



GCE MARKING SCHEME

ENGLISH LANGUAGE AS/Advanced

SUMMER 2012

INTRODUCTION

The marking schemes which follow were those used by WJEC for the Summer 2012 examination in GCE English Language. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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LG1 Summer 2012

Unit-specific Guidance

In this unit candidates are required to answer two sections. Section A is to be marked out of **40 marks**, and Section B out of **20 marks**, making a maximum possible total of **60 marks** for this unit.

Relevant assessment objectives

There are three assessment objectives that apply to both sections of this paper.

AO1: Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.

AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge and linguistic approaches.

AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.

AO1 accounts for half the assessment in both Section A and Section B, but the weighting of the other two AOs varies, and is explained below in the relevant section.

SECTION A: THE LANGUAGE OF TEXTS

The ratio of the three AOs for Section A in terms of weightings is:

AO1: 4; **AO2: 1;** **AO3: 3.**
(20 marks) (5 marks) (15 marks)

It can thus be seen that AO1 accounts for half the assessment in this section, while AO3 has three times the weighting of AO2.

This section will be marked out of **40** marks.

Reminder

In making judgements, look carefully at the Notes and overview which follow, and the Assessment Grid which appears at the end of this Section.

SECTION A: CHARITY APPEALS

General points

Candidates are asked to analyse two charity appeals. The major focus is on the use of language, especially how language appeals to the audiences for donations to the respective causes, and on how the writers give information about their causes. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

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

Notes

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

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

Text A: *RSPB Harapan Rainforest One Million Tree Appeal*

Overview:

This letter has a very personal tone, as if it is written from one friend to another. The letter appeals to the conservationist and is written to someone who already supports the work of the RSPB. The audience therefore are people who value wildlife and conservationist work and are likely to want to support other projects. It is incredibly informative about the area and seeks to educate the reader; by doing so, also appealing to their sense of charity.

Imperative *Help us plant..., Make Harapan ...*

Modal verbs *could, can, will, you'll, must*

Frequent **contractions**

Questions and repetition *Could you pay for 8 of them?*

Semantic field of nature: nouns *trees, woodland, rainforest, branches, fungus, wildlife, habitat, birds, mammals, reptiles, insects, plants, species, woods, sapling*

Proper Nouns *Harapan Rainforest, Sumatra, RSPB, Birdlife International, Burung Indonesia, Harapan Rainforest One Million Tree Appeal*

First-person pronouns, singular *I (like...), I (hope...), I (would...), I (do...)* **plural** *we (have...), we (can...), we'll (be grateful...)*

Second-person pronouns *you (help...), you've (ever...), you'll (know...), you (think...), you (pay...), you (feel...), you (will...)*

Adjectives *wonderful, precious, additional, rich, degraded*

Pre-modified noun phrases *sensory paradises, creaking branches, distinctive smell, delightful cacophony, spring dawn chorus, wonderful feeling, happy place, illegal logging, myriad species, former glory, wonderful rainforests, a recovery plan, a true forest giant, spectacular value*

Abstract nouns *paradises, cacophony, feeling, permanence, lifetimes, excitement, prospect, help, restoration, threat*

Complex sentence with relative clauses *to appeal directly to RSPB supporters who helped fund...restoration*

Comparative *more secure*

Adverbs *gradually, already, naturally, now, now, actually, just, urgently*

Present participles *recovering, growing, restoring, planting, helping*

Foregrounding *TOGETHER WE CAN...*

Verbs *plant, nurture*

Conditionals *...if you've ever planted..., If you feel like I do about trees..., If you could pay for ...*

Repetition *8 trees*

Parenthesis – *and we need to start planting now, ... – and that you will...*

Fronted co-ordinating conjunctions e.g.

Predominant use of **present tense** (and some use of past and present perfect tenses)

Text B: Hartpury Historic Land and Buildings Trust

Overview:

This appeal leaflet is directed towards individuals who are interested in the conservation of English historical buildings and sites of interest. It may be aimed at people who live in the community but also those who visit the landmarks and have an interest in history. The leaflet is informative and details projects already undertaken by the Trust as well as future projects in need of funding.

Noun phrase sub-headings *The Dominican Chapel, a success story, a major task, the timeless beauty of an English country churchyard*

Verb Synonyms *keep, protect*

Repetition *Please help us to..., fascinating, to protect this tranquil...*

Superlative *best*

Pre-modifiers *tranquil (corner), fine (building), fascinating (history), exceptional (structure), expert (care), pastoral (setting), unspoilt (corner), rural (England), future (generations)*

Emotive **noun phrase** *the ravages of time*

Forceful **dynamic verbs** *demanded, fled, threatened, defaced, rescued, deteriorated, needs, escalating, preserve*

Abstract nouns *restoration, rescue, structure, destruction, alarm, repair, conservation, priority*

Declarative mood frequent throughout the whole text

Proper nouns *Hartpury, Dominican Nuns, French Revolutionary armies, Robert Canning, Heritage Lottery Fund, English Heritage, Thomas Sloper, Ranger Guides*

Fronted adverbials *In 1794..., Escaping to Hartpury Court..., In 1934..., By 1977..., Standing 8ft (2.1m) high..., Built in Nailsworth, Gloucestershire..., Largely unknown to the public..., Regarded as an important monumental work...*

Adjectives *urgent, major, important*

Parenthesis – *the chapel is now available to hire, – regarded by the International Bee..., (2.1m), (7.3m), (listed Grade II)*

Mitigated directive *Please be as generous as you can and use this leaflet to contact us...*

Adverb *only*

Relative clause *who died in 1703*

Patterning of past participles *rediscovered, uncovered, repaired and mapped*

AS ENGLISH LANGUAGE LG1 Section A Assessment Grid

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

SECTION B: LANGUAGE FOCUS MARK KERMODE'S DVD ROUND-UP
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The ratio of the three AOs for Section B in terms of weighting is:

AO1: 2 (10 marks)	AO2: 1 (5 Marks)	AO3: 13 (5 marks)
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It can thus be seen that AO1 accounts for half the assessment in this section, while AO2 and AO3 have equal weightings.

This section will be marked out of **20** marks.

Reminder:

In making judgements, look carefully at the Notes and overview which follow, and the Assessment Grid which appears at the end of this Section

General Points

Section B differs from A in that there is a **more clearly defined focus**, in this case the **writer's views of the films being released on DVD and also his attitudes to the actors and directors of the films**. Candidates are expected to concentrate on the analysis of the linguistic features of the text that are relevant to the defined focus. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

There are plenty of features to analyse, and the **Notes** are by no means exhaustive. The best answers will cover a wide range of points, but will still be selective of features. They should not indulge in mere feature spotting, and it is important to look for a sound organisation of the answers and of the linguistic points within them. It is also important to have an open mind in marking the answers and to be prepared to accept other points, provided that they can be supported from the text(s). There could be a variety of views expressed about the attitudes that are conveyed; be tolerant of differing interpretations, provided that they are based on the use of language, and can be supported from the text.

Notes

Candidates are required to consider how **the views and attitudes of the writer are conveyed**, not just to note the features. Look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

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

Features that carry most meaning in the passage overall:

Views of the films

The Town

Noun phrases *Boston-set thriller, increasingly over-cooked stuff, melodramatic contrivance, grand scale shoot-outs, earnest grittiness, believably macho-male bonding, convincingly unbalanced Jeremy Renner, real dark heart, significant victory*

Parentheses *(but fail to hit), (which has received a couple of prestigious ensemble cast awards)*

Noun *flaws*

The Devil

Complex foregrounding *Considering the horrifying dramatic potential of confinement within enclosed spaces*

Noun phrases *tension-free, curiously orchestrated black-outs, inevitable twist*

Verbs *dredged, fails*

Noun *hokum*

Attitudes towards the actors and directors

Pre-modified noun phrase *sad note, a stalwart and often admirably brusque presence, posthumous best supporting actor Bafta nomination, a fitting tribute, Postlethwaite's powerful legacy, talented Brian Nelson*

Adverbs of degree *indeed, always*

Adverb *predictably*

Nouns *star, gem*

Relative clauses *...whom Spielberg once called..., who proved his mettle....*

Parentheses *to show an impressive filmography between commas and brackets*

Verb *blossoms*

Rhetorical Question *As for Shyamalan surely after this and The Last Airbender things can only get better?*

The writer presents very frank reviews of the two films and also uses this as an opportunity to pay tribute to the actor Pete Postlethwaite when reviewing *The Town*.

AS ENGLISH LANGUAGE LG1 Section B Assessment Grid

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

LG4 Summer 2012

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 POLITICAL LANGUAGE
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The ratio of the objectives in terms of weightings is:

AO1: 2; **AO2: 1;** **AO3: 1.**
(20 marks) (10 marks) (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:

Questions and replies: how far information is conveyed

The conventions of the House/Assembly and how these affect the use of language

Rhetorical features

Degrees of politeness

Examples of patterning in the language

Terms of address

Methods of direct and indirect address

Degree and aspects of formality or informality

Colloquial features

How far party politics is reflected in the use of language

How language is used to rebuke members, individually and collectively

The use of formulaic language

The use of language to criticise or make fun of opponents

The level of fluency

Non-fluency features

Pauses

Use of lexis

Grammatical structures: how close to the typically spoken mode

Level of syntax complexity

Elision

Turn-taking

Etc.

Text A: (Prime Minister's Questions, House of Commons)

Overview: The basic format is question and answer. Information is gained or conveyed (or not) through the replies. The approach is very much an adversarial, confrontational, critical one, but with enforced formalities and conventional politenesses. Everyone is addressed indirectly through the Speaker. The Speaker does not address members directly. The tenor is formal, but there is some use of colloquial lexis and expressions. Many expressions are formulaic. There is a good deal of party politics involved, and of scoring points off the opposing party. The Speaker's rebuke of the house for the level of shouting is interesting. Rhetorical features are very prominent throughout. David Cameron uses some personal insults.

Features of interest that could be analysed and discussed:

Next speaker announced by full name or title (**proper nouns or noun phrases**): *Ed Miliband, the Prime Minister*

Vocative: *Mr Speaker*

Third Person for indirect address: **Noun Phrases:** *the Prime Minister, the right honourable gentleman, this Prime Minister*; **third person pronouns or determiners:** *he, his, it* (S) (*shouldn't happen*)

First Person plural pronouns: *we* (to refer to the government), *us* (E) – the generic plural

First Person singular pronoun: *I*

Second person pronouns and determiners: *you (I'll tell you); your answer* (direct address slipping out occasionally)

Formulaic pre-modifiers: *right, honourable*

Modal verbs: *can (the Prime Minister guarantee), can't (trust)*

Key verb: *guarantee*

Key noun: *value*

Reformulation: *what I'd say (.) what I would say* (more formal)

Patterning (one of the most striking features): **pairs:** *waiting times and waiting lists; we don't have...we don't have*

Patterning of three verbs (S): *came observed and asked*

Patterning – more extended: (E): *broken promises...he's breaking his promise (4 times);* (D): *this government is... (3 times)... they don't support that (3 times); no...keep...don't* (the last two **imperatives**) – all helped by emphatic stress

Present progressive tense: *is putting...is cutting...is reforming*

Elision: *I'd, doesn't, can't, I'll, hasn't, aren't, he's, it's, I'm, don't, we've*, etc.

Adverbs: *down, now, frankly, today, obviously*

Pre-modifying adjectives: *whole (aim)*, and **degree adverbs:** *quite (clear)*

Extended pre-modification: *the same old usual feeble pre-scripted (lines)*

Adjective rude – to act as criticism and hopefully as a deterrent for the noise level

Emotive adjective: *feeble*

Sarcasm/irony: *they sound fantastic in the bathroom mirror*

Clauses that preface **statements:** *what I would say; the point is this;* and **questions:** *now I have to ask him*

Normal non-fluency features: **fillers:** *er, um;* **hesitation:** *pa (.) patients;* **repetition:** *now now; even (.) even; isn't isn't; more more* (all E); *he (.) he; the fact (.) the fact; he practises them (.) practise them* (also non-standard) (D) (the last two could be considered as deliberate); **self-correction:** (E) *on no real on a real terms rise*

Rhetorical questions: *why do so many people shout* (S); *isn't the truth Mr Speaker that...*

Formality of expression: e.g. *I apologise for interrupting*

Enumerator: *10.6 billion*

More colloquial expressions/lexis: *by the way, fantastic*

Colloquial pronunciation: *wanna, gonna*

Field specific lexis of politics: *constituent, party, government, shadow, Labour, Conservative, benches, Tories, policy*

Repetition: *value for the (that) money; the right cancer outcomes...the right outcomes; guarantee; his shadow...his shadow chancellor...his shadow chancellor;*

Comparative adjective: *better*

Superlative as noun: *the best (in Europe)*

Antithesis: *waiting for years (Conservative government) – shortest waiting times in history (Labour government); this...that*

Deixis: *this, that*

Interjection: *yes*

Simile: *like tossing a hand grenade into the NHS*

Metaphor: *pre-scripted lines; the blank sheet of paper*

Proper noun phrases: *the Labour Party, the last Conservative government, the last Labour government*

Demonstrative determiner: *this (Prime Minister)*

Cliché (deliberate): *it's the same old story*

Negative no: used as **determiner:** *no top-down* and as a **noun** (or arguably an adverb): *no to the money*

Text B: (First Minister's Question Time, Welsh Assembly)

Overview: The questions have been tabled and numbered in advance. Formal addressing of the Deputy Presiding Officer. Less use of indirect impersonal third person approach than Text A, and more use of personal direct address. Mostly fairly formal, with some touches of informality. Slightly more formality and complexity in the language of the questioners than in that of the First Minister, presumably because they have had a higher level of preparation. Interestingly, however, the questioners also have quite a high level of normal non-fluency features. The Labour First Minister makes jibes at the expense of the opposing Liberal Democrat members, stating that there are not many of them now, and suggesting that there won't be any at all after the next elections in May.

Features of interest that could be analysed and discussed:

Members invited to speak by use of **full name:** *Ann Jones, Peter Black*

Normal non-fluency features: fillers: *ah* (RB, CJ frequently) *um* (AJ)

self-correction: *to a lo. National Health Service; and to kee. and to keep that; make a res. (.) a statement; major a major overhaul*

hesitation: *s. sentence, q. Quote, resul. Results, Pi Pisa*

repetition: *your your your; does need to be (.) does need to be looked at; what a (.) what an inelegant...; be be a; a a statement; they they they achieve; the the recent*

false start: *it's clear that i. (.h) what appears to be happening; it is (.) it's not clear why it is*

Metaphor: *a wall of silence*

Adverbs: *tirelessly, absolutely, clearly, apparently*

Vocatives: *Deputy Presiding Officer, First Minister, Ann, Peter*

Politeness features: *thank you* (AJ, PB, RB) – used by RB to quell noise

Second person pronoun and determiner: *you/your* – used frequently

First person singular pronoun: *I* – used by AJ, CJ and PB

First person plural pronoun *we* – used for the Labour-led government

Colloquial pronunciation: *'cos*

Key nouns: *principles, values*

Pleonasm: *commitment to continue to commit to... based on the point of need...for those who need it*

Exclamatives: *what an insult... what an inelegant and clumsy way of putting a question*

Pattern of four: *all the parents all the teachers all the nursery assistants all those who work in schools*

Patterning: *it's not clear ... it's clear that; we know ... we know; improve our schools (.) improve our Pisa results*

First person pronoun+stative verb: *I mean* (used to begin an utterance: *mean* is a very common verb in spoken English)

Elision: *I'm, it's, we're, there's, you've*

Enumerator: *six:* to establish the order of questions: *question six*

Idioms: *a basket case; there's work to be done*

Altered idiom: *not....by a long (.) by some chalk*

Colloquial lexis: *basket case, all right, catch up with;* and **expression:** *have a go at them*

Formal lexis: *commitment, principle, assurance, positive progress, reconcile, publication, demonstrate*

Some complex syntax: e.g. *having listened* (subordinate clause)....*I'm sure many who work* (relative clause).... *would be interested to hear him quote...*

Interjection (or adverb): *yes (Peter)*

Non-standard grammar: *I note that... your...response that they (.) make progress*

Critical adjective pre-modifiers: *inelegant, clumsy, unfortunate*

Critical noun and noun phrase: *insult, faux pas*

Monitoring: *you know*

Adverb: *all right* – showing agreement or willingness to answer the question

Hedging: *it's clear that i. (.h) what appears to be happening is that in order to pass* (the inserted clause is used to temper the statement)

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

SECTION B: ANALYSIS OF WRITTEN LANGUAGE OVER TIME LOVE LETTERS

The ratio of the objectives in terms of weightings is:

AO1: 2; **AO2: 1;** **AO3: 1.**
(20 marks) (10 marks) (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.

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

This section is focused on the language of the three texts as examples of letters written to people with whom the writers were in love.

Reward comparisons between the texts, and analysis, understanding and evaluation of the effectiveness of the writers' use of language, together with sensible awareness and comment on the tenor of the extracts, the attitudes of the writers, the influence of the contexts on the use of language, and analysis and knowledge of language differences from different times.

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

- compare the texts effectively;
- engage with the evaluation of the language;
- show understanding of the style and conventions of the specific genre (love letters, or letters to people with whom the writers were in love);
- make a large number of points and to group them, rather than plod through line by line;
- choose the most appropriate illustrations;
- show understanding of variations in the forms and meanings of language from different times in specific contexts;
- discuss and explain language features accurately and interestingly.

Notes:

The main focus is the exploration of language in specific contexts from different periods, and on similarities and differences in letters expressing love, or written to someone with whom the writer was in love. There are a lot of points that could be made, and the following notes are intended merely to suggest possibilities of approach. They are by no means exhaustive, and it is important to have an open mind and to be prepared to accept other points, if they are sensible, based on the language of the texts, and display an ability to apply knowledge and to use analytical methods.

Text A (*Dorothy Osborne to William Temple, Saturday 26 February 1653*)

Overview: To modern readers this may seem very formal in places, such as the superscription and subscription, but this was the style of the period. Dorothy Osborne clearly conveys her love (even if she calls it *freindship*) for William Temple in the opening when she says that she was so ill and tired that she would not have written the letter to anyone else, and in her concern at William's *disorder*. She is also very concerned about his forthcoming journey to Sweden, and wishes to ensure that she will be able to continue the correspondence while William is abroad. She uses *Earnest* and *sober* to indicate the more serious parts of the letter: much is ironic and playful. For example, she teases him about his *ill writeing*, and jokes about her hopes of marrying the *Old Knight* – now dashed by his death. She playfully suggests that William should come courting the *Rich Widdow*. She shows sincerity in asking after William's sister, and in telling him to take good care of himself. She apologises for the letter being *a strange confused one* at the end, as a result of being called away twenty times to attend her father while writing it. Although some of the syntax is complex (and some slightly chaotic), there is a clear spoken voice present, and much of the lexis is monosyllabic and straightforward. The letter gives a fascinating insight into the personality of the writer.

Linguistic features of interest that could be analysed and discussed:

Formal superscription: *S* and **subscription:** *Your affectionate friend & servant* – and especially the signature: *D Osborne*

Ampersand: &

Irony: *I was soe kinde as to write to you; the ill writeing*

Imperatives: *let (mee tell you); truste mee; tell (her); send (mee worde); remember (to provide)*

Random capitalisation: *Coachman, Colde, Ceremony, Easy, Earnest, Reall*, etc.

No capitals: *thursday*

Patterning: *soe tyr'd....so dosed and soe out of humor*

Prepositional phrase: *in Earnest* and **adjective** *sober* (both indicating the playful teasing of the preceding section)

Pronouns: **first person singular** and **second person singular** used frequently throughout

Antithesis: *kinde, cruell*

Repetition: *for godsake*

Metaphor: *kisses your hands*

High level of **monosyllabic lexis**

Formal grammar: *in whome I am more concern'd*

Many complex sentences – such as the opening one, which is compound-complex

Lexical field: *servant, service*

Adverb: *noe, (for godsake)*

Determiner: *noe* used frequently

Noun phrase: *her olde woman* (does this refer to 'mother'? – This usage has not been recorded as early as this)

French expression: *tousjours la mesme* (the plural 's' in *tous* and the 's' in *mesme* (pre-dating the use of the circumflex accent) are interesting)

Historical/archaic aspects of language used:

Spelling:

Extra final -e: e.g. *soe, kinde, whoe, whome, noe, I'me, sate, downe*, etc.

Medial 'e': *parteing, writeing, woeing*

Doubling: *mee, Reall, cruell, bee, fitt, Widdow*, etc.

Single consonant: *kils*

Use of apostrophe to indicate omitted 'e': *tyr'd, on's, do's, concern'd, dy's, call'd*

Abbreviations: use of 'y' for 'th' (survival of the OE and ME thorn): *y^e* ; also *S^r, w^{ch}*, *'twas*

i/y interchange: *affrayde*

Other spellings of interest include: *freindship, freind, humor, Journy, bin* (for been)
imployed, then (for than)

Archaic lexis: *dosed, humor, Ceremony* (used to mean politeness, or formality)

Semantic change: lexis that is archaic in the context: *heartily, disorder, servant*

The **noun** *servant* is interesting: in *I am her servant* it seems to mean 'devoted to her service' (cf. I am at her service); in *Your fellow Servant* the noun is being used in the sense of 'one devoted to the service of a lady' (both William and Jane Wright are devoted to Dorothy); the subscription *Your...servant* shows the customary formulaic use of the noun in this period.

Grammar:

Archaic use of prepositions: *a bed* (in bed), *tyr'd with my Journy* (by my journey), *noe more of danger* (about danger), *have a care of yourself* (for yourself), *of all things* (above all things),

Unmarked plural: *seven yeare*

Archaic past tense form: *risse* (rose)

Archaic use of first person determiner for pronoun: *my thought* (I thought)

Adverb: *Ever* (always)

Archaic expressions: *to write to you by the Coachman* (not to send the letter), *a Thursday* (on Thursday), *out of humor, have a care, come a woeing, to make love to* (to pay amorous attention – used humorously), *if you think fit, to make addresses, sende mee worde, how your Journy goes forward*

Punctuation:

Use of **commas** where we would now use full stops: e.g. *of such things as these, I am afraid....*

Use of **lower case** after full stops: e.g. *Sickness. pray...; there. but to bee...; I think. it has done...; etc.*

Text B (*John Keats to Fanny Brawne, 13 October 1819*)

Overview: The letter expresses Keats's 'selfish' love as an all-consuming passion. The short, mostly simple, sentences give a sense of breathless intensity of passion, culminating in the words *I cannot breathe without you*. He experiences pain and suffering. He cannot dismiss Fanny from his mind: he cannot think of anything else or exist without her. As might be expected from a poet, the letter contains many literary features, such as imagery, conceits, and playing with words.

Linguistic features of interest that could be analysed and discussed:

Noun phrase for superscription: *My dearest Girl*

Superlative: *dearest*

Idiom: *Upon my soul*

Dash: used throughout as an informal punctuation mark, often separating sentences

First person singular pronoun: *I* used throughout, and **determiner** *my*

Second person pronoun *you* and **determiner** *your* used throughout for direct address

Pattern of two verbs: *advise and warn*

Patterning: *I have shudder'd...I shudder no more; I could die for that – I could die for you*

I cannot resist: and yet I could resist; to reason against the reason

Playing with words and conceits: *My Creed is Love and you are its only tenet*

Syntax: most sentences are **simple** and quite short; some are **complex**

Metaphors: *the unpromising morning of my Life; you have absorb'd me; martyr'd for my Religion; Love is my religion; You have ravish'd me; My Creed is Love and you are its only tenet*

Interrogatives: *will your heart never change? My love, will it?*

Vocatives: *My sweet Fanny; My love*

Negative form of modal verb 'can': *I cannot (proceed); I cannot (exist); I cannot (be happier); I cannot (breathe without you)*

Positive form of modal 'can' used with another negative: *I can think of nothing; I can do that no more*

Frequent use of other modal verbs: *must (write); could (be martyr'd, die (twice)); would (be too great); will (your love never change) will (it); should (be miserable, afraid)*

Lexical field of religion: *Martyrs, religion, Creed, tenet* (meaning dogma or doctrine)

Lexical field of suffering: *miserable, pain*

Key adjective complement: *selfish*

Striking adjective: *astonished*

Adverb: *exquisitely*

Emotive verbs: *absorb'd, shudder'd, martyr'd, ravish'd*

Repetition: *my Religion – Love is my religion*

Hyperbole (could also be termed a **conceit**): *richer than an Argosy of Pearles*

Frequent use of negatives: *cannot, nothing, no, never*

Some more formal lexis: *proceed, assist, dissolving, exquisitely, endeavoured*

Tenses: mostly **simple present** (e.g. *I see (no further)*) or **present perfect** (e.g. *I have set, you have ravish'd, My love has made*). Also **simple past:** *I saw (you)*

Verb *see* used frequently

Subscription: possessive pronoun *Yours* + adverbial *for ever*; full name used: *John Keats*

Historical/archaic aspects:

Spelling: use of **apostrophe** to show missing 'e': *absorb'd, shudder'd, martyr'd, ravish'd*,

– inconsistent use: other words spelled without: e.g. *passed, astonished*

against (presumably just a slip, (since 'against' also appears), as is *You note*); *Pearles*;

Abbreviation: *'Tis*

Capitalisation (inconsistent or random) of many **nouns:** *Girl, Mind, Life, Argosy, Pearles, Men, Martyrs, Religion, Love, Creed, Power*

Archaic expressions: *I am forgetful of; to copy out fair* (cf. 'fair copy')

Archaic lexis: *Argosy, exquisitely (miserable)* (meaning 'acutely' in the context) **Archaic**

grammar: *threat* (**transitive verb** – now 'threaten'); **adjective** *fair* used as **adverbial** in *to copy out fair*; *content* as a **noun** (archaic literary usage, which survives in '(to my) heart's content'. 'content' is now used mostly as an adjective, and 'contentment' as the noun)

Text C (*Zelda Sayre to F. Scott Fitzgerald, Spring 1919*)

Overview: The letter is very direct and expresses her love repeatedly. There are interesting references to Scott's depression and melancholy, and to earlier quarrels. He is all she wants in the world. Life would be meaningless without him. She wishes to help him when they are together – to become indispensable to him. Some insights into her personality are offered: she finds it difficult to communicate with older people. She sincerely thanks Scott for his letter to her mother (compare Text A's references to others) and apologises for her rambling letter to his family. The style has many features of the spoken mode and uses mostly simple language. The syntax is very similar to Text B: many short simple sentences, with the same use of the dash, giving the effect of a breathless outpouring of her expressions of love.

Linguistic features of interest that could be analysed and discussed:

Single noun for superscription: *Sweetheart*

Elision throughout: *we'll, won't, it's, can't, you're, I've, That's, I'd, I'm, I'll, don't, You've, it'd, we're*

American English: **adjective** *lonesome*, **noun** *Mamma*, **expressions:** *I'm glad you wrote Mamma* (no preposition 'to'), *it's so damn much more*

American spelling: *colorless*

Homely lexis: *Kids, nice, nicer, things* – in fact, most of the lexis is simple and often monosyllabic

Vocatives: *Scott, Lover*

Repetition: *Please please; loving, loving; dear dear; less and less; anything – anything; Don't don't; Darling – darling*

Adverbs: *soon, then, forever, Maybe, sometimes, always, first, just, incidentally, Somehow, Instinctively*

Pre-modifying adjectives: *lonesome (night), tiny (minute) sad (tenderness), precious (love), pretty (decoration) nice sincere (letter)*

Significant nouns: *the ache* (unusual with the **definite article**), *fusses, heart, tenderness, love, quarrels, fusses, decoration*

Dash – used throughout for informal punctuation (cf. Text B)

Personal pronouns: **first person** *I* and **second person** *you* used throughout

Syntax: many short **simple sentences**, and many **compounds**, using *and* and *but*. Several **complex** sentences using **subordinate clauses**

Subordinating conjunctions: *until, when, if*

Negative adjectives: *depressed, melancholy, sad, sordid, colorless, evasive, rambling*

Positive adjectives: *sweet, dear, precious, dearest, nice, sincere*

Interrogatives: *Why don't you feel... How can you think...of life without me? Don't you think I was made for you?*

Negative imperatives: *don't be*

Superlative: *dearest (heart)*

Apostrophe: *O Darling*

Similes: *like going blind; like you had me ordered..; like a watch-charm or a button hole bouquet*

Metaphor: *I was delivered...to be worn; I want you to wear me*

Ellipsis: *just a pretty decoration*

Antithesis: the letters: *nice, sincere...evasive and rambling*

Subscription: *All my heart* (**elliptical**) + **positive clause:** *I love you*

A2 ENGLISH LANGUAGE LG4 Sections A and B Assessment Grid

Band	Marks	AO1 Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression. Weighting: 20 marks	AO2 Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches. Weighting: 10 marks	AO3 Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language. Weighting: 10 marks
1	0-10	<p>Attempts to communicate some knowledge of methods of language study. Limited use of terminology to support, more frequent at the top of the band.</p> <p>Frequent lapses of clarity and accuracy in written expression, with limited success at organising material, particularly towards the bottom of the band.</p>	<p>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.</p>	<p>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.</p>
2	11-20	<p>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.</p>	<p>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.</p>	<p>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.</p>
3	21-30	<p>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.</p>	<p>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.</p>	<p>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.</p>
4	31-40	<p>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.</p>	<p>Sophisticated and confident understanding of concepts and issues. Detailed, increasingly perceptive exploration, discussion and analysis.</p> <p>A high level of knowledge of linguistic approaches, with consistent support, most aptly applied at the top of the band.</p>	<p>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.</p>



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