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# **GCE A LEVEL MARKING SCHEME**

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**SUMMER 2023**

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

## **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.

# WJEC GCE A LEVEL ENGLISH LANGUAGE - UNIT 3 (NEW)

## UNIT 3 - LANGUAGE OVER TIME

### 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 (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the Assessment 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 and all responses must be marked according to the banded levels provided for each question.

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, nor is it set out as a 'model answer'**. 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.

## COOKERY TEXTS WRITTEN AT DIFFERENT TIMES

	AO1	AO2	AO3	AO4
<b>Question 1 (a)-(d)</b>	20 marks	-	-	-
<b>Question 2</b>	-	20 marks	20 marks	20 marks

### 1. Short questions (AO1)

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

*This question tests the candidate's knowledge of word classes and archaic spelling patterns.*

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

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>wyne</i> (Text A, l.4)	(concrete) noun	<i>i/y</i> interchange
<i>slitt</i> (Text A, l.8)	(imperative) verb	double final consonant (where PDE would use single)
<i>euery</i> (Text A, l.12)	determiner	<i>u/v</i> interchange

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

*This question tests the candidate's knowledge of word classes, language variation over time, and language change concepts.*

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

EXAMPLE	WORD CLASS	LANGUAGE CHANGE	
		DESCRIPTION OF VARIATION	CONCEPTS
<i>broun/brown</i> (Text A, ll.14/18)	adjective	<ul style="list-style-type: none"> <li>spelling variations to reflect /au/ phoneme</li> <li>different spellings reflecting same pronunciation</li> </ul>	<ul style="list-style-type: none"> <li>spelling inconsistency</li> <li>reference to SJ 1755 dictionary</li> <li>reference to standardisation</li> </ul>
<i>coffin</i> (Text A, l.18)	(concrete) noun	<ul style="list-style-type: none"> <li>subject specific use (cookery)</li> <li>reference to denotation of French word</li> <li>semantic link to current sense</li> </ul>	<ul style="list-style-type: none"> <li>reference to changes in lexicon (words become obsolete)</li> </ul>

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

*This question tests the candidate's knowledge of word classes and phrases, and frequently occurring EME verb forms and inflections.*

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

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURES
<i>beginneth</i> (Text A, l.1)	(third person) (singular) present tense verb (phrase)	<ul style="list-style-type: none"> <li>• 3<sup>rd</sup> person verb inflection now obsolete</li> <li>• 3<sup>rd</sup> person standard southern inflection replaced by northern dialect –s inflection</li> </ul> (accept reference to PDE 'begins' <b>with relevant language change knowledge</b> – tense must be present i.e. not 'to begin' or 'began')
<i>ye</i> (Text A, l.1)	second person pronoun	<ul style="list-style-type: none"> <li>• archaic plural subject pronoun</li> <li>• used in formal contexts to show respect (here linked to distant, unknown audience)</li> <li>• replaced by 'you' by the end of the 16<sup>th</sup> century</li> </ul>

- (d) Describe three features that are typical of Early Modern English grammatical structure and/or punctuation in the extract from Text A below. You should use appropriate terminology to describe your examples. [6]

To bak a freche Lampry tak and put a quyk lamprey in a Pot put ther to a portion of red wyne then stop the pot close that he lep not out and when he be dyinge tak him out and put hym in skaldinge Water then take hym in your hands with a lynen Clothe and a handfull of hay in t'other hand and strik hym that the Skyn go away and saue him hole then washe hym and cut hym out whard from the bottom so that the skyn be loose: then slitt hym a littill at the throt and kep the lamprys Blode in a vesselle and loose the Bone from the fische and brek it a littil from the hed and slit hym a littill from the taille and drawe the bone from the taile as esly as ye may that it com out all hole then wind the bone about thy finger and drawe it out softly and so ye shall Chope the lamprey out whart then bak euery pece three fingers brode and let them hold to gedure and Welle toile them in the Blod ...

(Text A, lines 4-13)

*This question tests the candidate's ability to identify EME grammatical structures and/or punctuation features in the extract, and to describe the features and/or examples cited using appropriate linguistic terminology.*

**Three** points required – award **one** mark for each feature/associated terminology (up to a maximum of 3 marks) and **one** mark for each appropriate example/associated terminology (up to a maximum of 3 marks). A mark can only be awarded for an example where it clearly and precisely demonstrates a recognisable EME feature.

**Responses should show evidence of linguistic knowledge: terminology can be used to describe each EME feature and/or the examples cited.**

**Do not accept answers that comment on archaic spelling and lexis.**

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE
<i>ther to out whard/out whart to gedure</i>	<ul style="list-style-type: none"> <li>adverbs not compounded</li> </ul>
<i>lep not out ...</i>	<ul style="list-style-type: none"> <li>absence of dummy auxiliary 'do'</li> <li>non-use of periphrastic 'do'</li> <li>negator (not) follows lexical verb (accept reference to PDE 'does' – tense of auxiliary must be present 3<sup>rd</sup> person singular form i.e. not 'do' or 'did')</li> </ul>
<i>(that he lep) not out (when he) be dyinge (that the Skyn) go away (so that the skyn) be loose (that it) com</i>	<ul style="list-style-type: none"> <li>subjunctive in subordinate clauses – to mark an expected (but as yet unrealised) event</li> </ul>



<p>NFCI: <i>To bak</i>  ACI: <i>that he lep not out,  when he be dyinge,  so that the skyn be ...,  that it com ...</i></p>	<ul style="list-style-type: none"> <li>• subordination is less frequent than would be expected in an EME text</li> <li>• adverbial clauses most common (providing reasons)</li> </ul>
<p>e.g. ll.4-8 multiple clauses  (specific clauses must be cited)</p>	<ul style="list-style-type: none"> <li>• many clauses – mostly with repeated coordinating conjunction (polysyndeton)</li> <li>• compound-complex <ul style="list-style-type: none"> <li>○ main clauses: <i>tak and put ... put ... stop ... take ... and put ... take ... and strik ... and saue ...</i></li> <li>○ NFCIs: <i>To bak</i></li> <li>○ ACIs: <i>that he lep not, when he be ..., that the Skyn go ...</i></li> </ul> </li> </ul>
<p><i>Pot, Clothe  Water, Skyn, Blode  Chope  Welle</i></p>	<ul style="list-style-type: none"> <li>• capitalisation of thematic nouns (equipment, ingredients)</li> <li>• capitalisation of key verb and adverb (semantic emphasis)</li> </ul>
<p><i>the lamprys Blode</i></p>	<ul style="list-style-type: none"> <li>• possessive NP not marked with apostrophe</li> </ul>
<p><i>then stop ... then take  hym</i></p>	<ul style="list-style-type: none"> <li>• linking adverb <i>then</i> (rather than a conjunction) used to connect clauses, with limited use of sentence final punctuation to divide clauses</li> </ul>
<p><i>then slitt hym ...and  kep ... and loose ...  and brek it ...and slit  hym ... and drawe the  bone ...</i></p>	<ul style="list-style-type: none"> <li>• frequent use of coordinating conjunction <i>and</i> (polysyndeton)</li> </ul>
<p><i>... so that the Skyn be  loose: then slitt ...</i></p>	<ul style="list-style-type: none"> <li>• use of a colon between two main clauses</li> </ul>

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

2. In your response to the question that follows, you must:
- explore connections across the texts
  - consider relevant contextual factors and language features associated with the construction of meaning
  - demonstrate understanding of relevant language concepts and issues.

**Analyse and evaluate Texts A, B and C to show how cookery texts have changed over time.**

**[60]**

*This question tests the candidate's ability to analyse and evaluate the content and meaning of the texts in context, to make meaningful links between the texts informed by language study, and to apply knowledge of relevant concepts and issues in a critical discussion of the writers' language choices and of the effects created.*

### **Overview**

Characteristics of a successful response may include:

- clear understanding of the cookery genre e.g. unknown distant audience; primary purpose instructive i.e. to give clear directives so readers can follow and repeat process; secondary purpose informative/advisory i.e. introducing book/recipe, or explaining processes; chronological order; subject specific language
- perceptive understanding of concepts e.g. genre features common across all three texts: concrete nouns (e.g. ingredients/equipment); imperative verb forms; adverbs (e.g. indicating sequence and manner); NPs and PrepPs indicating time (duration)
- confident selection and discussion of issues e.g. period references (gender; class; reference to employment, Text B); relationship with reader; writer's authority
- well-chosen, concise textual references that support the points made precisely
- explicit references to the recipes e.g. cooking an eel pie (Text A), a luxury cake (Text B) and a nourishing soup (Text C)
- a clear appreciation that contextual factors shape the content, language, grammatical structures, and style e.g. lexical borrowings from French; cultural change making words obsolete (Text A); unfamiliar ingredients (Texts A and B); hyperlinks (Text C); references to period specific cooking equipment; reference to *employers* (i.e. domestic staff, Text B) vs *my household* (family, Text C)
- intelligent interpretation of texts based on close reading e.g. relevant references to specific details; clear evidence of reflection on the extracts
- assured evaluation e.g. effect of lexical/stylistic choices in communicating instructions; the level of each writer's engagement with the reader; how easy it is to follow the recipe
- insightful discussion of points of contrast that explore changes in language use over time e.g. vague references to quantities/cooking times (Texts A and B) vs precise, metric measurements and time references (Text C); limited voice (Text A) vs increasingly strong sense of voice (Texts B/C); introductions – factual (Text A), advisory (Text B), conversational (Text C); use of pronouns e.g. direct address (formal 2<sup>nd</sup> person, Text A), gender specific (3<sup>rd</sup> person *her*, Text B), and personal engagement (1<sup>st</sup> person, Text C)
- intelligent conclusions drawn about the differences e.g. related to the period of each text; what the titles of the books/blog and recipes suggest
- a range of terminology, which is used consistently and purposefully
- tightly focused, well-developed analysis of the three extracts in the light of the question, with a consistent focus on genre and meaning
- clearly focused, fully developed and carefully structured discussion.

Characteristics of a less successful response may include:

- a broad overview of appropriate general concepts (e.g. genre, audience, purpose) and issues (period, status, relationship with the reader)
- recounted knowledge of issues such as gender/social position (i.e. not applied to the question and/or texts)
- limited close analysis with few references to specific textual details (the discussion could be about any cookery texts)
- a lack of focus on the question (e.g. missing the key words; failing to analyse and evaluate the texts)
- inconsistent use of textual references (about half the points made are supported) or the quotations may be overly long
- a lack of engagement with meaning resulting in rather superficial discussion
- general, observational links between the extracts, which are often not based on language study
- a largely descriptive approach, with a summary of content rather than analysis
- some accurate labelling of linguistic features, but with no clear link to the question or to the point being made
- evidence of imprecise or inaccurate linguistic knowledge
- references to irrelevant general features of period language e.g. broad observations about orthography and/or sentence type and structure that are not related to meaning
- a limited number of points
- an argument that lacks development, or that is difficult to follow.

### **Notes**

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

**Text A: A Noble Boke off Cookry ffor a prynce houssolde or eny other stately houssolde (1500)**

**Lexical sets:** verbs linked to preparation and cooking e.g. *To bak, cut, slitt, Chope, toiste, grind*; nouns linked to ingredients e.g. *Lampry, wyne, bred, Raissins, venygar*

**Concrete nouns:** frequent references to ingredients; limited references to equipment – perhaps indicative of time (e.g. *Pot, Pen*); specific parts of the eel e.g. *Skyn, throt, Bone, hed, taille*

**Proper nouns:** limited use; the only examples define a particular type of seasoning e.g. *pouder Galingale, pouder Lombard*; writer not named

**Verbal nouns:** used to create impersonal tone in introduction (distances writer) e.g. *making, dighting*

**Adjectives:** most establish important characteristics (defining) e.g. *freche, quyk, skaldinge* (specific qualities), *large/good* l.18-19 (size), *red/whit* (specific types of ingredients); limited use of evaluative forms e.g. *good (red wyne)*

**Enumerators:** precise numerical references are infrequent in EME recipes e.g. *three* (cardinal), *Fyth* (ordinal); words rather than symbols

**Pronouns:** formal plural 2<sup>nd</sup> person (e.g. *ye*) – some evidence of relationship between writer and reader emerging in direct address, but undeveloped; gendered 3<sup>rd</sup> person singular for references to eel (e.g. *he, him/hym* – typical in EME texts)

**Determiners:** inconsistent use of second person references e.g. formal/plural (*your*, l.6), but also intimate/singular (*thy*, l.11); indefinite articles used for first references (e.g. *a freche Lampry, a Pot*) then replaced by definite article (e.g. *the lamprey, the pot*)

**Adverbs:** frequent use e.g. to mark out sequence (*then* – repeated); to suggest how to carry out a process (*esly, softly, Welle* l.13 – limited range); to indicate direction (*out whard/out whart* – inconsistent spelling typical of the original handwritten text and the period); to indicate place (*therin/ther in* – now archaic or formal; inconsistent compounding is typical of period); to suggest an optional addition (*therwith* – now archaic, or formal); to indicate a good outcome (*welle*, l.21)

**Noun phrases** (head in bold): pre-modification is straightforward with attributive adjectives indicating key qualities (e.g. *a freche **Lampry**, a quyk **lamprey**, whit **bred***); post-modification is prepositional qualifying approximate quantities (e.g. *a **portion** of red wyne, a **fewe** of Raissins*) or defining ingredients (e.g. ***pouder** of cannelle, **pouder** of guinger*); many are simple referencing elements of the eel - often with initial capitalisation (e.g. *the **Skyn**, the **Bone**, the **Blod***) or equipment (e.g. *a **Pot**, the **Pen***); modified NPs referring to ingredients are often replaced by simple NPs – typical of recipes (e.g. *the **lamprey**, the **Bred***)

**Verb phrases:** mostly imperative with recurring monosyllabic, high frequency dynamic verbs (e.g. *tak/take, put, bak, mak*) and subject specific dynamic verbs (e.g. *cut/cutt, slitt/slit, Chope, toile, toiste*); 3<sup>rd</sup> person 'let' imperatives (e.g. *let (them) hold, let (the Fyfth part) be, let it haue*); modal VPs indicate ability (e.g. *may*, l.10), options (e.g. *may grind*), necessity (e.g. *must haue*), required actions (e.g. *shall Chope, will mak*) and future possibility (e.g. *may rise ... and synk not*)

**Prepositional phrases:** give key details e.g. location (*in a Pot, in skaldinge Water, in a vesselle, on the pie, between the lidd and the coffyne*), position (*at the throt*), direction (*from the bottom, from the hed, from the taille*), degree (*betweene brown and yallowe*), manner (*with a lynen Clothe and a handfull of hay, about thy finger, in Schyves*)

**Complements (adjective phrases):** providing detail e.g. *loose* (the result of cutting, l.8), *hote* (indication of when the oven is ready)

**Grammatical mood:** frequent use of subjunctive (common for EME instruction texts since the VPs are hypothetical until carried out) e.g. adverbial 'so that' result clauses (*that (he) lep not, that (the Skyn) go away, so that (the skyn) be (loose), that (it) com, that (it) be (somepart broun)*); adverbial time clauses (*when ... be (dyinge), when (it) be (between brown and yallowe)*)

**Syntax:** limited punctuation (makes following recipe more difficult) – only one final full stop; polysyndeton and repeated use of conjunct *then* (linking adverb); long compound-complex sentence with non-finite clauses (e.g. *To bak ..., to blow*) and adverbial clauses (e.g. *when it be betweene ..., for ye must haue*)

**Personal sense of writer:** little sense of distinctive identity; original author perhaps evident in the spelling inconsistencies (copied from the original handwritten manuscript?) e.g. *lamprey, Lampry, Lamprey*, (nouns); *him/hym* (3<sup>rd</sup> person pronouns); *slitt/slit* (imperative verbs); *out ward/out whart* (adverbs – not yet compounded); *broun/brown* (adjectives)

**Genre:** dominated by imperative mood (typical of instruction texts); concrete nouns for ingredients; few specific quantity references (e.g. *a Quart of good red wyne, three fingers brode*); most are general – typical of EME recipes (e.g. *a portion of red wyne, a few of Raissins, a gretdele*); general reference to oven temperature (e.g. *hote*)

**Historical/period factors:** words often have a French etymology; there are few references to equipment (*a Pot, a lynen Clothe, a vesselle, a Pen*); semantic change e.g. *coffin* (obsolete), *a Pen* (specific cooking equipment, obsolete), *look* (l.21, archaic imperative VP – ‘take care that ...’, ‘make sure that ...’); no commas used to divide list of ingredients (ll.16-17); title reflects the high-status intended audience (*for a prynce hussolde or eny other stately houssolde*); proclitic – now archaic, regional (e.g. *t’other*).

**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.**

## Text B: *A New System of Domestic Cookery* by Mrs Rundell (1807)

**Lexical sets:** verbs linked to preparation and cooking e.g. *Wash, beat, mix, pour*;  
nouns linked to ingredients e.g. *butter, eggs, flour, sugar, spice*

**Concrete nouns:** frequent references to ingredients; limited references to equipment (e.g. *hoop, tin, copper cakepan*) – perhaps assumptions made about reader familiarity with general utensils in a well-stocked kitchen

**Proper noun:** writer named with honorific (indicating respectable married status) + surname (formal) e.g. *Mrs Rundell*

**Abstract nouns:** the introduction stresses the importance of the cook (e.g. *discretion, taste, attention* – essential skills); written recipes are represented merely as a starting point (e.g. *(general) rules*); the emphasis is on the importance of individual taste (e.g. *flavour, relish, zest*)

**Adjectives (including verbs and nouns functioning as modifiers):** defining to establish specific qualities of the ingredients (e.g. *fresh, (well) dried, sweet, dry, stoned*) and equipment (e.g. *(well) buttered, copper, white*), and the need for adapting recipes (e.g. *different*); evaluative to suggest the possibility of creating exceptional dishes (e.g. *exquisite*); repeated superlative to establish the quality of the ingredients (e.g. *finest* – evaluative i.e. superior OR well-ground, highly processed); pre-modified AdjP to establish the high quality of this particular cake (e.g. *very fine*); general reference for temperature (e.g. *quick* – period lexical item)

**Enumerators:** cardinal to establish quantities (e.g. *two ... and a half, twenty, one, three*) and time (*three, 1.20*); words rather than symbols

**Pronouns:** 3<sup>rd</sup> person gendered pronouns in introduction (e.g. *her* l.5, *she*); 2<sup>nd</sup> person pronoun *you* (generic, l.17; direct address l.19) – limited relationship with the reader

**Determiners:** possessive determiners (e.g. *her employers, her dishes*)

**Adverbs:** indicating sequence (e.g. *first, then, Next*); indicating how to carry out processes (e.g. *separately, very thoroughly* – reinforced by *hardly ... too much, carefully*); providing detail to (e.g. *not too thin, as fine as possible* – bare adverbs are typical of the period); emphatic time reference (e.g. *never* – stressing role of cook in interpreting recipes); focus on specific quantities – unlike Text A (e.g. *accurately*)

**Noun phrases** (head in bold): in the advisory introduction, NPs are long with post-modification e.g. *the **discretion** of the person (PrepP) who uses them (RelCI), the **flavour** of spices, butter, &c. (PrepP) which can never be directed by general rules (RelCI)*; when introducing the ingredients, NPs are complex (providing precise measurements and qualifying details) e.g. *two **pounds** and a half of fresh butter (PrepP), two **pounds** and a half of the finest flour (PrepP), well dried, and kept hot (NFCIs), a **pound** and a half of sugar (PrepP) pounded and sifted (NFCIs)*; later references use simple NPs e.g. *the **butter**, the **eggs***; time references e.g. *a full **hour** at least, three **hours***

**Verb phrases:** in the introduction, modal VPs indicate necessity (e.g. *must be left, must proportion*) and certainty (e.g. *will give*), and the use of present tense VPs allows the writer to present her case (e.g. *requires, has*); in the recipe, repeated subject specific imperatives indicate the process (e.g. *Wash, beat, mix, pour, Bake*); less frequent use of 3<sup>rd</sup> person 'let' imperatives (e.g. *Let (all) be kept ...*); modal VPs indicate precise times (e.g. *shall be ..., will require ...*); passive VPs eliminate any personal voice or sense of the writer (e.g. *may be ... set down*) or reader (e.g. *Let ... be kept ..., should be allowed*)

**Prepositional phrases:** give key details e.g. location (*in water, in rosewater, by the fire, in the pan, round the edge, in a quick oven*); result (*to a cream*); duration (*for half an hour*); reason (*for rising*); process (*by degrees*); qualification (*in finest powder*)

**Adverbial clauses:** in the recipe, conditional for options (e.g. *if you have none*) or to deal with possible situations (e.g. *if the cake batter fill ...*), and to indicate duration (e.g. *so that there shall be ...*); in the introduction, to present the counter argument (e.g. *though the quantities may be ..., if the cook has not ...*) and to emphasise the importance of personal experimentation (*until the true zest be obtained.*)

**Grammatical mood:** introduction – arguing a case (declarative); recipe dominated by directives (imperative); one use of the subjunctive for a hypothetical (e.g. *if the cake batter fill ...*)

**Syntax:** complex/compound-complex in the introduction – arguing a case (e.g. *requires* (MCI) ... *which can never be directed ...* (RelCI); *and if ... has not ...* (ACI) ... *which ... can furnish* (RelCI) ..., *will give* (MCI – comma separating subject and predicator) ...; in the recipe, main clauses are coordinated or linked by semi-colons (makes it slightly easier to follow than Text A); frequent use of subordination to provide details about the ingredients (e.g. *sugar, pounded and sifted; almonds, blanched; paper, doubled and buttered – parenthetical NFCIs)*

**Personal sense of writer:** strong sense of Mrs Rundell's opinion in the introduction (e.g. the role of a cook in perfecting recipes for employers), but little sense of her in the lexical choice or style of the text as a whole

**Genre:** dominated by imperative mood (typical of instruction texts); concrete nouns for ingredients; precise quantities established; general reference to oven temperature (e.g. *quick*)

**Historical/period factors:** gendered pronoun/determiners – assumptions made about the gender of a 'cook'; modifier *Domestic* in the title reflects being in service (employed) rather than cooking for a family; duration of beating/mixing reflects non-mechanised equipment (e.g. *half an hour each, a full hour*); range of ingredients and quantity of eggs (*twenty*) reflects luxury item made for the wealthy; period references to washing butter (l.9) and keeping ingredients dry beside the fire (l.14); imperial measurements; archaic language (e.g. *sweetmeats, quick*).

**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.**

## Text C: [cookingonabootstrap.com](http://cookingonabootstrap.com) (2018)

**Lexical sets:** verbs linked to preparation and cooking e.g. *pour, cook, stirring*; nouns linked to ingredients e.g. *ginger, garlic, tomatoes, turmeric*; NPs linked to feeling unwell e.g. *Hot Nurse* (title establishes functional nature of dish), *a blocked-up nose, a sore throat, a hangover, your medicine, one poorly person*

**Semantic field:** language linked to finance e.g. *cookingonabootstrap* (postmodified NP compounded for URL – indicative of self-reliance, financial limitations), *from 20p* (PrepP – emphasis on affordability), *sponsored, purchase* (verbs), *commission* (noun)

**Concrete nouns:** references to ingredients and cooking equipment (e.g. *blender, saucepan, pan, spoon*)

**Proper noun:** writer named on the site with first name (gendered) + surname (less formal) e.g. *Jack Monroe*

**Adjectives:** superlative to stress the simplicity of the process (e.g. *easiest*); many are defining e.g. linked to feeling unwell (*blocked-up, sore, tired, poorly*), to the taste of the soup (*fresh, medium*), and to the cooking process (*gentle*); to offset the reference to commission (e.g. *small*); to add emphasis (e.g. *real*); to characterise a certain type of cook (e.g. *early*)

**Enumerators:** cardinal for portions (e.g. *four ... or one*); references using symbols e.g. cost (*10p, £1.15/100g*), measurement (*30g, 1 tbsp, 1 tsp*), time (*25 minutes*)

**Pronouns:** creating relationship (more personal than Texts A and B) e.g. 1<sup>st</sup> person singular *I* (strong sense of the writer); 2<sup>nd</sup> person *you* (direct address)

**Determiners:** 1<sup>st</sup> person *my* and 2<sup>nd</sup> person *your* (more intimate, engaging style of writing); indefinite article for general references to equipment (e.g. *a blender, a saucepan*) then replaced by definite article in second reference (e.g. *the pan*)

**Noun phrases** (head in bold): many simple (typical of conversational style) e.g. *This recipe, my household, your medicine*; pre-modification to establish key qualities of ingredients e.g. *fresh ginger, chopped tomatoes, medium curry powder* and to establish reader types e.g. *an 'early taster'* – quote marks for personal idiom; some straightforward post-modification e.g. *its ability to flush out ... chase away ... and revitalise* (tripling of NFCIs), *those of you who choose ...* (PrepP + RelCI – establishing reader types)

**Verb phrases:** present tense to discuss recipe (e.g. *is, Serves*), to describe cooking process (e.g. *doesn't stick and burn, cooks out*), to communicate a personal POV (e.g. *keep, leave, warm*), and to engage reader (e.g. *are, I.22*); passive to emphasise object (e.g. *(This recipe) is known ...*) and to remove emphasis from writer (e.g. *(this post) is not sponsored*); modal to provide options (e.g. *may want to halve*), to emphasise certainties (e.g. *will be sipping, will stain, will be*), to imply possibilities (e.g. *may earn*)

**Prepositional phrases:** emphasis on personal (e.g. *in my household*); cultural analogy to help readers make informed choices (e.g. *in restaurants vs For the rest of you*); as basis for advice (e.g. *in the freezer in microwave-proof containers, for emergencies*); time references – seasonal product (e.g. *through the winter*); to indicate location (e.g. *in a blender, into a saucepan*); time references for cooking (e.g. *for 25 minutes, for an hour*); creating relationship (e.g. *like me*)

**Adverbial clauses:** conditional e.g. *if you click ... and purchase* (digital communication – influencer disclosing commercial relationships); reason e.g. *as it will stain*

**Complements (adjective phrases):** dramatising the taste (reinforced by emotive pre-modifying adverb) e.g. *shockingly tangy with garlic and ginger*; emphasis on emotional response to soup e.g. *alarmed* (underpinned by exclamatory tone)

**Grammatical mood:** some imperatives (e.g. *ladle, pour, Fill, cook*), but less dominant in Text C – discursive rather than instructional in tone; engaging with reader (e.g. *Don't be alarmed*)



**Syntax:** simple (e.g. *Serves ...*, elliptical) and compound (e.g. *pour ...*, *and bring ...*) sentences are typical of the conversational style; frequent use of subordination in complex (e.g. *This recipe is known (MCI) ... to flush out ... soothe ... chase away ... and revitalise (NFCIs)*) and compound-complex sentences (e.g. *The easiest way to make (NFCI) ... is (MCI) to pop (NFCI) ... as it will stain (ACI) and blast (MCI) ...*), but they are not long or difficult to follow

**Personal sense of writer:** idiomatic with a clear, personal voice; colloquial expressions (e.g. *a real kick in the cookies, snuffles and grumbles*); idioms (e.g. *keep ... at bay*); some evidence of an informal register (e.g. *to really temper* – split infinitive for emphasis, increasingly common in PDE); distinctive verbs (e.g. *pop* – informal, *blast* – linked to speed); emphasis on the pleasure of cooking (e.g. *can't resist*); emphasis on personal taste – like Text B (e.g. *mellows*); exclamation marks used to create tongue-in-cheek tone (e.g. ll.8/24); parenthesis for qualifying comments (e.g. ll.10-11, 23-4)

**Genre:** concrete nouns for ingredients; listing and specific quantities make recipe easier to follow; subject specific NP for cooking temperature (relying on shared knowledge) e.g. *a gentle simmer*

**Historical/period factors:** accessible online – language linked to online context e.g. *post, links* (nouns), *Posted, click* (verbs); hyperlinks to access more information or to purchase products; date of original post; star rating from users; emphasis on affordability; references to modern equipment (e.g. *freezer, microwave-proof containers, blender*); metric measurements; culturally relevant links (e.g. *Dairy Free, Gluten Free, Vegan*).

**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: Unit 3, Question 2

BAND	AO2	AO3	AO4
	Demonstrate critical understanding of concepts and issues relevant to language use  20 marks	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning  20 marks	Explore connections across texts, informed by linguistic concepts and methods  20 marks
5	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts</li> <li>Perceptive discussion of issues</li> <li>Confident and concise selection of textual support</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Confident analysis of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation</li> </ul>	<p><b>17-20 marks</b></p> <ul style="list-style-type: none"> <li>Inightful connections established between texts</li> <li>Sophisticated overview</li> <li>Effective use of linguistic knowledge</li> </ul>
4	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Secure understanding of concepts</li> <li>Some intelligent discussion of issues</li> <li>Consistent selection of apt textual support</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation</li> </ul>	<p><b>13-16 marks</b></p> <ul style="list-style-type: none"> <li>Purposeful connections established between texts</li> <li>Detailed overview</li> <li>Relevant use of linguistic knowledge</li> </ul>
3	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sound understanding of concepts</li> <li>Sensible discussion of issues</li> <li>Generally appropriate selection of textual support</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation</li> </ul>	<p><b>9-12 marks</b></p> <ul style="list-style-type: none"> <li>Sensible connections established between texts</li> <li>Competent overview</li> <li>Generally sound use of linguistic knowledge</li> </ul>
2	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Some understanding of concepts</li> <li>Basic discussion of issues</li> <li>Some points supported by textual reference</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation</li> </ul>	<p><b>5-8 marks</b></p> <ul style="list-style-type: none"> <li>Makes some basic connections between texts</li> <li>Rather a broad overview</li> <li>Some valid use of linguistic knowledge</li> </ul>
1	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>A few simple points made about concepts</li> <li>Limited discussion of issues</li> <li>Little use of textual support</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation</li> </ul>	<p><b>1-4 marks</b></p> <ul style="list-style-type: none"> <li>Limited connections between texts</li> <li>Vague overview</li> <li>Undeveloped use of linguistic knowledge with errors</li> </ul>
0	<b>0 marks:</b> Response not credit worthy		