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# **GCE MARKING SCHEME**

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**SUMMER 2016**

**ENGLISH LANGUAGE – LG4 (LEGACY)  
1151/01**

## **INTRODUCTION**

This marking scheme was used by WJEC for the 2016 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.

## ADVANCED

### MARKING GUIDELINES: SUMMER 2016

#### ENGLISH LANGUAGE LG4: Analysing and Evaluating Language Modes and Contexts

#### 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

### COMMENTARIES ON STATE EVENTS

The ratio of the objectives in terms of weightings is:

**AO1: 2**  
(20 marks)

**AO2: 1**  
(10 marks)

**AO3: 1**  
(10 marks)

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)

Subject matter

Level of fluency – in particular, the non-fluency features of Text A

Normal non-fluency features (limited examples in Text B)

The use of emphatic stress (frequency; word class)

Interaction and back-channel monitoring features in Text A (affirmation; reinforcement)

Turn-taking in Text A (length of turns; interruptions; smooth latching)

Pauses: these suggest that Text B is delivered at a slower pace

Linguistic differences (professional/expert participants)

Use of lexis: subject specific; high/low frequency; formal/informal; colloquial (particularly Text A)

Grammatical structures: how close to the written or spoken mode

Level of complexity of the syntax

Verb phrases (tense/aspect, voice)

Ellipsis and elision

Deictic features

Examples of patterning

How far typical of formal state commentaries (e.g. content; pre-scripting/preparation; formality of tone etc.)

#### NOTE:

∅ is used in examples quoted from the texts where there is an omission e.g. a zero-marked noun clause (*they said ∅ he was better* – omitted conjunction 'that') or an omitted verb (*loads of them ∅ delivered yesterday* – omitted primary auxiliary verb 'be')

ACI = adverbial clause

RelCI = relative clause

NCI = noun clause

PDE = present day English

AmE = American English

**Text A: Queen's Diamond Jubilee Pageant**

**Overview:** The commentators are clearly prepared for the occasion and are able to share their official knowledge with the viewers. They provide some visual detail and description of events as they take place, but there is little explicit attempt to involve the viewers, or to pick out key elements of the scene. The tone becomes very chatty at times — the discourse often seems more like informal conversation than formal commentary (e.g. topics such as the democratic nature of the pageant; Sophie Raworth's dad; the Queen's age; the Queen's reaction to events). There are also a surprising number of colloquial pronunciations, non-fluency features and grammatically incomplete utterances. When the discussion of the rowers takes a humorous turn, Sophie Raworth unsuccessfully tries to redirect the conversation. The informal tenor and the apparent lack of a reverential attitude to the monarchy formed the basis for many of the complaints to the BBC.

**Features of interest that could be analysed and discussed:**

**Terms of address:** *the Queen, the Royals* (formal); *Anna* (vocative), *dad, Sophie's dad* (informal)

**Proper nouns:** *the Royal Barge, H.M. Belfast* (boats); *Tower Bridge* (landmark on the river marking the end of the pageant's journey down the Thames)

**Field specific lexis:** *belfry, Barge; manpowered section* (rowing boats)

**Colloquial language/informal idioms:** *y'know, yay, kinda, yeah, it doesn't get much better than this, going through the motions, loving it, and stuff*

**Tautology:** *witnessed to see*

**Figurative language:** *this wave of energy* (metaphor); *like a floating cathedral* (simile – poetic in contrast to other language use)

**Concrete nouns:** *crowds, people* (spectators); *river, rowers, boats* (pageant); *cameras* (press)

**Abstract nouns:** *energy* (figurative); *reign* (focus of celebration); *pride, honour, trepidation* (Queen's potential response to events)

**Adjectives:** *very expectant, indiscreet, tired* (descriptive); *seventy year old* (defining); *biggest* (superlative); *wonderful, incredible* l.36, *amazing* (evaluative)

**Adverbs:** *suddenly, shortly, now, literally* (informal – used for emphasis when something is not actually true); *really, surely, absolutely* (for emphasis); *cross-legged* (adjectival form used); repeated use of *just* (l.1 proximity; l.11 time; ll.16/31 emphasis; ll.17/32 intensification)

**First person pronouns:** *we* – commentators (plural, inclusive); *I* – Sophie Raworth (singular, self-reference)

**Second person pronouns:** *you* (general references, ll.16, 28, 42; direct reference l.12)

**Third person pronouns:** *she* - the Queen (singular); *they* – the Royals, l.32; the rowers, ll.40/42 (plural)

**Noun phrases** (head in bold): some simple (*the sound, the cameras*), but often modified e.g. *this very expectant crowd just below the studio, the people's pageant, a sense of trepidation, one of the biggest honours, tired rowers, amazing job that they have done, indiscreet moments* Ø *we might capture*

**Predicative adjective phrases:** *magical* (descriptive); *so democratic, so British* (defining); *incredible* l.15, *wonderful* (evaluative); *silly to say this* (personal judgement)

**Prepositional phrases** functioning as adverbials: *just below the studio, on the river, at the sides* (place); *since about 10 o'clock this morning* (time)

**Verb phrases:** *have, approaches, 's, sounds* (present = most common, describing/commenting on events as they happen); *'ve been waiting, 's ... having, they're ... enjoying* (progressive for on-going actions); *gonna ... look out over* (implied future action); *spotted* (simple past tense for completed actions); *'s made, 've got, have done* (perfective for actions in past with on-going relevance); *don't ... think* (negative)

**Modal:** *might be* (hypothetical - possibility); *will be* (future time); *must be* (certainty)

**Deixis:** *below the studio, there* ll.11/28/41, *here* (locational); *this* l.4 (the pageant)

**Syntax:** some utterances are simple (*Sophie's dad's out there; she's just having a wonderful time*); others are very loosely structured with strings of coordinated clauses (ll.1-3 = three coordinated main clauses and one subordinate clause)

**Subordination:** many of the subordinate clauses function as post-modifiers, adding extra detail (*people ...cheering, the pride which she's gonna ... look out, the biggest honour that she's ... witnessed, silly to say ...*)

**Grammatical mood:** *put, look* (imperatives – seem to be addressed to each other rather than to the wider audience); *have you really?, what's it going to be like? What do you do?* (interrogatives)

**Comment clauses:** typical of informal conversation (*y'know, I mean, I think, I guess*)

**Incomplete structures:** *we've got the Queen in the middle of; but she's*

**Patterning:** parallel phrases (*people on the river (1) people at the sides; one of the biggest honours if not the biggest honour*); parallel clauses for emphasis (*she hasn't sat down she's standing there*); repeated phrases for emphasis (*amazing job (1) amazing job*)

**Listing:** *what's it going to be like? how are people going to react?* (asyndetic)

**Emphatic stress:** thematic nouns (*people's, pride, colour, rain, toilet breaks*); modifiers indicating mood (*expectant, magical*); modifiers reflecting attitude (*wonderful, amazing, silly*); adverbs (*suddenly, literally, shortly*); verbs (*witnessed, remember*)

**Pauses:** grammatical function e.g. marking the end of a grammatical structure (ll.6,15); some mark hesitation (ll.36 after the overlap); some create emphasis (*and (2) the belfry* (.); some give time for the viewers to see a specific feature of the pageant (l.41)

**Absence of micropauses** at the end of grammatical unit e.g. ll.10, 14 (communicating a sense of excitement)

**Features of co-operative discourse:** ll.5/16 (tag questions to engage participants); ll.25/32/47 (affirmation); ll.49-50 (complete adjacency pair)

**Elision:** *we've, it's, y'know, dad's, an.*

**Ellipsis:** *look out over the river Ø see everybody waving ..., Ø some tired rowers out there ...*

**Normal non-fluency:** despite the informal tenor, there are surprisingly few examples - *kinda, y'know* (fillers); *the Queen the pride ... , it's simp. I mean I know it sounds ...* (false start); *this is this is, it's it's* (unintentional repetition); *they're actually they're genuinely ...;* *reaches just reaching ...* (self-correction); *in his. in history terms* (hesitation)

**Colloquial pronunciation:** *y'know, gonna, yay, kinda, yeah*

**Discourse markers:** *well, right well listen*

**Text B:           Today**

**Overview:** This interaction is more formal with only one commentator interacting directly with the viewers. The focus is on explaining a rather arcane process through the formal naming of participants, ceremonial items and key locations, and through a description of what is taking place. Much of the lexis is subject specific and the formal occasion influences the syntax — despite the fact that the spoken interaction is live rather than pre-recorded, utterances tend to be long, grammatically complete and compound-complex. The tone is reverential and the text is mostly very fluent with pauses marking time for viewers to watch the ritual. Non-fluency features are minimal, but we have a clear sense of the speaker's voice in places – particularly when the unexpected delay occurs at the end of the extract.

**Features of interest that could be analysed and discussed:**

**Terms of address:** very formal with title + full name (*the Honourable Charles Armstrong-Jones, Viscount Aithrie*); military titles (*Admiral the Lord Boyce, Air Chief Marshal Sir Stephen Dalton*); royal titles (*Prince of Wales, Duchess of Cornwall*); parliamentary title (*Black Rod*); informal first name for a colleague (*Nick*)

**Vocative:** *My Lords* (first person possessive determiner marking the Queen's position of authority)

**Field specific lexis:** occasion (*Procession in State, State Opening of Parliament*); locations (*Royal Gallery, Prince's Chamber*); iconic items (*Sword of State, Cap of Maintenance*)

**Abstract nouns:** *honour, duties, ceremonial, authority, sovereignty, security, pride*

**Informal idiomatic expressions:** *if you like, of course, I have to say, there we are*

**Adjectives** (most are high frequency): undeveloped use of modification - *first* (emphasizing uniqueness of occasion); *great* (repeated evaluative comment); *very important* (emphasizing status); *little* (reducing significance of problem); *closed* (key to symbolic value of occasion)

**Adverbs:** *today, ever, then* (time); *right* (intensifier); *slightly, quite* (mitigating hedge); *normally* (emphasis on routine of ceremony)

**First person pronouns:** 's ('us'), *we* (inclusive references drawing viewers in); *me* (reference to earlier interaction); comment clauses (*I have to say*); *I'm told* (suggestion that the commentator has a live feed of information throughout the broadcast)

**Second person pronouns:** *you* = in the idiom *if you like* i.e. creating analogy for viewers

**Third person pronouns:** *they* (plural – general reference to participants in ceremony); *he* (referring to Black Rod)

**Third person possessive determiners:** *his daily work, his part of the Palace of Westminster* – anaphoric reference to *Black Rod* (l.20), but potential ambiguity caused by the parenthesis (*as Nick was explaining*) since the proper noun is the closest noun reference

**Deixis:** *there* (ll.4/19); *this* (demonstrative determiner, l.20); *this* (demonstrative pronoun, l.25)

**Noun phrases** (head in bold): many are proper noun phrases; some are simple (*the ante-room, his way*); some are modified: *the pair of thrones, the signal for Black Rod, the Prince's Chamber which is the ante-room ... just before, a great display of the authority and sovereignty of the Commons*

**Predicative adjective phrase:** *very unusual* (drawing attention to unexpected)

**Prepositional phrases** functioning as adverbials: *in seventeen years* (time); *right along from the Central Lobby, in his part of the Palace of Westminster* (place)

**Verb phrases:** *head, makes, takes, is* (present for statement of fact); *was ... describing* (progressive for on-going actions in the past); *has received* (perfective for actions in the past with on-going relevance); *will take, 'll knock* (expression of future action)

**Modal verb phrases:** *may be* (possibility); *should have done* (indicating advisability/prudence)

**Passive verb phrases:** typical of the formal style - *been chosen, to be sent, is given* (subject unimportant); *carried by* (foregrounding object i.e. iconic symbols); *to be confronted with closed doors* (subject given extra weight in the end position)

**Syntax:** there are a few simple utterances (*let's go back to ...' Black Rod has received the signal*), but most are long and loosely coordinated (e.g. ll.29-35, compound-complex); lots of subordination e.g. *because, as* (ACI), *which* (RelCI), *the fact that ...* (NCl); interrupted structures (e.g. *because (.) as Nick was explaining (.) this is ...*)

**Ellipsis:** omissions of grammatical function words e.g. auxiliary verbs ( $\emptyset$  *been chosen*), determiners ( $\emptyset$  *Queen*, ll.13/14), subject + verb ( $\emptyset$  *great view*, l.19 - throws emphasis onto the object); sequences of noun phrases naming people as they appear in shot e.g. *the Queen and the Duke of Edinburgh followed by ...*

**Parenthesis** providing additional information: often separated from the rest of the utterance by pauses e.g. *(3) first time in seventeen years (.)*; *(.) as Nick was explaining (.)*; *(.) of course (.)* l.24 – but no pauses l.26

**Word order:** fronted adverbial (*for the first time ever*); vocative (*My Lords*); *there we are* (idiom)

**Grammatical mood:** *let's go back ...* (polite imperative – engaging viewers); *pray be seated* (archaic polite imperative – typical of ceremonial tradition)

**Comment clauses:** *I have to say, I suspect*

**Patterning** (indicative of the formality of the context): *Chiefs of er the Defence Forces the Vice-Chief of the Defence Staff General Sir Nicholas Houghton ...* (listing of names); *first time ... first time ever* (repetition to highlight significance of occasion); *signal* (repetition – focus of ceremony); *right along ... right down* (parallelism – directing viewers' attention to the physical location)

**Interactive features:** *let's, we*

**Emphatic stress:** names and titles; adjectives (*great, little, closed*); key verbs (*received, symbolised, confronted*); abstract nouns (*State, Maintenance, pride, authority*)

**Pauses:** reflect the slow pace of the ceremony and the reverential tone; many are long marking significant moments in the procession (ll.1, 16-17); sometimes in unexpected places – perhaps a feature of the commentator's formal spoken style (e.g. ll.13-14, dividing subject and verb; l.31, dividing subordinating conjunction from clause)

**Elision:** *let's, an., I'm, it's, he's* (all typical of speech, but many forms are not contracted e.g. *she will, have not*)

**Normal non-fluency:** few examples – *er, um* (fillers); *a a, what the er what the* (unintentional repetition); *A. Adrian, e.earlier* (hesitation)

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

<p style="text-align: center;"><b>ANALYSIS OF WRITTEN LANGUAGE OVER TIME</b></p> <p style="text-align: center;"><b>SECTION B: NON-FICTION WRITING ABOUT RELATIONSHIPS</b></p>
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The ratio of the objectives in terms of weightings is:

**AO1: 2**  
(20 marks)

**AO2: 1**  
(10 marks)

**AO3: 1**  
(10 marks)

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.

This section is focused on the language of the three texts as examples of non-fiction.

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, the social attitudes of the writers and the advice they offer, and the influence of the contexts.

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 (non-fiction writing about relationships)
- 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 writing about relationships. 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: A Mothers Blessing, 1616

### Overview

As an example of conduct literature, this extract is offering advice to a son on choosing a wife whom he will be able to love until death. The text is an example of both private and public writing. The repeated comment clause (*methinks*) and the direct address (ll.9, 16-17) draw attention to the personal nature of the manual, while the imperatives (*Doe not ... , follow the counsaile ... beare with her ...*), the use of the modal *must*, the rhetorical patterning and the use of the third person imply a wider sense of authority. Leigh is clearly writing for the benefit of her sons, but she is also offering general domestic advice to a wider audience. The emphasis is on the importance of doing God's will by choosing sensibly — thus recognising the importance God places on the love between a man and his wife. Although the writer urges her son to treat his wife as a companion rather than as a servant, there is a clear suggestion of male superiority. The biblical quotation describes women as *the weaker vessel*, and Leigh uses the abstract noun *imperfection* to describe women and *perfection* to describe men. She is also, however, critical of men who lack *witte, discretion, and policy*.

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

**Terms of address:** *a man, a woman* (broad); *my sonne* (personal – but indirect address)

**Abstract nouns:** *simplicitie, witte, discretion, follie, policie, vertues*

**Proper nouns:** *GOD, the Holy Ghost* (religious authority)

**Adjectives:** critical of men who dislike their wives e.g. *more senselesse*; religious influence e.g. *godly*; fundamental to Leigh's argument e.g. *good, discreet, excellent*

**Pronouns:** **first person singular** *I* (personal point of reference); **third person singular** *he* (subject) and *him* (object) → offering broad advice; *shee* (subject) and *her* (object) → referring to potential wife; second person singular *thou* (subject) and *thee* (object) → direct address (ostensibly to her sons)

**Adverbs:** *neuer, louingly, godlie* (l.14), *especiallie, therefore* (building to conclusion of argument)

**Lexical sets:** *simplicitie, witte, discretion, policie, goodnesse* (characteristics of men); *serued, obey* (religious); *wife, companion, fellow* (positive relationship); *seruant, drudge* (negative relationship)

**Noun phrases** (head in bold): simple e.g. **discretion, any woman**; pre-modification e.g. *his owne simplicitie, a godly Wife*; post-modification e.g. **discretion** *to couer his own follie, her friends that loue her*

**Adjective phrase complements** (head in bold): *vnfit to marrie any woman, too goode to bee thy seruant, worthy to bee thy fellow*

**Tensed verb phrases:** **past** for personal experience as the basis of the argument (e.g. *saw*) and for biblical law (e.g. *willed*); **present** for hypothetical examples e.g. *failes, taketh, makes*; and links to religious principles e.g. *sheweth, is*

**Imperative verb phrases** to give direct advice e.g. *Doe not, Beare with, follow*

**Modal verb phrases:** reflecting advisory tone e.g. *should haue, would obey, wilt haue, must goe*

**Subjunctive:** hypothetical conditions e.g. *If a man haue not ..., If hee want ..., except he choose ..., If shee bee ...*

**Syndetic listing:** *witte, discretion and policy* (men lacking these qualities are 'unfit' for marriage)

**Patterning:** rhetorical style typical of the persuasive tone of an advisory text e.g. parallel structures (*If a man haue not ... , yet ... hee should haue ...; but if hee want ... he should haue ... ; a companion and a fellow ... a seruant and a drudge; her imperfection ... thy perfection*); repetition emphasising the importance of religious values (*if he serued GOD*); foregrounded conditional clauses (*If ...*)

**Biblical quotations:** adding authority to a mother's advice

**Syntax:** there are no simple sentences; most are compound-complex with sequences of clauses i.e. coordinating (*and, but*) and subordinating (adverbial - *when, If, except, for* l.12, *after* l.15; relative - *whome, which, that, who*) e.g. (verbs in bold and conjunctions underlined) *my sonne could not offend ... if he serued ... except hee choose a wife that hee could not loue : I need not say, if he serued ...for if he serued ... hee would obey ... and ... hee would chuse .. and liue ... and not doe ... as some man, who taketh ... to make ... and after hee hath ... hee makes ...*

## 2. Historical/archaic aspects of language used

### Spelling

**Extra final -e:** nouns e.g. *sonne, patterne*; verbs e.g. *Doe, Beare*; adjectives e.g. *senselesse, owne*)

**Doubling:** *witte, beginne, bee, hee*

**Single consonant:** *folly, al*

**i/y interchange:** *choyse*

**-ie used instead of -y for noun suffix:** *simplicite, follie, marrie*

**u/v interchange:** *neuer, giuen* (medial); *vntit* (initial)

**Inconsistencies:** *folly/follie, choose/chuse, hee/he, policie/policy, godly/godlie*

**Other spellings of interest:** *shew, vertues, counsaile,*

### Lexis

**Archaic words:** *betwixt* ('between', remains in some dialects); *want* ('lack'); *except* ('unless'); *willed* (implying 'intended' i.e. wish that something should happen); the pronoun *any thing* is not compounded

**Semantic change:** *simplicite* ('lack of common sense'); *fellow* ('wife', now dialect; 'a companion', now rare)

### Grammar

**Archaic present tense third person inflection:** *hath, taketh, wilt, sheweth*

**Archaic present tense second person inflection:** *knowest*

**Archaic possessive singular determiner** e.g. *thy wife*; **archaic pronoun** e.g. *thou* i.e. affective use — intimate in this context

**Archaic use of periphrastic 'do':** *did appoint* (past tense)

**Inversion of negative:** *haue not, Doe not*

**Archaic comment clause:** *Methinks* (i.e. 'it seems to me', used with subordinate clause or parenthetically)

**Preposition at the end of a sentence:** *...giuen almost a world of women to choose him a wife in.* (before Lowth's 1762 grammar book, which suggested such practice was suitable only for informal writing)

### Punctuation

**Colons:** used more frequently e.g. to mark the equivalent of a full stop (ll.12, 21) or a comma (l.18); capitalization of *GOD*; random capitalization of common noun *Wife* (but also *wife*); **repeated use of commas:** separating multiple clauses (ll.12-15); **possessive -'s inflection** not yet in use (*Mothers Blessing*)

**Text B:           *A Father's Legacy to his Daughters*, John Gregory, 1774**

**Overview**

John Gregory's advice to his daughters focuses on the importance of not falling in love until they can be assured that their feelings are reciprocated, and of not marrying unless they choose a man they can love and respect. The emphasis is on their vulnerability and their lack of the experience and knowledge they need to make such decisions objectively. The advisory tone here is less explicit — declarative mood is used throughout and the direct address is more extensive than in Text A, making the advice seem more intimate. Third person references are used where Gregory supports his argument with wider examples (e.g. women who think it is essential to be married; the difficult situation for unmarried women; unmarried women who live an unsuitable life). In places, Gregory represents women as passive victims (e.g. *courtship ... may ... happen to you*), but he also gives them agency (e.g. *may ... prevent ... allow an attachment to steal ...*). He recognises that his daughters could live full and meaningful lives as unmarried women, but stresses that *employment at home* will make them *respectable and useful members of society*.

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

**Terms of address:** pronoun *you* and determiner *your* (direct)

**Abstract nouns:** *courtship, passions, judgments, maturity, prudence, delicacy, attachment*

**Adjectives:** far more descriptive in style than Text A - *early, little, full, first, reciprocal, married* (defining); *unjust, worse, more despicable, gross, most effectual, superior, unsuitable, dissipated, impertinent* (evaluative); *shut* (figurative); *miserable, forlorn and unprotected, calm, silent, unnoticed* (emotive); *exuberant, respectable, useful, active, vigorous* (positive)

**Pronouns:** **first person singular** *I* (personal point of reference); **second person** *you* (direct address to daughters); **third person** *she, them* → offering broad advice by creating analogies

**Adverbs:** *readily, easily, inflexibly, permanently, equally, possibly; infinitely* (degree)

**Lexical sets:** *courtship, love, attachment* (relationships); *experience, knowledge, judgments, maturity* (qualities which young women lack); *prudence, delicacy* (qualities which should guide young women); *chagrin, peevishness* (qualities linked to unmarried women); *youth, beauty, admiration* (qualities linked to young women); *dissipated, unsuitable, impertinent intrusions, scandal, defamation* (negative adjectives and nouns associated with unmarried women)

**Noun phrases** (head in bold): some simple e.g. *your **passions**, Your **hearts***; some pre-modified e.g. *a reciprocal **regard**, a false **one***; many are pre- and post-modified e.g. *the most effectual **way** to prevent it, the forlorn and unprotected **situation** of an old maid, a dissipated **course** of life ∅ unsuitable to their years* i.e. typical of the formal style

**Adjective phrase complements** (head in bold): ***warm**, equally **unjust** to yourself and your lover, **miserable**, infinitely **worse*** (emphatic position)

**Tensed verb phrases:** **present** for personal experience as the basis of the argument (e.g. *I know ... I see ...*) and for supposedly universal 'truths' (e.g. *are* ll.3/21, *is* l.16); **past** for unreal meaning in conditional clauses – replacing subjunctive e.g. *gave* l.10, *was* l.16

**Modal verb phrases:** reflecting advisory tone e.g. *may ... happen, can have, should make, will justify, would be, must not think* (often authoritative)

**Negative verb phrases:** now using the periphrastic 'do' e.g. *I do not wish*

**Asyndetic listing:** *calm, silent, unnoticed*

**Syndetic listing:** *the forlorn and unprotected situation ..., the chagrin and peevishness ..., and the great difficulty ...; youth, beauty, admiration, and respect; by entering ... by oppressing ... and ... by being ...*

**Patterning** (rhetorical style typical of the persuasive tone of an advisory text): parallel structures e.g. *your passions ... your judgments, prudence and delicacy, youth ... declining years, active vigorous minds and great vivacity of spirits*; repetition emphasising the central theme e.g. *married, to be married, to marry, unmarried*; oppositions e.g. *delicacy/indelnicacy, married/unmarried*

**Figurative:** *heart ... shut inflexibly and permanently ...*

**Word order:** initial position contrastive conjunction e.g. *But* II.10,16; inverted word order e.g. *miserable will be your fate*; fronted prepositional phrases marking argument e.g. *In such a situation ...*, *Besides the gross indelicacy ...*, *On the contrary ...*

**Syntax:** there are no simple sentences, but the complex and compound-complex sentences are usually long with sequences of coordinated (*and, But, or*) and subordinated clauses (adverbial - *when, as, if, before*; relative – *that* I.14, *which*; noun clause – *the belief that ...*, *opinion that ...*) e.g. (verbs in bold and conjunctions underlined) *But ... **will be** your fate, if you **allow** ... **to steal** ... before you **are** ...; or,  $\emptyset$  **what is** ..., where there **are wanting** ... which alone **can ensure** ...*

## 2. Historical/archaic aspects

**Spelling:** *passions, impresions* (nouns - medial single consonant); *happiness, cheerfulness* (noun – final single consonant); *posses* (verb - final single consonant); *judgments* (noun - omission of medial –e, in PDE usually associated with American English, but becoming more widespread); *cheerfulness* (noun – variation in vowel pattern)

**Dated lexis:** *wanting* (i.e. lacking)

## Text C: from 'How to Choose a Life Partner', *wikiHow*

### Overview

Where Text A gives advice to young men and Text B gives advice to young women, Text C addresses both men and women using gender-neutral second person pronouns (*you*) and determiners (*your*), and gender-neutral noun phrases like *partner*, *people* and *couples*. The advice is not gender-specific and is often focused on external, practical actions rather than on asserting socially-accepted abstract qualities associated with each gender. Where the earlier texts are written by a single author for a clearly defined primary audience, Text C is compiled by a number of co-authors and is intended for a wide-ranging audience — the unifying prepositional phrase *all over the world* draws attention to the universality of shared experience. The format is distinctive with headings, numbered parts, bullet points and typographical features designed to engage the reader (e.g. bold and italic fonts, double quotation marks to highlight subject-specific idioms). This and the more informal style perhaps make the advice more easily accessible (as can be seen by the number of views). There is a strong sense of the spoken voice and some colloquial, idiomatic use of language, but phrase structures tend to be long. The text is more explicitly instructive with imperatives, interrogatives and modals of obligation/certainty (*have to*, *will have*, *should be*). The tone is more up-beat with a clear attempt to boost readers' self-esteem.

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

**Proper nouns:** *Friday* (associated with social activity at the end of the working week); *Hollywood* (used as a modifier - stereotype of a particular kind of desirable partner)

**Abstract nouns:** central to argument e.g. *success*, *compatibility*, *relationship*, *setbacks*, *difficulties*; practical advice e.g. *activities*, *interests*, *outlooks*, *convention*; boosting esteem e.g. *Confidence*, *fearlessness*, *persistence*

**Lexical set:** *reading*, *playing video games*, *painting* (hobbies); *asking someone out*, *going on ... dates*, *getting to know ...*, *committing ...* (stages in relationship); *romantic setbacks*, *life partner*, *fall in love* (subject specific collocations)

**Distinctive lexis:** *gotten* (past participle, typical of American English) – used distinctively with 'get' idioms (here, 'get to know') and where the verb 'get' does not imply possession i.e. 'have'; *get-go* (i.e. 'from the very beginning', typical of colloquial AmE – perhaps from the verb idiom 'to get going'; originally in African-American usage); *likely* (i.e. 'probably', typical of informal colloquial AmE)

**Informality:** elision e.g. *don't*, *you're*, *isn't*, *they've* (typical of more informal and personal tone – not seen in Texts A and B); split infinitive e.g. *to completely "open up"*; verb idioms/ multi-word verb phrases e.g. *have to*; *run into (people)*; *to ... open up*; *'ve gotten to know*; *stomach* ('bear', 'put up with'); *fall in love with*; *give up*; *give in*; elliptical sentences e.g. *Love reading ...? Love painting?*; exclamatory tone; so l.14, used as a link to what has been said before (typical of spoken language)

**Figurative language:** *The path ... like a perilous one*; *quest*; *derail* (clichés); *struggle* (emotional rather than physical)

**Personal pronouns:** dominated by direct address using **second person pronouns** *you* (subject and object) and *yourself* (reflexive); reciprocal pronouns (*each other*); indefinite pronouns (*someone*)

**Modifiers:** *loud*, *crowded*, *overpriced*, *immaculately-dressed*, *debonair*, *attractive* (evaluative); *greatest* (superlative adjective); *comic*, *video*, *writer's*, *life* (noun modifiers - defining); *popular*, *solitary*, *potential*, *real*, *romantic*, *negative* (adjectives); *sexy* (the physical element of relationships is not considered in the earlier texts)

**Stative verbs:** *be*, *are* (ll.11, 16, 31), *is*, *seem* (describing existing states and conditions)

**Adverbs:** add detail and help to establish the personal voice e.g. *simply* (viewpoint); *immaculately, well, completely* l.16, *intimately, closely*, (manner) *recently, ever, right now, periodically* (time); *completely* ll.15/17, *almost, quite* (degree); *generally* (frequency); *likely, naturally* (comment); *especially* (adding and limiting)

**Noun phrases** (head in bold): some are simple e.g. *some **people, compatibility, this*** l.7; most are modified e.g. *popular **belief**; a loud, crowded, overpriced **nightclub**; the greatest **success** finding partners by exploring...; a self-reinforcing **trait** that makes you ...*

**Predicative adjective phrases (complements):** in an emphatic position e.g. *reasonable to assume that ...; **unwilling** to completely “open up” until ...; **comfortable** being yourself, **right** for you; quite **sexy***

**Verb phrases:** dominated by **simple present** e.g. *work, are, give, 's*; **present progressive** for an ongoing process e.g. *'re looking for*; **present perfective** for events started in the past but with ongoing relevance e.g. *'ve gotten to know*; **passive** to foreground object e.g. *is ... considered*

**Modal verb phrases:** *have to ...* (obligation); *will have* (prediction); *can lead, may be going through ...* (possibility); *should be* (desirable action, probably not currently happening); *won't find* (future time, negative)

**Imperatives:** *Meet, Attend, Host, start, try, don't ... give up, Don't let ...*

**Interrogatives:** (Do you) *Love reading ...; isn't it reasonable ...?* (engage reader)

**Syntax** (verbs in bold and conjunctions/subordinators underlined): mix of sentence structures with some simple (*Be yourself, Everyone periodically **has** personal setbacks.*); most are made up of sequence of clauses e.g. ***Meet** people **doing** what you **love**; ... you **give** ... the chance **to fall in love** ... rather than forcing ... **to “hold on” until** you're ...* (complex); *you **don't have to spend** ... **to meet** ... nor **do** you **have to be** ...* (compound-complex)

**Marked themes:** *Contrary to popular belief, By doing this, In fact, As an added bonus* (prepositional phrases reinforcing advice); *If you can stomach ...* (conditional clause)

**Patterning:** tripling e.g. *Confidence, fearlessness, and persistence ...*; parallels e.g. ... *some people, most people ...*, *don't ever give up ... give in*; repetition e.g. *Love ...? Attend ...*, *completely*; listing e.g. *asking ... out ... going on ... getting to know ... committing ...*

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

## A2 ENGLISH LANGUAGE LG4 Sections A and B Assessment Grid

Band	Marks	<b>AO1</b> Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.  <b>Weighting: 20 marks</b>	<b>AO2</b> 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.  <b>Weighting: 10 marks</b>	<b>AO3</b> 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.  <b>Weighting: 10 marks</b>
<b>1</b>	<b>0-10</b>	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.
<b>2</b>	<b>11-20</b>	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.
<b>3</b>	<b>21-30</b>	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.
<b>4</b>	<b>31-40</b>	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.