



GCE AS MARKING SCHEME

SUMMER 2018

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

INTRODUCTION

This marking scheme was used by WJEC for the 2018 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

WJEC regrets that it cannot enter into any discussion or correspondence about this marking scheme.

EDUQAS GCE AS ENGLISH LANGUAGE

SUMMER 2018 MARK SCHEME

COMPONENT 1: Analysis of Texts in Context

General Advice

Examiners are asked to read and digest thoroughly all the information set out in the document *Instructions for Examiners* sent as part of the stationery pack. It is essential for the smooth running of the examination that these instructions are adhered to by **all**.

Particular attention should be paid to the following instructions regarding marking.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be explored in candidate responses**
 - **Assessment Grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale.
- No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

E	expression
I	irrelevance
e.g. ?	lack of an example
X	wrong
(✓)	possible
?	doubtful
R	repetition

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme should not be regarded as a checklist.

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

COMPONENT 1: Analysis of Texts in Context

Section A: Spoken Language of the Media

	AO1	AO2	AO4
Section A	15 marks	15 marks	20 marks

1. Analyse the ways in which language is used by the participants to entertain their audiences in Text A and Text B. [50]

In your response you should:

- explore the ways the participants use language in a distinctive way to discuss the appearance and functions of garden sheds
- explore how the spoken language features reflect participants' attitudes
- include some discussion of similarities and/or differences between the two texts.

There will be a range of different approaches to this question, but discussion should focus on how the speakers present their views and the kind of language they use. Responses should apply appropriate methods of language analysis, and should show critical understanding of spoken language concepts and of panel entertainment programmes as a genre. Since AO4 is worth two fifths of the marks for this question, connections across the texts should be explored. Look for and reward all valid discussion.

Overview

Where Text A is an ostensibly spontaneous conversation between a group of middle-aged women on the subject of 'she-sheds' (placing some emphasis on the participants' attitudes to sheds and how these attitudes are influenced by women's experiences), Text B is a comic exploration of 'my garden shed' in which Merton's often imaginative flights of fancy are given free rein so that the conversation is somewhat surreal. In addition, Text B, unlike Text A, has certain rules governing the playing of the game, which are then abandoned in the free comic discussions which take place between 'rounds' of the game. In both texts, there is a level of informality in the relationships between speakers and how they interact; abstract nouns draw the audiences' attention to how descriptions of sheds reflect and are informed by wider cultural assumptions and attitudes (e.g. gender specificity, national/cultural self-identity, class).

Notes

The following notes address features of interest that may be explored, but it is important to reward all valid discussion. This is not a checklist.

Genre

- the situation, e.g. televised women's chat and gossip show where the conversation is loose and spontaneous versus comedy radio panel show where the game has certain rules, though these rules are often abandoned during the broadcast
- the function of the hosts in setting the agenda
- turn-taking and the relationship between participants
- the importance of engaging the audience(s) and understanding the different ways these audiences might perceive the contributions of the speakers
- the similarities in the ways the speakers refer to sheds using abstract nouns such as *domain* (Text A) and *craftsmanship* (Text B) to signify wider cultural assumptions, e.g. gender and national self-identity
- the use of humour in both texts
- the use of deixis (Text A) to reflect the visual nature of the format (television broadcast) and props (photographs shown to audience)

Prosodics

- an awareness of similarities regarding rising intonation in tag questions to draw attention to key attitudes, e.g. gender stereotyping ... *be the domain of men* ↗*didn't it* (Text A) and incredulity *you haven't* ↗*have you* (Text B)
- an awareness of the differences in pitch, e.g. raised ↑*been saving up for it*↑ (Text B) to mark mock frustration; level in Text A to reflect casual matter-of-factness designed to demonstrate subtle subversion of gender expectations
- an awareness of similarities and differences re. emphatic stress, e.g. ***she-shed*** and ***retreat*** to construct and debunk gender stereotypes (Text A); to conjure a surreal element ***indoors*** (Text B)
- the extensive use of micropauses in Text A to reflect the spontaneity of the interaction; the more judicious use of micropauses imposed by the game's rules (Text B)
- prolonged speech for emphasis, e.g. ↗*ye:::s* (Text A) and *ga::rden* (Text B)

Register

- relative levels of informality in Text A and in Text B
- creation of a relaxed humorous mood in Text A and a constructed comedic mood in Text B
- terms of address, e.g. use of the vocative to indicate the familiarity among speakers in both texts, e.g. *Janet* (Text A); *Paul* (Text B)
- interactions between hosts and panellists in both texts
- relationship between participants and live studio audience (Text A)
- colloquialism in Text A to create informality, e.g. *køz*; in Text B to reflect surreal nature of the conversation, e.g. *spuds* and *gaff*

Lexis and Semantics

- **subject-specific words** linked to the focus of the conversations: concrete nouns of gardening, e.g. *bulbs*, *onions* and *greenhouse* (Text A); *chrysanthemums* (Text B)
- **nouns**: linked to gender, e.g. *she-shed* and *domain* (Text A); the connection between leisure time, e.g. *retreat* (Text A); related to the format of the game, e.g. *deviation* (Text B)
- **lexical fields**: of domesticity in Text A, e.g. *house*, *home*, *family*, *shed*; of nature in Text B, e.g. *chrysanthemums* and *paddock*; of artisanship, e.g. *wood*, *screws*, *shed* (Text B); of gender, e.g. *men*, *girls* and the neologism *she-shed* (Text A)
- **modification**: linked to false modesty, e.g. *a little retreat* and *a little milking thing that I turned ... and a little dairy* (Text A); linked to description, e.g. *a potting shed*, *my gardening implement* and *my different coloured strings* (Text A); linked to opinion, e.g. *a magnificent structure*, *good solid pine* and *a simple wooden structure* (Text B); to construct a sense of childlike whimsy, e.g. *pussy cats* (Text A)
- **adverbs**: to subvert gender stereotypes, e.g. *ruthlessly* (Text A); to reinforce gender stereotypes, e.g. *carefully* (Text A)
- **elision** to create informality, e.g. *I've* (Text A); *you've* and *it's* (Text B)
- **cliché**, e.g. *...let's be honest ...* and *woe betide* (Text A); *benefit of the doubt* (Text B)
- **time scale**: present in both Text A and Text B, to create a sense of immediacy; future to emphasise the absurdity of the context, e.g. *and I'll have a garden one day to go with it* (Text B)
- **modal verbs**: to suggest expectation, e.g. *must have* (Text A); to create mock uncertainty, e.g. *will they* (Text B)

Form and Structure (typical of genre)

- incomplete utterances e.g. *I've no id.* (Text A)
- elliptical, e.g. *full of screws* and *more deviation* (Text B)
- use of complements: to convey opinion, e.g. *she-sheds are actually prettier than the man sheds that are all (grimy and moss-ridden)* (Text A) and *the interior is beautiful* (Text B)
- interruptions: to support, e.g. *yeah they're nervous* (Text A); to challenge, e.g. *he stumbled* (Text B)
- repetition for emphasis, e.g. *men* (Text A) and *stumbled* (Text B)
- some complex utterances, e.g. *you are an historical anachronism who ...* (Text B) and *I hope you notice...* (Text A)
- some non-fluency in Text A to reflect spontaneity e.g. false start *... that I (.) I / ɜ:/ when I ...*
- grammatical mood: mainly declarative but some interrogative to reflect the chat and gossip genre (Text A); some imperative to reflect the game show format in Text B

Pragmatics

- gender stereotyping
- references to cultural identity
- humour and comedy

Assessment Grid Component 1: Section A

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. 15 marks	AO2 Demonstrate critical understanding of concepts and issues relevant to language use. 15 marks	AO4 Explore connections across texts, informed by linguistic concepts and methods 20 marks
5	13-15 marks <ul style="list-style-type: none"> • Intelligent methods of analysis • Confident use of terminology • Perceptive discussion of texts • Coherent and effective expression 	13-15 marks <ul style="list-style-type: none"> • Detailed understanding of concepts (e.g. entertainment programmes) • Perceptive discussion of issues (e.g. gender stereotypes and cultural identity) • Relevant and concise textual support 	17-20 marks <ul style="list-style-type: none"> • Subtle connections established between texts • Perceptive overview • Effective use of linguistic knowledge
4	10-12 marks <ul style="list-style-type: none"> • Appropriate methods of analysis • Secure use of terminology • Thorough discussion of texts • Expression generally accurate and clear 	10-12 marks <ul style="list-style-type: none"> • Secure understanding of concepts (e.g. entertainment programmes) • Some focused discussion of issues (e.g. gender stereotypes and cultural identity) • Consistent apt textual support 	13-16 marks <ul style="list-style-type: none"> • Purposeful connections between texts • Focused overview • Relevant use of linguistic knowledge
3	7-9 marks <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 	7-9 marks <ul style="list-style-type: none"> • Sound understanding of concepts (e.g. entertainment programmes) • Sensible discussion of issues (e.g. gender and cultural references) • Generally appropriate textual support 	9-12 marks <ul style="list-style-type: none"> • Sensible connections between texts • Competent overview • Generally sound use of linguistic knowledge
2	4-6 marks <ul style="list-style-type: none"> • Basic methods of analysis • Some accurate terminology • Uneven discussion of texts • Adequate expression, with some accuracy 	4-6 marks <ul style="list-style-type: none"> • Some understanding of concepts (e.g. entertainment programmes) • Simple discussion of issues (e.g. gender and/or cultural references) • Some points supported by textual references 	5-8 marks <ul style="list-style-type: none"> • Some basic connections between texts • Broad overview • Some valid use of linguistic knowledge
1	1-3 marks <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 	1-3 marks <ul style="list-style-type: none"> • One or two simple points made about concepts (e.g. entertainment programmes) • Limited discussion of issues (e.g. gender and/or cultural references) • Limited textual support 	1-4 marks <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		

COMPONENT 1 Section B: Written Language

	AO1	AO2	AO3
Section B	15 marks	15 marks	20 marks

2. Analyse and evaluate the use of language in the text to convey the writer's attitude to Black Friday. [50]

In your response you should explore:

- the features that are typical of an article designed to argue a point of view
- how language is used to criticise the concept of Black Friday.

There will be a range of different approaches to this question, but discussion should focus on the use of language to convey criticism of the concept of Black Friday. Responses should apply appropriate methods of language analysis, and should show critical understanding of the linguistic concepts underpinning opinion writing. Since AO3 is worth two fifths of the marks for this question, the ways in which contextual factors and language features shape meaning should be addressed. Look for and reward all valid discussion.

Overview

In a tone typical of many polemical articles, this text aims to provide an emphatic denunciation of Black Friday. The point of view adopted by the writer is first person and the opinions expressed are unambiguously negative and forceful. The text is designed to entertain, in addition to offering an analytical critique of Black Friday; the languages of economics and psychology are employed to provide rigour to the discussion, invoking academic expertise in the service of the argument. The dominant semantics of the piece are taken from the fields of commerce and consumerism. However, a subtler pragmatics of moral corruption (*descent, circle of Hell*) is also discernible. The structure of the piece is effective as it centres around debunking some key misconceptions (*lies*) about the benefits of Black Friday shopping.

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

Medium

- the use of headline to introduce the theological conceit of the piece

Content

- the organisation of the content, structured around subheadings linked to the headline in that they exemplify some of the "lies" foregrounded in the title of the piece
- semantic fields: of consumerism, e.g. *shopper, on-trend, Buyer's, consumerist society*; of economics, e.g. *Nobel economics laureate, maximise its returns, bankrupt*; of religion and theology, e.g. *descent, existential abyss, Christmas Eve, circle of Hell, Merry Christmas*
- predominantly opinion, e.g. *appalling, worst lies, disposable tat*

Register

- relatively formal tenor, e.g. standard English used throughout; polysyllabic lexis; however, some elision, e.g. ... *it doesn't* and *It's*, coupled with some colloquialism, e.g. *Stuff*, to establish the writer's relatable persona
- the use of direct address to establish the relationship between reader and writer, e.g. the opening salutation *Ladies and gentlemen*, which is more typical of speech writing; the second person pronoun *you* used to engage the reader in the opinions conveyed; and first person plural pronoun *we* to reinforce the connection between writer and audience
- lexis used suggests a specific target audience, i.e. pre-Christmas bargain hunters desperate to save money on a "good deal", while incorporating an element of support and advice, e.g. ... *to help you escape ...*

Lexis and Semantics

- proper nouns, e.g. economists *Milton Friedman* and *Herbert Simon*; writer *Dante Alighieri*; fashion icon and style guru *Vivienne Westwood*; and high street budget retailers *Primark* and *Poundland*; psychologist *Tim Kasser*
- abstract noun phrases which create a sense of shame and corrupt morality, e.g. *consumerist circle of Hell*, *our descent*, *Buyer's remorse*, *an existential abyss*
- abstract nouns and noun phrases which convey a sense of the degradation of human psychosocial well-being, e.g. *antisocial behaviour*, *physical problems*, *personality disorders*, *depression*, *narcissism*
- concrete noun phrases which demonstrate a critique of consumerism, e.g. *a £119.99 plastic robotic ape* and *Primark trolleys*, *Vivienne Westwood watch*
- lexis associated with religion, e.g. *Hell*, *God*, *Christmas*
- use of first person pronouns to establish a strong sense of voice, e.g. *I*
- complements used to convey a sense of having fallen for the trappings of consumerist culture, e.g. *"We're nice like that"* and *It was beautiful and I was happy ...*
- critical evaluative adjectives, e.g. *disposable*, *unpleasant*, *appalling*, *miserable*
- present tense stative verbs, e.g. *we aren't* and *Here then are ...* to emphasise an existential malaise underpinning the obsession with Black Friday
- figurative language, e.g. extended metaphor to suggest moral and spiritual decay *existential abyss*, *our descent*, *circle of Hell*
- numerical determiners to convey spurious value of products bought e.g. *£119.99*
- use of neologism, e.g. 'satisfice' (blend) to critique the needless obsession with choice

Form and Structure

- modified noun phrases (head word underlined) to suggest the emptiness of the Black Friday phenomenon; e.g. *the worst lies*; *Buyer's remorse*; *bumbling choices that are*; *a kind of degrading compulsion*; *the degrading and, ultimately, self-defeating pursuit*; *our disappointment at the unbearable failure of our earlier purchase*; *a pervasive undermining of people's wellbeing*
- simple sentences, e.g. line 1 to engage the audience: *No, it doesn't* and *No, it isn't* to convey an emphatic rejection of the myth of Black Friday's utility
- fronted co-ordinating conjunctions, e.g. *But we aren't*, again used to reject common assumptions
- listing, e.g. syndetic ... *personality disorders ... and antisocial behaviour* to convey the pervasive and multifarious nature of the drawbacks of modern consumerism
- parenthetical structure, e.g. *please God, no* to signal the writer's critical and exasperated stance
- hypophora, e.g. *What's the feeling called again? Buyer's remorse*
- patterning, e.g. *Stuff comes ... Stuff is ...* to reject materialism
- compound sentence to convey the myriad flaws in modern consumer products, e.g. *Then the numbers fell off ... broke and ... collapse*
- subordination, e.g. *Here then are the worst lies ... to help ... escape* to draw attention to the pitfalls of the Black Friday phenomenon
- adverbials to mark the consumer's lack of free will in the run-up to Christmas, e.g. *From now until closing time ...*

Pragmatics

- published in *The Guardian*, a broadsheet newspaper aimed at educated, socially conscious liberals
- references to theology and religion
- references to economics and psychology
- references to fashion and retail
- references to shared cultural experiences

Assessment Grid Component 1 Section B

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. 15 marks	AO2 Demonstrate critical understanding of language concepts and issues relevant to language use. 15 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. 20 marks
5	13-15 marks <ul style="list-style-type: none"> • Intelligent methods of analysis • Confident use of terminology • Perceptive discussion of texts • Coherent and effective expression 	13-15 marks <ul style="list-style-type: none"> • Detailed understanding of concepts (e.g. polemical article) • Perceptive discussion of issues (e.g. presentation of consumerism) • Relevant and concise textual support 	17-20 marks <ul style="list-style-type: none"> • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Intelligent evaluation
4	10-12 marks <ul style="list-style-type: none"> • Appropriate methods of analysis • Secure use of terminology • Thorough discussion of texts • Expression generally accurate and clear 	10-12 marks <ul style="list-style-type: none"> • Secure understanding of concepts (e.g. polemical article) • Some focused discussion of issues (e.g. presentation of consumerism) • Consistent apt textual support 	13-16 marks <ul style="list-style-type: none"> • Secure analysis of contextual factors • Thorough discussion of the construction of meaning • Purposeful evaluation
3	7-9 marks <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 	7-9 marks <ul style="list-style-type: none"> • Sound understanding of concepts (e.g. polemical article) • Sensible discussion of issues (e.g. presentation of consumerism) • Generally appropriate textual support 	9-12 marks <ul style="list-style-type: none"> • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation
2	4-6 marks <ul style="list-style-type: none"> • Basic methods of analysis • Some accurate terminology • Uneven discussion of texts • Adequate expression, with some accuracy 	4-6 marks <ul style="list-style-type: none"> • Some understanding of concepts (e.g. polemical article) • Simple discussion of issues (e.g. consumerism) • Some points supported by textual references 	5-8 marks <ul style="list-style-type: none"> • Some valid analysis of contextual factors • Simple discussion of the construction of meaning • Some attempt to evaluate
1	1-3 marks <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 	1-3 marks <ul style="list-style-type: none"> • Some simple points made about concepts (e.g. polemical article) • Limited discussion of issues (e.g. consumerism) • Limited textual support 	1-4 marks <ul style="list-style-type: none"> • Some awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	0 marks: Response not credit worthy		