



GCE MARKING SCHEME

SUMMER 2016

**ENGLISH LANGUAGE
NEW AS – UNIT 1**

2700U10-1

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.

UNIT 1: Exploring Language

MARK SCHEME

Section A: Analysing language

	AO1	AO3	AO4
Section A	20 marks	15 marks	20 marks

General notes

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

1. Analyse and evaluate the language used in each of the texts to describe the dangers and risks of thrill-seeking pursuits. [55]

In your answer you should consider:

- how the writers portray the pursuits of the adrenaline enthusiasts and their untimely deaths
- the purpose of each text and the ways in which the writers engage their audiences
- the similarities and/or differences between the texts.

Overview

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

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

- features of genre (audience; function; content)
- tenor
- the effect of language choices (e.g. connotations of words, subject specific language; the use of simple sentences for dramatic or rhetorical effect)
- contextual factors (e.g. place of publication; form and structure)
- connections between the texts

Notes

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

Genre

- online broadsheet newspaper opinion piece; online magazine article
- function: discursive (Text A); informative (Text B)
- the importance of engaging an audience (to provoke; to inform; to connect with a fan base)

Content

- Text A: critical commentary detailing Irwin's hubris in confronting nature, which took him to his death
- Text B: informative account of the sequence of events which led to Dean Potter's and Graham Hunt's death

Register

- levels of formality e.g. direct speech from experts; jargon (*wingsuit, catabatic*, Text B); formal lexical choices (*momentarily*, Text A; *destabilised*, Text B)
- levels of informality e.g. contractions (*couldn't*, Text A; *can't*, Text B); expletives (*for God's sake*, Text A)
- direct speech e.g. (*just stuff on the reef and little animals*, Text A; and from experts, Text B)
- sense of spoken voice e.g. colloquialism (*Aussie, Crikey, pumped*, Text A); e.g. cliché (*larger than life*, Text A); "Australianisms" (*beauties, Crikey, larrikin*, Text A)
- abbreviations showing shared knowledge (*BASE jumping*, Text B)

Lexis and semantics

- emotive language: adjectives *superhuman, catatonic*; adjective phrase *less than entirely loveable*; complements *revolting, depressed, appalled*; nouns *hero, self-delusion, respect*; verbs *mourns* (Text A); adjectives *critical*; abstract nouns *anger, frustration*; verbs *died, flinched* (Text B)
- subject specific language (concrete nouns - *documentary, cameraman* (Text A); *ridgeline, wingsuit, notch, turbulence* (Text B))
- proper nouns providing information: e.g. places (*Port Philip Bay, Batt Reef, Port Douglas*, Text A; *Yosemite Valley, Taft Point*, Text B); people (*Steve Irwin, John Stainton*, Text A; *Dean Potter, Graham Hunt, Rebecca Haynie*, Text B)
- dynamic verbs linked to dramatic action *kill, dominate, rip, bury, grappling* (Text A); *shoot, jump off, rocket, soar* (Text B)
- modal verbs – implicit criticism e.g. *should have had a healthy respect* Text A; to indicate certainty *will fall six seconds* Text B
- figurative language (*warrior, ambassador, superhuman*, Text A; *rocket, path*, Text B)
- enumerators (*3,500 feet*, Text B)
- modifiers (*global phenomenon, World-famous wildlife warrior, superhuman generator of merchandise...*, *bacterial slime, healthy respect*, Text A; *Potter's long-time girlfriend, pioneering American wing-suiter, critical instant*, Text B)
- adverbs (*less than entirely* (to show irony), *actually, momentarily* (attitude), Text A; *unpredictably* (emotive), *precisely* (dramatic), Text B)

Form and structure

- headlines dramatic to engage the reader (Text A and Text B)
- noun phrases describing the participants communicate attitude: (*superhuman generator of merchandise...*, Text A; *a pioneering American wing-suiter*, Text B)
- long noun phrases to communicate a lot of information e.g. *stingrays, which are actually commoner, and bigger, in southern waters than they are near Port Douglas, where he was killed* Text A; *a V-shaped notch in a neighboring ridgeline above a cliff called Lost Brother* Text B
- simple noun phrases to convey essential detail related to the field (*a stingray*, Text A; *his wingsuit*, Text B)
- simple sentences create drama (*The world mourns.*, Text A; *It never came.*, *Both died on impact.*, Text B)
- marked themes (*As a Melbourne boy...*, *For a second...*, Text A; *According to Chris MacNamara*, *Far below...*, Text B)
- patterns, e.g. *...a great Australian*, *... a superhuman generator...*(asyndetic list, attitude) Text A; *According to...*, *According to...*, (parallelism, referencing experts) Text B
- parenthesis: to show the voice of the writer, e.g. (*Yes, Steve, but a stingray doesn't want...*); (*as distinct from zoologists*) Text A; to qualify status, e.g. *a pioneering American wing-suiter*; to add factual detail e.g. – *instead of straight through it* –; to reinforce his expertise – *confirming his initial judgment that he was high enough* – Text B

Pragmatics

- Text A: subtle criticisms of Steve Irwin's daredevil and reckless approach to wildlife; Irwin is conveyed as a hubristic "Aussie larrikin"; ironic use of *that's entertainment at Australia Zoo*
- Text B: quoting of experts to underline its specialist technical focus

Assessment Grid Unit 1: Section A

BAND	AO1	AO3	AO4
	20 marks	15 marks	20 marks
5	<p>17-20 marks</p> <ul style="list-style-type: none"> Intelligent methods of analysis Confident use of terminology Perceptive discussion of texts Coherent and effective expression 	<p>13-15 marks</p> <ul style="list-style-type: none"> Confident analysis of contextual factors Productive discussion of the construction of meaning Intelligent evaluation 	<p>17-20 marks</p> <ul style="list-style-type: none"> Subtle connections established between texts Perceptive overview Effective use of linguistic knowledge
4	<p>13-16 marks</p> <ul style="list-style-type: none"> Appropriate methods of analysis Secure use of terminology Thorough discussion of texts Expression generally accurate and clear 	<p>10-12 marks</p> <ul style="list-style-type: none"> Secure analysis of contextual factors Thorough discussion of the construction of meaning Purposeful evaluation 	<p>13-16 marks</p> <ul style="list-style-type: none"> Purposeful connections between texts Focused overview Relevant use of linguistic knowledge
3	<p>9-12 marks</p> <ul style="list-style-type: none"> Sensible methods of analysis Generally sound use of terminology Competent discussion of texts Mostly accurate expression with some lapses 	<p>7-9 marks</p> <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation 	<p>9-12 marks</p> <ul style="list-style-type: none"> Sensible connections between texts Competent overview Generally sound use of linguistic knowledge
2	<p>5-8 marks</p> <ul style="list-style-type: none"> Basic methods of analysis Some accurate terminology Uneven discussion of texts Adequate expression, with some accuracy 	<p>4-6 marks</p> <ul style="list-style-type: none"> Some valid analysis of contextual factors Simple discussion of the construction of meaning Some attempt to evaluate 	<p>5-8 marks</p> <ul style="list-style-type: none"> Some basic connections between texts Broad overview Some valid use of linguistic knowledge
1	<p>1-4 marks</p> <ul style="list-style-type: none"> Limited methods of analysis Limited use of terminology Some discussion of texts Errors in expression and lapses in clarity 	<p>1-3 marks</p> <ul style="list-style-type: none"> Some awareness of context Limited sense of how meaning is constructed Limited evaluation 	<p>1-4 marks</p> <ul style="list-style-type: none"> Some links made between texts Vague overview Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit worthy or not attempted		

Section B: Contemporary English

	AO2	AO3
Section B	15 marks	10 marks

General notes

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

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| <p>2. Using your knowledge of contemporary English, analyse and evaluate the ways in which contextual factors affect how writers use language in Twitter posts.</p> |
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- [25]**

Overview

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

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

- colloquial features of tweets
- discussion of mode (e.g. stylistic features in written forms indicative of the spoken mode, mixed mode features)
- formality and informality (e.g. lexical and grammatical features)
- tenor
- influence of the occasion, audience and purpose
- contextual factors which shape meaning

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

Notes

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

Medium

- constraints imposed by the 140 character limit
- trending topics marked by a hashtag
- users are now less likely to adopt the creative linguistic innovations designed to speed up the process of communication because improvements in predictive texts and smart phones with touch screens and virtual keyboard have overcome limitations of multi-tap entry
- elliptical - tweets need to be quick and succinct in order to meet the demands of the medium/purpose (communication on the move, real time responses) e.g. omission of subject, primary verbs and determiners
- use of the hashtag to connect contributors to threads
- situation-dependent language e.g. use of deixis *That little baby* (Text 1)

Attitudes of tweeters (all texts)

- capitalisation to mark mock excitement (Text 4)
- suspension marks to convey mock excitement (Text 4)
- use of simple noun phrase *The man* ironises the politician's need to self-promote
- ironic use of the proper noun *Tracey*, which is clearly not the baby's name and would be understood to be a joke
- the simple noun phrase *the royals* is used in Text 6 to suggest the author's irreverence towards the institution of the monarchy
- use of noun phrase *Royal propaganda* to connote the British royal family as a self-marketing machine (Text 5)
- formal use of title and proper noun *Princess Charlotte Elizabeth Diana, Duke & Duchess of Cambridge*, with ampersand perhaps hinting at the divergent urges to appear respectful of tradition and the institution of monarchy, but also au fait with modern linguistic trends brought about by social media
- pre-modified noun phrases *their first special days* and *a long & happy life* (Text 2) and *that little baby* (Text 1) connote joy and celebration

Social class (Texts 4, 5)

- neutral register versus high register to attack the monarchy
- use of pronouns to convey class separation and division (e.g. *they're, her, us*)
- use of proper noun *Tracey* to convey shared knowledge of cultural stereotypes of naming vis a vis social class
- emotive abstract noun *propaganda*
- pre-modified noun phrase *hereditary millionaires* to categorise the royal family in the context of class differences

Politics (Text 2, 3, 5)

- abbreviation of proper noun *Ed* to convey the politician as a 'man of the people'
- lack of hashtag use in Text 2 could suggest his contribution is not following the expected conventions, either due to a wish to be seen as leading rather than following, or because he is not aware of its efficacy
- lack of first name proper nouns e.g. *Miliband*, *Cameron* to convey implicit disrespect for political class, but also suggests awareness of need to remain within character limit
- verb *beats* to encapsulate the Labour-Conservative dialectic
- pre-modified noun phrase *social media* to point disdainfully to politicians' need for self-promotion
- adverbial phrase *so all over* to ironise the youth sociolect - a social group Miliband is hoping to tap into
- antithesis of *hereditary millionaires* and *us* to convey fissure in British society and politics
- Proper noun in Text 5 *The Conversation* denotes an organisation rather than a private individual

Celebrity (Texts 1, 4, 6)

- use of pronouns e.g. *she*, *her* and determiners e.g. *her name*, *That little baby* are situation-dependent
- emotive language e.g. the verb *love* to convey a celebrity culture-influenced notion of connectedness among strangers
- fronted conjunction *And* (Text 1) emphasises the significance of the baby's name (Text 2)
- capitalisation of the simple noun phrase *The Wait* to imply the sense of drama and occasion that the whole world is part of
- use of the prepositional phrase *to the world* is literal and not hyperbolic
- compounding of pre-modified noun phrase *celebrities-crazy-baby-name bandwagon* mocks the modern phenomenon of non-traditional celebrity naming; this is juxtaposed with the pre-modified noun phrase *proper names* (Text 6)

Assessment Grid Unit 1: Section B

BAND	AO2	AO3
	15 marks	10 marks
5	<p>13-15 marks</p> <ul style="list-style-type: none"> Detailed critical understanding of concepts (e.g. medium, genre) Perceptive discussion of issues (e.g. attitudes to social status) Confident and concise selection of textual support/other examples 	<p>9-10 marks</p> <ul style="list-style-type: none"> Confident analysis of a range of contextual factors Productive discussion of the construction of meaning Perceptive evaluation of effectiveness of communication
4	<p>10-12 marks</p> <ul style="list-style-type: none"> Secure understanding of concepts (e.g. medium, genre) Some intelligent discussion of issues (e.g. attitudes to social status) Consistent selection of apt textual support/other examples 	<p>7-8 marks</p> <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation of effectiveness of communication
3	<p>7-9 marks</p> <ul style="list-style-type: none"> Sound understanding of concepts (e.g. medium, genre) Sensible discussion of issues (e.g. attitudes to social status) Generally appropriate selection of textual support/other examples 	<p>5-6 marks</p> <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation of effectiveness of communication
2	<p>4-6 marks</p> <ul style="list-style-type: none"> Some understanding of concepts (e.g. medium, genre) Basic discussion of issues (e.g. recognition of social differences) Some points supported by textual references/other examples 	<p>3-4 marks</p> <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation of effectiveness of communication
1	<p>1-3 marks</p> <ul style="list-style-type: none"> A few simple points made about concepts (e.g. medium, genre) Limited discussion of issues (e.g. recognition of social differences) Little use of textual support/other examples 	<p>1-2 marks</p> <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation of effectiveness of communication
0	0 marks: Response not credit worthy or not attempted	