GCE AS MARKING SCHEME

SUMMER 2023

**AS
ENGLISH LANGUAGE - COMPONENT 1
B700U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2023 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.

EDUQAS GCE AS ENGLISH LANGUAGE

COMPONENT 1 - ANALYSIS OF TEXTS IN CONTEXT

SUMMER 2023 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 being compensated for by strengths in others.

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

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

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested 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 light of the task and reward as directed by the banded levels of response.

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

Section A: Spoken Language of the Media

	AO1	**AO2**	**AO4**
Section A	15 marks	15 marks	20 marks

0 1 **Analyse and evaluate how spoken language is used in vlogs to influence audiences.** **[50]**

In your response you should:
- consider how each of the speakers uses language distinctively
- explore the spoken language features which engage their audiences
- include some discussion of similarities and/or differences between the two texts.

This question tests the candidate's ability to analyse language using appropriate terminology, and to explore meaningful connections across texts that demonstrate an understanding of how language is used through critical selection of relevant concepts and issues.

Overview

Characteristics of a successful response may include:
- clear analysis of the differences in the use of prosody between speakers in the respective texts to reflect their personalities e.g. the expert advisory delivery of Trinny Woodall in Text A versus the rather excitable and bombastic use of voice by JoJo Siwa in Text B
- clear understanding of spoken language concepts and issues e.g. the vlog plat-form and speaker self-representation
- an exploration of the specific strategies employed by speakers to engage audi-ence(s) e.g. the use of a question and answer structure in Text A versus the ex-aggerated personality used to sell products and lifestyle in Text B
- a consideration of how specific language features are used to appeal to audi-ences, both regular and new
- similarity in the genre features e.g. use of deixis and direct address and relative low level of non-fluency in vlogs.

Characteristics of a less successful response may include:
- feature spotting rather than a developed discussion of how the language features engage audiences and convey meaning
- lack of grasp of the nuances in exploring the extent to which prosodic features as well as personality traits of the respective speakers convey meaning
- basic rather than sustained connections.

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

Genre
- the situation e.g. experienced vloggers who regularly broadcast over the internet to their followers and subscribers
- the difference in purpose between the two texts e.g. to advise and recommend fashion solutions in Text A, and to promote a brand in Text B
- the importance of adhering to key genre conventions such as frequent engagement with the audience through direct address
- an awareness of the differences in audience e.g. women interested in fashion or stylists for Text A versus teenagers in Text B
- the use of deixis to refer to items the speakers are either advising on e.g. _this is quite dark blue_ in Text A or promoting e.g. _this is JoJo's closet_ in Text B
- a sense of familiarity with their audiences, and an expectation that the audience would know contextual details about the speakers' respective careers e.g. Trinny's professional collaboration with Susannah Constantine and JoJo's recent Australian tour
- the use of Lucy Carter as an interlocutor and prompter in Text A versus JoJo Siwa's sustained solo performance in Text B.

Prosodics
- the use of rising intonation e.g. _lifting colour_ in Text A as a strategy to engage the audience in details of fashion and makeup versus the frequent use of increased volume e.g. WELCOME TO SWEETLAND in Text B as a strategy to convey excitement and appeal to the audience's desire to share the lifestyle of the speaker
- the use of stretched or prolonged speech sounds e.g. _so:::_ in Text A and _comple:::te_ in Text B to create a build-up of drama
- the relative low levels of non-fluency in both texts, suggesting ease of performance and comfort delivering subject matter in front of a camera, with only one false start e.g. _warm to. predominantly warm toned_ in Text A in order to achieve greater precision in description
- an awareness of the similarities in the use of emphatic stress in both texts as a strategy to emphasise aspects of their specialist subject and to make the description more vivid e.g. **pinks** or **reds** (Text A) and **rainbow** and **neon** (Text B)
- an awareness of the differences in the use of emphatic stress in the two texts e.g. to emphasise audience participation e.g. _I asked the **audience**…what **they**…_ in Text A versus self-promoting e.g. **JoJo closet collection** in Text B
- the more frequent use of micropauses in Text A to convey a sense of thoughtfulness and desire for precision versus the fast-paced delivery and less frequent use of micropauses in Text B as a reflection of JoJo's bombastic personality
- the different use of timed pauses e.g. _finding (1)_ your shade in Text A to reflect the significance of this discovery versus _so just go on in (1)_ to allow the audience to take in the visuals before JoJo begins to describe her bedroom.

Register

- the use of colloquialism e.g. */wɒnə/* and */gɒtə/* in Text B to construct an average American teen persona versus the use of Standard English to convey a sense of a trustworthy and experienced expert persona in Text A
- the use of predominantly neutral register in both Text A and Text B with some in-formality e.g. *wash me out* (Text A) and *guys* (Text B)
- terms of address: use of vocatives in Text A e.g. *Trinny:::* and *Lucy* to reflect the question and answer structure of the vlog and to reflect the friendly and coopera-tive nature of the relationship between interlocutors; the use of direct address e.g. *knowing what you suit* in Text A and *as you all* know in Text B to engage the au-dience
- the use of hedging e.g. */sɔːtə/* (Text B) to construct a child-like or youthful per-sona
- the use of Americanisms e.g. *candy* and *I was like…* in Text B to reflect the prev-alence and dominance of American cultural products.

Lexis and Semantics

- subject specific words reflective of the theme of the respective vlogs e.g. *ecru* (Text A to convey precise colour in fashion items and *autumn winter spring or summer* to refer to the fashion seasons (Text A); *JoJo's closet six point zero* and *jojodreamtour dot com* (Text B) to reflect the prevalence of new media marketing in the 21st century; to reflect the merchandise being marketed e.g. *tour* and *collection* (Text B)
- nouns: abstract nouns referring to colours e.g. ***pinks*** or ***reds*** and *an **olive*** (Text A) and ***rainbow*** (Text B); specialist abstract nouns relating to fashion e.g. *colour*, *tone* and *shade* (Text A) and referring to branding and merchandise e.g. *tour* and *tickets* (Text B); referring to the vlog e.g. *theme* and *audience* (Text A) and *video* and *channel* (Text B); nouns referring to body features e.g. *body*, *eye* and *skin* (Text A) to appeal to fashion in real life versus nouns related to theatricality and to construct a sense of performativity e.g. *stage* and *costume* (Text B)
- proper nouns: to refer to a colleague familiar to the audience e.g. *Susannah* (Text A); to reflect familiarity between speakers e.g. *Lucy* and *Trinny:::* (Text A); to promote the speaker's own identity e.g. *JoJo* (Text B); to position her brand according to shared cultural experiences e.g. *Target* (Text B); to reflect the worldwide nature of her brand e.g. *Australia*, *Canada* and *United States* (Text B)
- lexical fields: of colour e.g. *blue*, *cream*, *ecru* (Text A) to convey precise description; of homes e.g. *room*, *house* and *closet* (Text B) to establish an open relationship between speaker and audience; of sugar-related items e.g. *candy* and *sweetland* (Text B) to infuse talk with energy and excitement
- modification: linked to preference e.g. <u>*favourite*</u> *shade* (Text A) and <u>*dream*</u> *house* (Text B); linked to precision in colour description e.g. ***<u>bright</u>*** *blu:::e* and <u>*dark*</u> *blue* (Text A); linked to a sense of exclusivity in product merchandising e.g. <u>*my tour bomber*</u> *jacket* (Text B)
- adverbs: to convey a sense of evaluation e.g. *equally*, *slightly* and *predominantly* (Text A); intensifiers to convey excitement and enthusiasm e.g. <u>*really*</u> *white white* (Text A) and *really really* and <u>*so*</u> ***awesome*** (Text B); to convey a sense of making things new e.g. ***comple:::tely*** (Text B)
- pronouns: to address the live audience e.g. second person synthetic personalisation *knowing what <u>you</u> suit* (Text A); second person plural *you all* to address a corpus of people (Text B); first person singular *I* in both texts to emphasise the importance of personal experience

- metaphor: to connote how fashion reflects emotional states e.g. *washed out* and *death warmed up* (Text A); to reflect the creation of another world e.g. *candy adventure (Text B)*
- verbs: to reflect fashion functionality e.g. *wear* and *dress* (Text A); to convey the visual nature of the experience e.g. *look* and *see* (Text B); to encourage purchase e.g. *shop* (Text B)
- use of numericals e.g. *six point zero* (Text B) to convey a sense of currency of the brand.

Form and Structure
- infrequent non-fluency features: false start e.g. *warm to. predominantly warm toned* (Text A) to reflect spontaneous nature of the thoughts expressed and a search for precision versus the more fluent delivery of Text B
- use of complements/predicative adjectives: to convey how paying attention to correct colour can improve one's appearance e.g. *least flattering, would look lovely* and *white is incredibly fresh* (Text A); to convey enthusiasm e.g. *it's so awesome* and *I'm so excited* (Text B)
- modal verbs phrases: to convey options e.g. *warm toned skin tones should, can be very good* and you *could have* (Text A)
- grammatical mood: imperative to convey a sense of urgency and engagement e.g. *listen* and *look* (Text B); declarative to contextualise the speaker's intentions e.g. *I want to do a caveat first* (Text A); to declare intentions e.g. *I am going to give you all a NEW ROOM TOUR* (Text B); interrogative e.g. *what is the difference…* (Text A) to establish the question-and-answer structure of the vlog; interrogative as part of hypophora e.g. *what do I /wɒnə/ do* (Text B)
- tenses: present tense to convey a sense of immediacy e.g. *there's my tour costume* (Text B) and *I have got makeup on now* (Text A); past tense to establish credibility and durability of speaker's experience and expertise e.g. *I did a book* (Text A); to convey global appeal e.g. *I was in Australia* (Text B); conditional: to convey a sense of surveying options e.g. *if we look at those categories* (Text A).

Pragmatics
- polished versus excitable delivery
- sense of lifestyle in both texts
- engagement with internet audience in both texts.

Possible Connections/Points of Comparison
- degrees of fluency
- presentation of identity
- contrasting personae e.g. experienced and credible expert versus excitable adolescent eccentricity
- interaction with the audience (both texts) and interlocutor (Text A only)
- the function of personal anecdote in both texts.

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

Assessment Grid Component 1: Section A

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. 15 marks	AO2 Demonstrate critical understanding of concepts and issues relevant to language use. 15 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods. 20 marks
5	**13-15 marks** • Intelligent methods of analysis • Confident use of terminology • Perceptive discussion of texts • Coherent and effective expression	**13-15 marks** • Detailed understanding of concepts • Perceptive discussion of issues • Relevant and concise textual support	**17-20 marks** • Subtle connections established between texts • Perceptive overview • Effective use of linguistic knowledge
4	**10-12 marks** • Appropriate methods of analysis • Secure use of terminology • Thorough discussion of texts • Expression generally accurate and clear	**10-12 marks** • Secure understanding of concepts • Some focused discussion of issues • Consistent apt textual support	**13-16 marks** • Purposeful connections between texts • Focused overview • Relevant use of linguistic knowledge
3	**7-9 marks** • Sensible methods of analysis • Generally sound use of terminology • Competent discussion of texts • Mostly accurate expression with some lapses	**7-9 marks** • Sound understanding of concepts • Sensible discussion of issues • Generally appropriate textual support	**9-12 marks** • Sensible connections between texts • Competent overview • Generally sound use of linguistic knowledge
2	**4-6 marks** • Basic methods of analysis • Some accurate terminology • Uneven discussion of texts • Adequate expression, with some accuracy	**4-6 marks** • Some understanding of concepts • Simple discussion of issues • Some points supported by textual references	**5-8 marks** • Some basic connections between texts • Broad overview • Some valid use of linguistic knowledge
1	**1-3 marks** • Limited methods of analysis • Limited use of terminology • Some discussion of texts • Errors in expression and lapses in clarity	**1-3 marks** • One or two simple points made about concepts • Limited discussion of issues • Limited textual support	**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: Written Language

	AO1	**AO2**	**AO3**
Section B	15 marks	15 marks	20 marks

| 0 | 2 |

Analyse and evaluate how language is used to convey personal opinions about social media. **[50]**

In your response you should explore:
*   how language is used to present Baron Cohen's views
*   the features that are used to engage the reader.

This question tests the candidate's ability to analyse and evaluate the ways in which contextual factors affect linguistic choices, using linguistic knowledge and terminology appropriately. Responses should demonstrate an understanding of how language is used through critical selection of relevant concepts and issues and be logically organised with clear topic sentences and a developing argument.

Overview

Characteristics of a successful response may include:
*   focused discussion of linguistic features which are typical of discursive writing e.g. the use of rhetorical strategies (e.g. parallelism, hypophora and antithesis) to convey a viewpoint
*   application of appropriate methods of analysis (e.g. grammatical mood to construct a confident and authoritative tone) to show critical understanding of the linguistic concepts underpinning opinion writing
*   a careful consideration of how certain contextual factors e.g. the place of publication (activist website).

Characteristics of a less successful response may include:
*   focus on an examination of content of specific language features rather than situating the discussion in the wider textual context e.g. a polemical piece of opinion writing
*   predominance of feature spotting, at the expense of considered analysis
*   lack of consideration for the fact the extract exemplifies discursive writing
*   lack of precision in exploring how language features shape the nature of the relationship between writer and reader
*   an imprecise grasp of how language features create a discursive and opinionated voice.

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

Medium
- the publication of the statement on the website of an anti-defamation organisation which positions his opinion as supportive of the organisation's aims and objectives.

Content
- the organisation of the content around the statement of a personal credo followed by the contextualising of the issue at hand in a global perspective, ending in a sense of a call to action with historical significance
- predominantly third person address
- semantic fields of modern technology e.g. *Google*, *algorithms* and *FaceBook*
- semantic fields of opposition of truth and lies e.g. *shared truths* versus *shared lies* and *conspiracies*; *fake news* versus *real news*
- a sense of an engaged international audience.

Register
- predominantly authoritative and formal tenor: with frequent use of high register lexis for credibility and authority e.g. *bigotry*, *ideological imperialism* and *propaganda* with only the occasional informality e.g. *TV*
- lexis related to social ideologies e.g. *democracy*, *imperialism* and *autocracy*
- lexis related to technology e.g. *algorithm* and *platforms*
- lexis related to the corporate world e.g. *billionaires*, *share price* and *business model*
- lexis related to mass communication e.g. *platforms*, *newspapers*, *magazines* and *TV news.*

Lexis and Semantics
- abstract nouns and noun phrases: to convey the sense of an opposition e.g. *hate* versus *freedom*, *lies* versus *truth*; to relate to social media power e.g. *speech, reach*, *platforms* and *views*; to convey the concept of authority in the 21st century e.g. *unelected individuals*, *elected representatives* and *any government*; to convey ideas about the pervasiveness of social media e.g. *biggest platform in history* and *free platform*; to convey an urge to regulate social media e.g. *basic standards and practices* and *the largest publishers in history*
- proper nouns e.g. to refer to multinational corporations and social media e.g. *Google*, *Facebook* and *YouTube*; to imply a collective pernicious force e.g. *The Silicon Six*
- adjectives: to convey a sense of opposition e.g. *elected* versus *unelected*, *good* versus *racist*, *criminal* and *murderous* and *fake* versus *real*; superlatives to convey a sense of scale and power e.g. *greatest* and *richest*
- verbs: to convey causality e.g. *depend*; to convey power e.g. *outperform* and *spread*; archaic, legal lexis e.g. *abide*
- adverbs: to convey a sense of rhetorical authority e.g. *really*; to appeal to pathos e.g. *sadly*; to communicate superficial nature of the social media and technology companies' responses to criticism of how they facilitate the worst instincts in human nature e.g. *fundamentally*

- pronouns: first person singular to establish a sense of personal voice and personal investment; first person plural to convey shared experiences and outrage e.g. *We have lost*; third person plural e.g. *they reach billions of people* to convey the power of social media companies as well as an urge to ensure they are accountable
- figurative language: metaphor to convey a sense of power of social media e.g. *propaganda machine*; to evoke a militaristic sense that social media is a threat to the world order and decent values e.g. *autocracy is on the march* and *Democracy… is in retreat.*

Form and Structure
- pre-modification: to convey the pervasiveness of social media e.g. *greatest propaganda machine in history*; to convey a sense of a call to action e.g. *fundamental rethink of social media*
- simple sentences: to convey a sense of the hoodwinking power of the internet e.g. *On the internet, everything can appear equally legitimate*; to convey a sense of purpose and resolve e.g. *Here's an idea*
- minor sentence: as part of hypophora to convey a sense of authority e.g. *Of course not*
- fronted conjunction e.g. *But we could all agree…* to suggest a shared sense of opposition to racism and other destructive forces
- complements/predicative adjectives: to convey the writer's emotional investment in a cause e.g. *I've been passionate*
- parallel patterns e.g. *Democracy, which depends on…autocracy, which depends on…* to construct an ideological opposition; to construct a sense of campaigning and sloganeering, aided by the phonological feature of rhyme e.g. *Freedom of speech is not freedom of reach*
- mood: predominantly declarative as a feature of discursive writing as a means of constructive an authoritative voice e.g. *One thing is pretty clear to me*; imperative to engage the audience e.g. *Think about it* and *slow down*
- parenthetical structures e.g. *all billionaires, all Americans* to construct a metaphorical sense of an enemy to decent human values
- syndetic list: to convey the evil forces arrayed against modern civilisation e.g. *racists, misogynists and child abusers* and *bigotry, hate and intolerance.*

Pragmatics
- opinion/discursive writing
- technological references
- some cultural references e.g. *Nobel Prize* and *Silicon Six*
- invocations of ideologies
- references to modern communications
- predominantly declarative tone.

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

Assessment Grid Component 1 Section B

BAND	AO1 **Apply appropriate methods of language analysis, using associated terminology and coherent written expression.** **15 marks**	AO2 **Demonstrate critical understanding of language 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.** **20 marks**
5	**13-15 marks** • Intelligent methods of analysis • Confident use of terminology • Perceptive discussion of texts • Coherent and effective expression	**13-15 marks** • Detailed understanding of concepts • Perceptive discussion of issues • Relevant and concise textual support	**17-20 marks** • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Intelligent evaluation
4	**10-12 marks** • Appropriate methods of analysis • Secure use of terminology • Thorough discussion of texts • Expression generally accurate and clear	**10-12 marks** • Secure understanding of concepts • Some focused discussion of issues • Consistent apt textual support	**13-16 marks** • Secure analysis of contextual factors • Thorough discussion of the construction of meaning • Purposeful evaluation
3	**7-9 marks** • Sensible methods of analysis • Generally sound use of terminology • Competent discussion of texts • Mostly accurate expression with some lapses	**7-9 marks** • Sound understanding of concepts • Sensible discussion of issues • Generally appropriate textual support	**9-12 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	**4-6 marks** • Basic methods of analysis • Some accurate terminology • Uneven discussion of texts • Adequate expression, with some accuracy	**4-6 marks** • Some understanding of concepts • Simple discussion of issues • Some points supported by textual references	**5-8 marks** • Some valid analysis of contextual factors • Simple discussion of the construction of meaning • Some attempt to evaluate
1	**1-3 marks** • Limited methods of analysis • Limited use of terminology • Some discussion of texts • Errors in expression and lapses in clarity	**1-3 marks** • Some simple points made about concepts • Limited discussion of issues • Limited textual support	**1-4 marks** • Some awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	**0 marks:** Response not credit-worthy		