



GCE MARKING SCHEME

ENGLISH LANGUAGE AS/Advanced

SUMMER 2014

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2014 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 - Summer 2014

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: UNIVERSITY WEBSITES

General points

Candidates are asked to analyse two extracts from university websites. The major focus is on the use of language, especially how language is used to encourage applicants, and on how the writers present information about their city. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

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

Notes

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

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

TEXT A: *The University of Leeds*

Overview

This is a largely informal and friendly text written with an audience of young adults in mind. The writer intends to use the attractions of the city and the student lifestyle it offers as a way of encouraging students to apply to the university. The city is presented as having a very wide range of student-appropriate attractions and the writer aims to suggest that it will be attractive to a very diverse range of applicants. Emphasis is placed on the vast number of students present in the city, on the city's multiculturalism and its relative cheapness while referring repeatedly to the variety of entertainment options available. It encourages applicants to imagine themselves living in Leeds as students and the focus is clearly on the social aspects of student life.

Informal register: *You can get yourself down to Harvey Nichols; If you fancy a night out, Shopaholics will love; overall friendly feel*

First person plural narrative voice: *We're delighted*

Superlative adjectives: *largest, most popular*

Enumeration: *52,000 students, 100 countries*

Frequent complements: *The University is one of the largest and most popular in the UK, It's an absolute student haven*

Subordinate conditional clauses: *If you haven't already visited Leeds, if you're not admiring the architecture or enjoying one of the many grassy parks*

Modal verbs: *you'll understand why it's been voted the UK 's top city, you'll also get a student discount, Shopaholics will love the hustle-bustle*

Adverbials: *within easy travelling distance, from funky retro haunts to cool sophisticated rendezvous*

Imperatives: *Don't forget that you'll also get a student discount, start bargain-hunting in the huge indoor/outdoor market*

Abstract nouns: *lifestyles, tastes and cultures,*

Present tense: *the City does everything possible to make you feel welcome, The Leeds City Art Gallery stages major*

Pre-modification: *vibrant and growing, funky...cool...sophisticated*

Passive voice: *Leeds was recently rated one of the top three shopping locations in the UK, it's been voted the UK's top city*

Listing: *galleries, museums, theatres and exhibitions, theatres, cinemas and playhouses*

Parenthetical voice: *satisfy your every whim (within reason!)*

Present participles: *brimming with shops, arcades, stalls and markets, admiring the architecture*

Figurative Language: *an absolute student haven*

Collective Nouns *international community, evident in its population*

Infinitive clauses: *to see and do, to make you feel welcome, just to name a few*

Contractions: *you'll understand why it's been voted*

Second person possessive determiners: *your budget, your every whim*

Text B: Portsmouth University

Overview

A slightly more formal text, this section of Portsmouth University's online prospectus again focusses on the social aspects of student life in the city. Particular emphasis is placed on the convenience of the city with frequent references to travel within and beyond the city. The text also emphasises the range and diversity of appealing aspects that the city has to offer and attempts to foreground its distinctiveness with many of the lexical choices intended to suggest a casual, relaxed life.

Appealing modification: *fresh air and fantastic sea, amazing panoramic views*

Modal verbs: *you can enjoy a breath of fresh air, you can wander amongst the city's old fortifications*

Present participle verbs: *Whether popping out for some milk or heading out in search of your next fancy dress outfit, offering you lots of choice*

Present tense: *you reach the open green spaces of the Common and the seafront, The Common also hosts a range of activities*

Prepositional phrases: *from drama, pantomime and comedy acts to dance, musicals and concerts, by the green spaces of Southsea Common... amongst the city's old fortifications*

Subordination: *If you fancy travelling further afield*

Verb choices with casual connotations: *you can wander amongst the city's old fortifications and meander down its cobbled streets, you can hop on the hovercraft or ferry*

Complements: *Portsmouth is an ideal place, Portsmouth is a compact city,*

Listing: *as well as running, cycling and football, a kite festival, running events and live music*

Non-standard abstract noun phrase: *a real community feel, a more local feel*

Imperative mood: *Follow the seafront, meander down its cobbled streets*

Idioms: *a breath of fresh air, the best of both worlds*

Fronted co-ordinating conjunction: *Or closer to home*

Adverbs of Degree: *Just a short walk, only 90 minutes from London*

Prestigious Proper Nouns: *Charles Dickens, Isambard Kingdom Brunel and Arthur Conan Doyle*

Minor sentences as headings: *Seafront location, Compact city*

Second person narrative voice

Nouns from the semantic field of entertainment: *bars or nightclubs*

Personification: *It boasts Europe's largest glass floor*

First person plural possessive determiner: *our Guildhall and Langstone campuses*

Elliptical construction: *backed by the green spaces of Southsea Common, great for meeting friends*

Noun phrase in apposition: *two theatres, the King's Theatre and New Theatre Royal*

AS ENGLISH LANGUAGE LG1 Section A Assessment Grid

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

SECTION B: LANGUAGE FOCUS ACCOUNT OF MANCHESTER CITY FOOTBALL VICTORY
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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 on **the writer's opinions of Manchester City, his feelings about the team and its players, and how he conveys the excitement of the game**. 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 football team, Manchester City, is conveyed by language which demonstrates in particular the writer's feelings and the excitement of the game, not just to note the features. Some consideration should also be given to the writer's impressions of the host nations. Look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

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

Present participle verbs: *going into the last match of the season with a chance of lifting the 2011-2012 Barclays Premier League trophy*

Modification: *a great final day, the coveted prize*

Repeated use of **abstract noun** 'history' in *in football history, in recent history*

Superlative adjectives: *the highest possible drama, most entertaining seasons, deepest slump*

Adverbials: *on a grand scale, to the third tier of English football, as a laughing-stock*

Fronted co-ordinating conjunction: *But all that*

Passive voice: *all that was forgotten, the team so often praised for their ability to produce late drama*

Patterning of noun phrases: *the biggest prize in English football in the most dramatic of circumstances*

Syndetic list: *their fans, players, management and owners*

Direct speech: *win cups for cock ups*

Highly connotative verb choices: *clinched, craved, snatched, usurped*

Abstract nouns: *drama, ability*

Present tense: *The hard work starts here for Mancini*

Figurative language: *City's late, late salvo, the spine of Hart, Kompany, Yaya...*

Complements: *the spine of Hart, Kompany, Yaya ...is the best in the league, This City team is young and hungry for more success*

Modal verbs: *A special mention must also go, something City fans will long remember, City must now use the momentum*

Noun phrase in apposition: *Pablo Zabaleta, one of the best full backs and undoubtedly the most valuable utility player in the Premiership*

Infinitive clause: *to push on and become even better*

Fronted subordinate clause: *If city were ever going to become champions of England*

Compound adjective: *heart-in-the-mouth type stuff*

Unusual **syntax:** *Never will there be a final day quite like yesterday*

Generic **pronoun:** *one suspected it would be dramatic*

Adverb (disjunct): *undoubtedly the most valuable*

This article is openly and self-consciously delighted about Manchester City's victory. The writer focuses on its great significance to the club and the shift it marks in the club's often inconsistent history but also presents the match as unusually gripping and well-played. He goes on to remark on the club's future potential, presenting this victory as a starting point for sustained greatness rather than as a conclusion.

AS ENGLISH LANGUAGE LG1 Section B Assessment Grid

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

LG4 - Summer 2014

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 INFORMAL CONVERSATION

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:

Tenor (levels of formality and informality; terms of address; humour)

Subject matter: information, memories, opinions

Level of fluency – the non-fluency features are typical of informal conversation

The function of pauses

Absence of micropauses functioning as ‘sentence’ markers

Interaction and back-channel monitoring features (particularly affirmation and echo utterances)

Turn-taking (initiating the talk and controlling the conversation; adjacency pairs)

Use of lexis typical of the genre: proper nouns, family relationships, dialect

Grammatical structures: elliptical; minor; loosely structured compound and compound-complex

Verb phrases (tense, voice, mood)

Deictic features

Colloquial features: elision, informal expressions, non-standard grammar

The use of emphatic stress (frequency; word class)

Linguistic differences between participants

Ø is used in the examples quoted from the texts where there is an omission e.g. a zero-marked relative clause (*the present Ø I bought* – omitted relative pronoun ‘that’/‘which’) or an omitted verb (*Ø you find the missing jacket?* – omitted auxiliary verb ‘do’)

Text A: **Who Do You Think You Are?**

Overview: The informal, familiar tone reflects the positive relationship between the mother and son as they talk about family photographs. Despite the fact that the conversation is being recorded for transmission, the interaction appears to be spontaneous with the subject matter evolving naturally: the physical images they look at trigger memories of childhood and of particular family members. The many deictic references are typical of spontaneous conversation where the participants relate directly to their context. For viewers of the programme, body language (e.g. pointing) and stills of the photographs make these references explicit. The conversation is clearly cooperative with each participant contributing more or less equally: they both ask and answer questions, echo each others' utterances, and provide back channel affirmation.

Features of interest that could be analysed and discussed:

Semantic field of relations: *father, family, grandfather, great grandfather*

Recurring lexical items: *remember* (verb); *picture(s), father, grandfather* (noun)

Proper nouns: *Up Park Camp, Jamaica, England* (place); *Frank Hill, Stephen Hill* (relations); *Chairman of the National Heritage Trust* (title)

Colloquial noun: *stuff*

Wide range of pronouns: first person singular (*I, me*) and plural (*we*); second person (*you*); third person singular (*he, him*) and plural (*they*); indefinite (*much*)

Possessive determiners: **my** *grandfather*, **our** *little family*, **your** *father*

Deictic references: demonstrative pronouns (*that, this*) and determiners (**this** *hot climate*, **those** *pictures*) – link directly to context

Adjective pre-modifiers: *favourite, good, outdoor, indoor* (evaluative); *hot, big, last* (factual); *little* (diminutive – term of endearment)

Adverbs: *there, here* (deictic - place); **right opposite** *where we lived* (pre-modified with an adverb and post-modified with a noun clause); *very, nearly* (degree)

Omitted copula verb: *this* \emptyset *a bust* (possibly linked to AAVE i.e. omission of 'to be' before a noun phrase)

Noun phrases: often short and simple (*the wall, your father, a journalist*); pre-modification tends to be straightforward (*some good times, eighty mango trees, staff college*); most post-modification is prepositional – some exceptions e.g. *the earliest picture* \emptyset *I can remember, the first thing* \emptyset *I did ...* (relative clause); *every time* \emptyset *I went round* (noun clause)

Predicative adjective phrase: *very pleased*

Simple past verb phrases: i.e. remembering events, places, people (*was, had, lived, went*)

Simple present verb phrases: i.e. related to current context (*is, remember, think*)

Other verb phrases: present perfective i.e. events in past with current relevance (*'ve got,*); past progressive i.e. ongoing (*were using, was ... reading*); passive (*was taken, were deserted*); modal (*could run, used to, can remember*)

Simple and complex sentences: many are short e.g. *that was taken 1988* (simple), *I only know* \emptyset *I was a outdoor kinda guy* complex (i.e. with noun clause in object site)

Fragments: *all good times, hundred degrees, stayed longer*

Loosely structured compound-complex sentences: *he sent ... and he sent ... and* \emptyset *... and we wanted ... to show that you were ... you were using ...* - typical of informal conversation

Incomplete grammatical structures: *we wanted him, so he was like*

Mood: mainly declarative, with some interrogatives (*what was that?,* \emptyset *you remember much about him?, who's this?*) and one polite imperative (*let me show you ...*)

Colloquial pronunciation: *coz, , yeah, kinda* ('kind of')

Fronted conjunctions: *and the football field ..., and this is ...*

Elision: *didn't, I've, kinda, who's*

Ellipsis: *that was taken Ø 1988* (preposition 'in'); *and Ø something for the girls* (S + P); *Ø set up ...* (S); *Ø you remember ...* (auxiliary 'do'); *this Ø a bust ...*

Non-standard grammar: *a outdoor kinda guy* (no indefinite article 'an' preceding a vowel)

Normal non-fluency features (relatively few examples): *th. , an.* (incomplete words); *uhh, um* (fillers); *an. an.* (hesitation); *all times ... all good times, so he wanted so this is what we took* (self-correction); *so he was like (.) I only know* (false starts)

Interaction features: *well, right, so* l.31 (discourse markers); *yes, ohh* (interjection); *didn't you* (tag question); *I mean* (common in spoken mode – comment clause used to explain or as thinking time); paralinguistic features e.g. laughter (reinforce co-operative nature of discourse); *mm* (affirmation)

Unintentional repetition: *in th. (.) in the garden, you were ... you were using, this this*

Echo utterances: *stayed longer, indoor kinda guy , typing*

Humour: *he forgot where we lived* - semantic ambiguity: M takes it literally, making a reference to the actual place where they were living (*Up Park Camp*) - her justification of the presents (*it's what they were selling in England*) shows that she has understood the joke, but feels the need to explain her husband's choice of gift; *some of us who were deserted* – we see M's understanding of JB's joke about 'desertion' in her echo of his words and her laughter

Text B Family conversation

Overview: This conversation also has an informal and familiar tone. Here, however, the discrepancy in age changes the dynamic between the participants: while the nine-year-old establishes the topic by asking a question (*tell us about when you were young*) and then narrowing the range in response to her Great Uncle's question (*about mummy ...*), it is Freddy who dominates the turn-taking. Charlotte accepts her great uncle's dominant role as a story-teller and her utterances are brief and supportive e.g. requests for qualification (*why*), reinforcing declaratives (*that sounds bad, more trouble*) and back channel affirmations (*um, {laughs}*). Another significant difference between the participants is Freddy's use of non-standard English: regional pronunciation, dialect words and non-standard grammar. The structure of the conversation is very clear with four distinct topics (learning to ride a bike; running down hills; blocking up the bridge; playing cards). Rather than developing spontaneously, the conversation is built around individual narratives relating to the memories of the dominant participant.

Features of interest that could be analysed and discussed:

Recurring lexical items: *used to* (idiomatic verb phrase, often treated as one of the modal verbs) – typical of the content here i.e. based on memories (describing habitual action in the past)

Proper nouns: *Uncle Freddy, Norma, Gerald* (family members); *Newmarket* (card game)

Nouns relating to family: *Uncle Freddy, mummy, brother, father*, the diminutive *little Norma*

Pronouns: repetition of first person *I* (singular) and *we* (plural); *you* (singular reference to Uncle Freddy l.1 in conversation; plural to brothers l.36 in recounted speech); third person *she, he* (singular) and *they* (plural) – typical of narrative

Dynamic verbs: *ride, runnin', fell, block ...up, swim, patched ... up, playin'*

Auxiliary verbs: for emphasis (*did used to like*); elided (*I Ø been, Ø that mean*)

Adverbs: *alright* (manner); *proably* ('probably'), *really* (comment and attitude); *apiece* ('each')

Colloquial language: *don't mind me* (expression); *hold out, patched ... up*, (phrasal verbs); *gotta* (informal verb idiom i.e. 'had got to'); *what the devil* (expression); *go you on* (regional)

Dialect words/expressions: *picle, go you on*

Noun phrases: most simple (*home, my tea, a bike, the pit*); pre-modified phrases use straightforward adjectives (*one particular day, a very steep hill*) nouns (*the **hoss pasture***) or cardinal numbers (*three or four times, five pound*); the only post-modification is prepositional (*the **arch of the bridge***) N.B. the head word for each phrase has been emboldened for clarity

Predicative adjective phrases: *young, little* (l.3), *tired, bad*

Simple present tense verbs: *'m, don't know* (recounted direct speech); *want, sounds* (conversation)

Simple past tense verbs: *were, got, took, ran* (typical of narrative)

Other verb phrases: past perfective (*'d been*); present progressive (*'re playin'*); past progressive (*was goin'*); future (*are ... going to teach*); modal (*could ride, used to go, 'd a-ran*); passive (*got washed in*)

Simple sentences: these dominate the conversation in the form of questions (*why were you tired?*), listener comments (*that sounds bad*), narrative description (*I just caught her*) and direct speech using quoting clauses (*she say*) and quoted clauses (*I'm a bit tired*)

Complex sentences: although containing subordination, these tend to be short with adverbial clauses (*when you were young; when she was little*), noun clauses (*Ø father gotta pay*) and non-finite clauses (*to hear, to ride*)

Loosely structured compound-complex sentences: *no ... **but** she **did used to like runnin'** ... **an'** ... she **ran** ... **an'** if I **han't a-caught** ... she'd **a-ran*** – typical of conversation, but less frequent here than simple sentences (perhaps because of the age of the listener and the narrative style of the conversation)

Fragments: *mummy?, what else?, in big trouble, more trouble* (usually supportive comments by listener)

Mood: opening imperative (*Tell us about ...*) establishes topic; interrogatives provide framework (*didn't she fall off?, was that a lot of money?*) or clarify (*what you want to hear about then?, why were you tired ...?*)

Pronunciation reflected in spelling/transcription: *coz, an', a course, gotta* (colloquial); *runnin', hoss, 'em* (regional); *ri:::de, parti:::cular* (personal)

Elision: *I'm, didn't, han't, y'see*

Ellipsis: *about mummy ... ; no l.12; there little Norma; more trouble* – all the elided grammatical elements are easily understandable from the context of the conversation

Adjacency pairs: *tell us ... /what you want to hear...?* (command + response); *what you want to hear then?/ about mummy* (question + answer)

Normal non-fluency features: *th.* (incomplete words); *um, er, oh* (fillers); *I I I'm* hesitation; *what the devil that mean gotta do with it* (self-correction); *the (.) hoss pasture , on one parti:::cular (2) time* (unexpected pauses); *they said father gotta pay I think that come ...*(absence of pauses functioning as sentence markers)

Interaction features: *well, then* (discourse markers); *yes, no* (interjections); *y'see* (comment clauses); *{laughs}* (paralinguistic features); *um* (affirmation); *ain't you* (tag question)

Unintentional repetition: *but I took her round the. so I took her round*

Non-standard grammar: *what [do] you want to hear then?, I [had] been* (omission of auxiliary verbs); *she say* (non-agreement of subject and verb); *five pound* (omission of plural inflection); *a-caught, a ... fell* (regional variation: prefix *a-* on past participles – retained archaic variant of Old English *ge-*); *fell* (standardising irregular verb - past tense form used for past participle); *come l.24, hold out* (use of present tense for past); *don't know nothing* (double negative); *too quick* (omission of adverb *-ly* inflection)

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

SECTION B: ANALYSIS OF WRITTEN LANGUAGE OVER TIME NOVEL EXTRACTS

The ratio of the objectives in terms of weightings is:

AO1: 2; (20 marks)	AO2: 1; (10 marks)	AO3: 1. (10 marks)
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In making judgements, look carefully at the separate sheet with the marking grid, and at the Notes which follow.

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

Section B will be marked out of 40 marks.

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

This section is focused on the language of the three texts as examples of narratives which create a strong sense of character.

Reward comparisons between the texts, and understanding, analysis and evaluation of the effectiveness of the writers' use of language. Knowledge of differences in language over time and the ability to analyse the changes are central, but in addition look for sensible awareness and discussion of the tenor of the extracts, and the linguistic approaches.

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

- to compare the texts effectively
- to engage with the evaluation of the language
- to show understanding of the style and conventions of the specific genre (novels)
- to make a wide range of points and group them, rather than plodding through line by line
- to choose the most appropriate examples to support the points made
- to recognise and explore variations in the form and meanings of language from different times in specific contexts
- to discuss and explain language features accurately and interestingly

Notes:

The main focus is on the exploration of language in specific contexts from different periods, and on similarities and differences in the linguistic techniques. There are many points that could be made, and the following notes suggest just some of the possible areas of interest. They are by no means exhaustive and it is important to have an open mind – be prepared to accept other sensible arguments based on the language of the texts, and look out for evidence of the ability to apply knowledge and use analytical methods.

Text A: *An Unfortunate Traveller, Or the Life of Jack Wilton* by Thomas Nash (1594) Overview

Nashe's use of a first person narrative encourages the reader to engage with Jack Wilton even though he is a rogue. We are aware that he is exploiting the cider-maker, but Nashe also ensures that we recognise the cider-maker as a fool: he misjudges Jack (calling him *wise young Wilton*) and is deceived by his false humility (*my wel meaning lips ... but lately suckt milke*). The use of direct speech allows each character to present themselves directly to the reader. Where Jack is emphatic, the cider-maker is fearful. Jack's speech is dominated by declaratives and modal verb phrases indicative of certainty (*no definitiue sentence shall march out ..., I would neuer...*); the cider-maker's speech consists of interrogatives (*what sayd the king*), polite commands (*I pray thee ...*), passive verb phrases (*I am bought & solde*) and sentences where he is the object rather than the subject of the verb (*some planet ... hath conspired against me*). Jack's dominant status is clear – he controls the conversation by speaking in riddles (*for I haue spoke too much alreadie*), half telling stories (*I cannot staie ... to reporte each circumstance*) and by using emotive language (*sentence of death, bloud, firme affiance, long cherished kinde inclination*). The direct thought (ll.4-5) allows us to see the cynical reality behind the public face he presents to the cider-maker.

1. Linguistic features of interest that could be analysed and discussed

Lexical field of death: *dead and buried* (collocation), *sentence of death, bloud*

Lexical set of drink: *pint, Tapster, syder*

Lexical set of positive language used by the cider-maker about himself: *such good service, my good deedes, such estimation, my nobility*

Abstract nouns: *seruice, estimation, nobility, affiance, counsell*

Terms of address: *your Sidership* (satiric), *my wise young Wilton* (sycophantic), *the king* (neutral), *a miser and a snudge* (judgemental)

Pronouns: *you* (Jack re. the cider-maker) – formal/polite; *thee* (the cider-maker re. Jack) – increasingly restricted to 'affective' use at this time i.e. to convey a particular attitude e.g. negative (disparaging) or positive (intimate) – here used by the cider-maker to suggest he has a good personal relationship with Jack

Adjectives: positive – *good* (self-judgement – cider-maker), *wise young* (flattery), *kinde* (self-judgement - Jack); negative – *bad* (judgement of others)

Stative verbs: *are, is* (describing existing conditions)

Adverbs: *alreadie, before, presently, but* (l.21) i.e. 'only' (time); *vnderhand* i.e. 'secretly/furtively', *needs* i.e. 'of necessity', *flatly* i.e. 'definitively', *frankly* i.e.

'liberally/freely' (manner); *questionlesse* i.e. 'certainly/without question' (sentence)

Collocations: *Not to make many words, dead and buried*

Noun phrases: (head word emboldened to aid clarity) simple noun phrases are used for dramatic effect (*milke ... theyr food ... bloud; a miser & a snudge*); but many are long with pre- and post-modification, often with embedded subordinate clauses (*such good seruice as I haue done; the only counsel that my long cherished kinde inclination can possibly contriue* - RelCI)

Adjective phrases: *afraid of me* (post-modified with a prepositional phrase); *liberall* (simple)

Adverb phrases: *but lately, so sodainly* (pre-modified with an adverb); *so farre ouer the shooes* (post-modified with a prepositional phrase)

Verb phrases: *quoth, thought, receiued, had* (simple past – typical of narrative); *am, see, is, saies* (present tense – for direct speech); *haue done, haue spoken* (perfective – past events with present relevance); passive (*am bought & solde, is ... amended*); modal (*would haue fild ... mighte haue had* – hypothetical; *can ... contriue* – ability; *shall march* – emphatic resolve/intention; *will ... know* – resolve)

Ampersand: &

Politeness markers: *you shall pardon me ... , I pray thee ...*

Repeated object: non-agreement - *such victuals or prouisions ... distribute it*

Sentence structure: many of the simple sentences are quoting clauses (*quoth he, thought I*); the majority are complex (ll.1-3) or compound-complex (11.16-20) – often with a loose structure made up of a sequence of simple and complex structures

Direct speech: dominates extract – a means of direct characterisation; interaction between cider-maker/Jack except for one command addressed to the barman (*fill the other pint Tapster*)

Reported speech: the king’s supposed comment about the cider-maker (l.15)

Direct thought: allows the reader to see the real Jack (l.4) – his cynical attitude towards the cider-maker is clear

Figurative language: *milke* i.e. reference to Jack’s youth and supposed innocence; *so farre ouer the shooes ... mire* - image of rescuing someone from the mud i.e. a suggestion of the extent of Jack’s involvement in ‘saving’ the cider-maker and the sacrifices he has made

Allusions: biblical (*it is not for the lamb to liue with the wolfe, Isaiah 11.6*) i.e. society is not in a state of harmony and the weak are still vulnerable – described by Jack as *well amended* (i.e. ‘corrected/reformed’ - he relishes a society where he can exploit the weak); astronomical (*some planet that loues not syder ...*) i.e. the position of the planets influences what happens in daily life

Patterning: antithesis of adverb phrases of time *but lately ... so sodainly*; listing of prepositional phrases *in boules, in scuppets ...*

Marked themes: *questionlesse* (fronted adverbial); *That firme affiance ... had I, such victuals or prouisions ... distribute ...*(fronted objects)

2. Historical/archaic aspects of language used

Spelling

Extra final –e: *solde* (past participle), *lambe* (noun), *Answer* (base form verb), *firme* (adjective)

Doubling: *mee, farre, shooes, counsell*

Single consonant: *wel*

i/y interchange: *alreadie, theyr, sayd, anie, syder*

u/v interchange: *seruice, haue, definitiue, prouisions* (medial); *vunderhand, victuals* (initial)

Inconsistencies: *meel/me, heel/he, well/wel, Sidership/syder, sayd/saies*

Other spellings of interest: *bloud, beleeue, sodainly, souldiers, boules* (changed vowel patterns); *suckt, hopt, fild* (changed past tense/participle verb inflection)

Lexis

Archaic words: *communalty* (community), *affiance* (trust/confidence), *mire, victuals, dole, scuppet*

Grammar

Archaic third person inflection: *quoth*

Negatives: *loues not* (inversion – no dummy operator); *cannot staie* (no inversion with modal auxiliaries)

Interrogatives: *did hee beleeue ...* (dummy operator); *shall they ... change ...* (inversion of modal auxiliary and lexical verb)

Archaic use of prepositional phrase rather than noun modifier: *no definitiue sentence of death* cf. ‘death sentence’

Adverbial modifier often precedes verb modified: *well amended, so sodainly change, presently distribute*

Lots of subordination: *because my good deedes haue brought ...* (ACI); *to plucke ...* (NFCI); *that loues* (RelCI)

Punctuation

Use of commas where we would use full stops: *a mans friend is his friend, fill the other pint Tapster, what sayd the king*

Omission of possessive apostrophe: *mans*

Omission of speech marks: *Oh, quoth he, I am bought ...*

Absence of new lines to mark each new speaker: e.g. 1.15

Text B: *Persuasion*, Jane Austen (1815-16)

Overview

Austen's linguistic techniques allows us to see the characters directly through their speech and thought. The internal monologue in the opening paragraph establishes Anne's state of mind. The fragmented sentence structure, the use of exclamation marks and the emotive language (*too wonderful for belief*) suggest her emotional state. This is set against the presentation of her father Sir Walter and her sister Elizabeth – both of whom are presented directly to the reader through the words that they actually say. Sir Walter's concerns seem to be trivial: whether the Crofts travel with four horses and whether they will be staying in a respectable part of Bath. Similarly, his comments on Admiral Croft's state of health and his reduction of the Admiral to *the renter of Kellynch-hall* lack sensitivity. Elizabeth is shown to be equally judgemental: her description of sailors as *odd-looking men* and her self-important views on class set her apart from the warmth of Anne's emotions. Austen's narrator reinforces the impressions the reader has gained: Elizabeth's coldness can be seen in the non-finite clause *without waiting for an answer*, while the extent of Anne's feelings can be seen in the cleft sentence (*it was with the greatest effort that ...*) which places emphasis on the prepositional phrase, and in the patterning of the modal verb phrases (*could remain ... preserve ... answer*).

1. Linguistic features of interest that could be analysed and discussed

Proper nouns: *Mary, Anne, Elizabeth* (first names - familiar); *Sir Walter, Miss Elliott, Captain Benwick, Admiral Croft, Lady Dalrymple* (with title – formal); *Louisa Musgrove* (first name and surname); *Crofts*, (surname – detached, removing status associated with professional title); *Bath* (place)

Titles: *Captain, Admiral* (naval); *Sir, Lady* (aristocratic); *Miss* (honorific for unmarried woman)

Epithets: *Poor old gentleman, the renter of Kellynch-hall* (Sir Walter re. Admiral Croft)

Abstract nouns: *effort, calmness* (linked to Anne); *decrepitude* (Sir Walter re. Admiral Croft); *profession* (Anne re. Admiral Croft); *acquaintance*

Formal verbs: *venture, present, signify, associate* (linked to social etiquette/status)

Noun phrases: (head word emboldened to aid clarity) many complex with embedded subordinate clauses – *her **sister's** being in any degree prepared ...* (NFCI);

***acquaintance** ∅ she might not approve ...* (RelCI)

Adjective phrases: (head word emboldened to aid clarity) *gouty*, (simple), *more **astonished***, *very **careful*** (pre-modified); ***scrupulous** as to any proposal ...* (post-modified); *almost too **wonderful** for belief* (pre- and **post-modified**)

Adverb phrases: *coolly* (reflects Sir Walter's snobbery)

Verb phrases: some simple past tense (*was, said, wanted*), but many are non-finite (*to know whether ..., to be situated*); simple present in direct speech (*is, brings, come*); passive (*is thought, will be ... known; I am told*); many are negative reflecting the uncomfortable relationship between Anne and her father and sister

Modal verb phrases: *could remain* (ability), *should not have* (hypothetical), *will be ...* (future), *would feel* (hypothetical), *might not approve* (deduction), *may we* (permission) – modality important in an extract about characters and their attitudes

Idiomatic verb phrases: *need not have ...* (functioning as modal – less common now); *had better ...*; *ought to be ...* (functioning as modal with the same meaning as 'should')

Politeness markers: *pray ...* (formal etiquette rather than an indicator of Elizabeth's genuine interest)

Elision: no contracted verb forms even in direct speech e.g. *do not* rather than 'don't'; *He is* rather than 'He's', *I am* rather than 'I'm' (formal)

Lexical set linked to social judgement: *travelled with four horses, situated in such a part of Bath ..., embarrass, approve, level, several odd looking men ... sailors, I am told* (sense of superiority)

Lexical set linked to negative presentation of Sir Walter/Elizabeth; *little curiosity* (noun phrase), *without waiting for an answer* (non-finite clause), *coolly* (adverb phrase) – all narrator comment

Sentence structure: fragmented (*Captain Benwick ...!*) and minor (*Oh, no!*) to reflect emotion; simple for emphasis (*I think not.*) and in direct questions (*'How is Mary?'*)

Many complex and compound-complex sentences (verbs in bold and subordinators/ coordinators underlined for clarity: ***Situated as we are ... we ought to be ... not to embarrass ...*** *∅ she might not approve. ; I do not know; but I can hardly suppose that ... he should not have ...*) responses developed at length

Reported speech: narrator guides reader response (II.6-8)

Direct speech: Sir Walter and Elizabeth reveal their own flaws directly; Anne's responses are factual (I.10/13) or respectful (II.13-14)

Patterning: tripling of modal verb phrases *could remain ... preserve ... answer* (Anne's attempt to control her emotions); parallel noun clauses *whether the Crofts travelled ... whether they were* and noun phrase exclamations '*Gout and decrepitude!*' ... '*Poor old gentleman!*' (indicative of Sir Walter's snobbery); repetition of *cousins* (emphasis on relationship with Lady Dalrymple – social status)

Marked themes: *it was with the greatest effort that she could remain ...* (cleft sentence i.e. adverbial brought to the front after *it + be*); *Happily for her ...* (fronted adverbial – emphasis on Anne's feelings); *Situated as we are ..., If we were not related ...* (fronted adverbials – Elizabeth's emphasis on their social status)

2. Historical/archaic aspects

Archaic lexis: *pray* (polite way of introducing a question i.e. 'I pray you to tell me ...'); *gout* (medical condition that is now less common); *decrepitude* (now low frequency); *reuter*

Semantic change: *gentleman* (condescending connotations here); *scrupulous* ('cautious in making a decision in fear of offending or doing wrong')

Archaic references: *travelled with four horses*

Archaic grammar: *need not* (no dummy operator); *her sister's being ...* (genitive object noun phrase with embedded non-finite clause); *visit in* (archaic use of preposition); *any acquaintance* (determiner 'any' precedes plural or uncountable nouns – here with a singular); *many acquaintance* (determiner 'many' occurs only with a plural noun – here with a singular noun); many subordinate clauses; *as it might suit ...* (*as* = conjunction 'that' i.e. in consequence)

TEXT C: *No Country for Old Men*, Cormac McCarthy (Picador, 2005)

Overview

This conversation takes place in public in a fast food restaurant; the two characters do not know each other very well. The extract focuses exclusively on recording actions - there is no sense of a narrative voice commenting or interpreting (as seen in the Austen extract). Instead, the language is neutral and the verbs are dynamic. Moss is the subject of all but three of the sentences in the third person narration and this encourages the reader to see him as the dominant character. This is reinforced by his age and his obvious authority in this context: he asks the questions, controls the direction of the conversation, and has the money to pay for the food. The linguistic form of the conversation is sparse with no adverbs to create a sense of how things are said and only three quoting clauses. The minimalist approach is also seen in the complete absence of speech punctuation; the resulting conversation looks very like a script. Where the conversation in the other extracts is stylised, the interaction here is realistic with elliptical grammatical structures, a limited range of vocabulary and many informal features. The use of non-standard grammar and spelling reflecting pronunciation helps to fix these characters in their context. They emerge as recognisable ordinary people defined by their actions: the gift of money defines the good-nature of Moss, while the girl's response to the gift (*What I gotta do for it?*) reflects the hardship of her life.

1. Linguistic features of interest that could be analysed and discussed

Lexis: everyday, high frequency; mostly monosyllabic; repetitive; neutral connotations i.e. appropriate for 'ordinary characters'

Distinctive lexis: *cheeseburger, ketchup* (fastfood); *formica* (period); *aint* (typical of American informal speech)

Lexical set linked to fast-food restaurant: *waitress, plates, mayonnaise, cheeseburger, ketchup, iced tea, paper napkin, milk* (all concrete nouns)

Proper nouns: *Port Arthur, California* (places); *Moss* (character name – used only by narrator)

First/second person pronouns: repetition of the singular pronouns (*I, you, me*) in the direct speech creates a sense of the characters' detachment from each other; first person plural is used only twice in Moss's repeated command *Let's go* (i.e. 'us'), which creates a sense of unity

Third person pronouns: singular references (*she/he*) dominate narrative voice; plural (*they*) used twice – united in their meal (*They ate.*) and in leaving together (*They paid and walked out ...*)

Very limited use of adjectives and adverbs: typical of the sparse style; no narrator comment influencing reader; characterisation developed through actions

Modification: factual/neutral with enumerators (*thousand*) and verb/ noun modifiers in collocations (*iced tea, paper napkin*)

Dynamic verbs: *ate, watched, finished, paid* (unlike the Austen extract, the focus is on actions rather than emotions)

Noun phrases (head word in bold and modification underlined for clarity) : mostly simple (*the waitress, her mouth, both hands*); one pre-modified (*a blind sow*); prepositional post-modification (*a packet of mayonnaise, the way to California*) except for one noun phrase with an embedded relative clause (*the direction Ø you're headed in*)

Verb phrases: dominated by simple past (*brought, nodded, drank*); present in direct speech (*'re, 's, 'm*); limited number of perfective (*aint ... been*) and progressive (*was ... sayin, was agreein*)

Informal language features: multi-word verbs (*squeezed out, reached for, took out, put up*) preposition at the end of the sentence (*the direction you're head in*); omission of 'that' (relative pronoun - *the direction Ø you're head in; I was just sayin Ø I aint* - subordinating conjunction); use of *aint* (*I aint never been ...* i.e. 'haven't'; *It aint nothing ...* i.e. 'isn't'); use of 'got' instead of 'have' (possession - *Ø You got any money?*; obligation – *What I gotta do ...?*)

Informal pronunciation: *gotta*; clipping of final consonant (*sayin, agreein*); reduction of the auxiliary 'have' to 'of' (*How could you of seen me ...*) i.e. reflecting pronunciation /əv/; elision (*couldn't, you're, that's*)

Sentence structure: majority of sentences contain fewer than 10 words – longer sentences tend to be authorial voice; dominated by simple and compound; many elliptical (e.g. ll. 8, 15, 24)

Complex sentences (verbs in bold and subordinators/coordinators underlined): short (*How **could** you **of seen** me ... if I aint never been ...*); one compound-complex sentence in narrator description, but subordination is straightforward (*He **took up** ... and bit ... and sat back , **chewing***)

Subordination: relatively few subordinate clauses e.g. *chewing, to go, gotta do* (nonfinite clauses); *if I aint never seen ...*; *where I'm going* (adverbial clauses); *Ø I aint, Ø you're on the way ...* (noun clauses); *the direction Ø you're headed in* (relative clause)

Grammatical mood: central to characterisation

Interrogatives: Moss asks most questions - they allow the reader to acquire information about the girl as he does and reinforce our sense of his dominant position (age/authority); the girl's interrogatives demonstrate her independence - she challenges Moss rather than just adopting a submissive role (*How did you know that?, What's it to you?, What I gotta do for it?*)

Imperatives: reinforce characterisation of Moss as dominant i.e. he decides what they will do (*Let's go, Put that up*)

Complete adjacency pairs: suggest co-operation between the two participants

Non-standard grammar: omission of verb 'to be' (*Where Ø you from?*) and auxiliary 'have' (*What Ø I gotta do for it?*); double negatives (*aint never*); use of indefinite determiner *a* instead of 'an' before a vowel (*a acorn*)

Figurative language: proverb – even the unfortunate sometimes have good luck (analogy: girl/sow and Moss's gift of money/acorn); creative use of language cf. the pragmatic language of the rest of the extract; develops another side to Moss's character (homely)

Punctuation: no speech marks, although direct speech is presented on a new line; no apostrophe to mark contraction of negative verbs (*couldnt, aint, dont*)

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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