish thyself…* (Text B); to convey caution e.g. *…we begin to replace verbs that matter with verbs that don't matter…* (Text C)
- parenthesis: to highlight the benefits of marriage e.g. *… farmers' wives are getting to have pianos now…* (Text A); to include a sense of male involvement e.g. *… (and a few men)…* (Text B); to convey the importance of duty in marriage *… – or actions – …* (Text C)
- interrogative mood to introduce the marriage proposal e.g. *Will you marry me?* (Text A); to challenge the reader's perceptions of marriage e.g. *(We are all single,) why don't we all get married to ourselves?* (Text B); to reinforce a traditional view on marriage e.g. *What is marriage without love?* (Text C)
- imperative mood to convey a character's attempt to take control e.g. *Then give me time* (Text A); to offer caution e.g. *That said, beware* (Text C)
- syndetic list: to convey the actions necessary to preserve a successful marriage e.g. *serving… and respecting …* (Text C)

Pragmatics
- Text A: an unexpected (for its time) rejection of marriage
- Text B: an amused exploration of a modern lifestyle choice/exploring a cultural phenomenon (may be seen as cultural appropriation)
- Text C: a traditional viewpoint on marriage expressed by a male blogger

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Assessment Grid Unit 1: Section A

BAND	AO1 **Apply appropriate methods of language analysis, using associated terminology and coherent written expression** **20 marks**	AO3 **Analyse and evaluate how contextual factors and language features are associated with the construction of meaning** **15 marks**	AO4 **Explore connections across texts, informed by linguistic concepts and methods** **20 marks**
5	**17-20 marks** • Intelligent methods of analysis • Confident use of terminology • Perceptive discussion of texts • Coherent and effective expression	**13-15 marks** • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Intelligent evaluation	**17-20 marks** • Subtle connections established between texts • Perceptive overview • Effective use of linguistic knowledge
4	**13-16 marks** • Appropriate methods of analysis • Secure use of terminology • Thorough discussion of texts • Expression generally accurate and clear	**10-12 marks** • Secure analysis of contextual factors • Thorough discussion of the construction of meaning • Purposeful evaluation	**13-16 marks** • Purposeful connections between texts • Focused overview • Relevant use of linguistic knowledge
3	**9-12 marks** • Sensible methods of analysis • Generally sound use of terminology • Competent discussion of texts • Mostly accurate expression with some lapses	**7-9 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation	**9-12 marks** • Sensible connections between texts • Competent overview • Generally sound use of linguistic knowledge
2	**5-8 marks** • Basic methods of analysis • Some accurate terminology • Uneven discussion of texts • Adequate expression, with some accuracy	**4-6 marks** • Some valid analysis of contextual factors • Simple discussion of the construction of meaning • Some attempt to evaluate	**5-8 marks** • Some basic connections between texts • Broad overview • Some valid use of linguistic knowledge
1	**1-4 marks** • Limited methods of analysis • Limited use of terminology • Some discussion of texts • Errors in expression and lapses in clarity	**1-3 marks** • Some awareness of context • Limited sense of how meaning is constructed • Limited evaluation	**1-4 marks** • Some links made between texts • Vague overview • Undeveloped use of linguistic knowledge with errors
0	**0 marks:** Response not credit worthy		

Section B: Contemporary English

Facebook Posts

	AO2	AO3
Section B	15 marks	10 marks

General notes

In making judgements, look carefully at the marking grid, and at the Overview and Notes which follow. We may expect candidates to select some of the suggested approaches, but it is equally possible that they will select entirely different approaches. Look for and reward valid, well-supported ideas which demonstrate independent thinking.

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2. **Using your knowledge of contemporary English, analyse and evaluate how writers use language in these Facebook posts.**

[25]

Overview

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

Aspects of language study candidates are likely to explore include, but are not limited to:
- discussion of mode (e.g. stylistic features in written forms indicative of the spoken mode, mixed mode features)
- colloquial features of Facebook posts (blends, neologisms, ellipses)
- formality and informality (e.g. lexical and grammatical features)
- tenor
- influence of the audience and purpose
- contextual factors which shape meaning.

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

Characteristics of a successful response may include:

- well-informed analysis of stylistic variation
- a wide range of areas addressed
- comprehensive evaluation of effect of contextual factors
- clear understanding of concepts and resulting issues
- critical engagement with key concepts and issues
- well-chosen references that support the points made concisely and precisely
- clear appreciation that contextual factors shape content, language and grammatical structures
- intelligent conclusions drawn e.g. discussing findings given the question focus
- productive explorations of the implications of context factors
- consistently and purposefully tied to the contextual factors and how meaning is created
- tightly focused, meaningful analysis of the set topic, making effective use of examples and possibly bringing in a wide range of sources.

Characteristics of a less successful response may include:

- losing sight of what is being asked by the question e.g. lack of focus on analysis of the data
- description of some relevant linguistic concepts without linking to the question
- implicit investigation of concepts that may be difficult to follow
- only about half of the points made are appropriately and accurately supported with references
- some linguistic knowledge although it may not always be accurate
- some overview of appropriate but general contextual factors such as audience and/or purpose
- lack of engagement with a somewhat superficial overview of issues/concepts
- a limited number of points developed through the response
- largely descriptive and/or summative content.

Notes

Responses may make some of the following points but there is no requirement to cover them all or to deal with all texts:

Medium

- Facebook posts which provide opinions about the concept of a vegan burger, introduced in an article to which all posters are responding
- mixture of ellipsis e.g. *meat!* and *damn autocorrect!!! (*Text 7); non-Standard English *there* (they are) (Text 6) and some Standard English contributions (Text 4).
- some use of clipping e.g. *defo* as a brevity device typical of multi-modal texts (Text 1)
- intialism e.g. *GMO* (Text 5) to reflect need for efficiency and also reflect a shared cultural knowledge of food science
- use of * to attempt to correct previous non-standard spelling, implying that the use of Standard English may give the poster's views some legitimacy and weight
- the medium is used as a forum for people interested in food
- deixis is used to reflect a shared knowledge between the contributors to the group page and to refer to the concept of a vegan burger e.g. *Its* (Text 6).

Vegan Enthusiasts (Text 1, 9)

- simple sentences to convey enthusiasm and support e.g. *The beyond burgers are defo amazing* (Text 1); to convey excitement e.g. *I am sooo excited!* (Text 9)
- non-standard spelling to emphasise the adverb *sooo* (Text 9)
- clipping of the pre-modifier (adverb) *defo* to convey a sense of conversational chattiness (Text 1)
- complements e.g. *amazing* (Text 1) and *excited* (Text 9) to convey intense emotional response
- modal auxiliary verb e.g. *I would suggest* (Text 1) to convey politeness of advice giving
- exclamatory to convey excitement e.g. *… excited!* (Text 9).

Meat Enthusiast (Text 3)

- dismissive attitude conveyed through abbreviation of adjective e.g. *veggie*
- dismissive view on veganism as a lifestyle choice conveyed through colloquialism e.g. *goddam* to convey intense irritation
- juxtaposition of high register e.g. *elusive* with colloquial pre-modification e.g. *just like meat veggie (burger)* to reflect annoyance with an irrational obsession with veganism
- use of imperatives e.g. *Stop…* and *Just eat …* to offer strong advice to those the contributor views as deluded people.

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Sceptics (Text 2, 4, 5, 6, 8)

- interjection e.g. *oops* (Text 2) to convey mock confusion
- simile e.g. *smells like cat food* (Text 2) to dismiss the concept of vegan burgers by disparaging the aroma of the food, and by extension likening the people who eat them to animals; e.g. *like a   heroin addict …* (Text 4) to scorn the behaviour of vegans through comparison with drug users
- ironic use of a colloquialism e.g. *being clean* (Text 4) to imply a sense that vegans are deluded
- satirical tone conveyed through scientific lexis e.g. *Maltodextrin* and *Methylcellulose* (Text 5) to dispel the notion that the vegan burger is either healthy or tasty
- blend e.g. the noun *frankenmeat* in Text 5 to connote the artificiality and constructed nature of the burger
- exclamative e.g. *… how healthy!* (Text 5) to convey an ironic derision
- exclamatory e.g. *I refuse… tyranny!* (Text 8) to create a sense of rebellion and defiance
- non-standard spelling e.g. *there* and non-standard punctuation e.g. *Its* (Text 6) and non-standard capitalisation e.g. *oops lost me at …* (Text 2) to reflect how unimportant established rules for written communication are in the medium
- conspiratorial attitude e.g. *there just tricking vegans*
- political attitude of aversion to government control e.g. *tree hugging nanny state tyranny*
- scepticism conveyed through the use of a sad face emoji ☹ in Text 2
- use of an extended asyndetic list in Text 5 e.g. *Pea Protein Isolate …Vegetable Glycerin* to emphasise the artificial ingredients that are used to replicate the natural flavours of a real burger; this ironises the ethos of veganism, which purports to represent authentic natural flavours in food choices
- parenthesis e.g. *(for color)* which mimics ingredients listed on foodstuffs, and emphasises the disgust conveyed through the extended noun phrase *Processed gut challenging frankenmeat* (Text 5)
- abstract noun *tyranny* (Text 8) to imply a sense of rejecting the notion of being manipulated into subscribing to veganism as a lifestyle choice

Assessment Grid Unit 1: Section B

BAND	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 15 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 marks
5	**13-15 marks** • Detailed critical understanding of concepts (e.g. medium, genre) • Perceptive discussion of issues (e.g. attitudes to veganism and vegan food) • Confident and concise selection of textual support/other examples	**9-10 marks** • Confident analysis of a range of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation of effectiveness of communication
4	**10-12 marks** • Secure understanding of concepts (e.g. medium, genre) • Some intelligent discussion of issues (e.g. attitudes to veganism and vegan foods) • Consistent selection of apt textual support/other examples	**7-8 marks** • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation of effectiveness of communication
3	**7-9 marks** • Sound understanding of concepts (e.g. medium, genre) • Sensible discussion of issues (e.g. attitudes to veganism and vegan foods) • Generally appropriate selection of textual support/other examples	**5-6 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation of effectiveness of communication
2	**4-6 marks** • Some understanding of concepts (e.g. medium, genre) • Basic discussion of issues (e.g. attitudes to vegan food) • Some points supported by textual references/other examples	**3-4 marks** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation of effectiveness of communication
1	**1-3 marks** • A few simple points made about concepts (e.g. medium, genre) • Limited discussion of issues (e.g. • vegan food) • Little use of textual support/other examples	**1-2 marks** • Some basic awareness of context • Little sense of how meaning is constructed • Limited evaluation of effectiveness of communication
0	**0 marks:** Response not credit	