

COMPONENT 2: LANGUAGE CHANGE OVER TIME

MARK SCHEME

SECTION A: LANGUAGE CHANGE OVER TIME

1. Short questions (AO1)

- (a) Identify the word class and archaic spelling patterns of the following words using appropriate terminology. [4]

Mark scheme: award **one** mark for each correct answer from the table below.

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>diuers</i> (Text A 1.2)	adjective	<i>u/v interchange</i>
<i>risque</i> (Text B, l.11)	(abstract) noun	<i>sound substitution and/or French influence</i>

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

Mark scheme: any **four** points from the table below – award one mark for each.

EXAMPLE	WORD CLASS	DESCRIPTION OF VARIATION	LANGUAGE CHANGE CONCEPTS
<i>sometime/ somtime</i> (Text A, ll. 12/16)	• adverb	<ul style="list-style-type: none"> omission of final –e on determiner ‘some’ compounding of det + N omission of LME standard final –s on adverb 	<ul style="list-style-type: none"> spelling inconsistency reference to 1755 dictionary reference to standardisation
<i>powder/ poudre</i> (Text A, ll.4/13)	• (concrete) noun	• alternative vowel pattern	

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

Mark scheme: any **four** points from the table below – award one mark for each.

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURE
<i>groweth</i> (Text A, l.3)	• 3 rd person (singular) present tense verb (phrase)	<ul style="list-style-type: none"> 3rd person verb inflection obsolete by the end of EME period 3rd person standard southern inflection replaced by Northern dialect –s inflection
<i>know not</i> (Text A, l.9)	• 3 rd person (plural) present tense negative verb (phrase)	<ul style="list-style-type: none"> inversion of verb and negator (negative) absence of the LME (primary) auxiliary ‘do’ common in negatives until ME ref to LME ‘do not know’

- (d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make four points and select an appropriate example to support each point. [8]

There is an herbe which is sowed a part by it selfe & is called by the inhabitants vppowoc: In the West Indies it hath diuers names, according to the seuerall places & countries where it groweth and is vsed: The Spaniardes generally call it Tobacco. The leaues thereof being dried and brought into powder: they vse to take the fume or smoke thereof by sucking it through pipes made of claie into their stomacke and heade; from whence it purgeth superfluous fleame & other grosse humors, openeth all the pores & passages of the body: by which meanes the vse thereof, not only preserueth the body from obstructiōs; but also if any be, so that they haue not beene of too long continuance, in short time breaketh them: wherby their bodies are notably preserued in health

(Text A, ll.1-9)

Mark scheme: **four points required** – award **one mark** for each point (up to a maximum of 4 marks) and one mark for each appropriate example (up to a maximum of 4 marks)

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE	UNACCEPTABLE ANSWERS
<ul style="list-style-type: none"> ... vppowoc: In the West Indies ... (ll.1-2) into powder: they vse (l.4) 	<ul style="list-style-type: none"> use of colon with a following capital rather than LME full stop use of colon instead of LME comma (to mark foregrounded subordinate clause) 	<ul style="list-style-type: none"> comments on archaic spelling and lexis
<ul style="list-style-type: none"> Tobacco (l.3) Spaniardes (l.3) 	<ul style="list-style-type: none"> random capitalisation of common nouns contrast with standard use for proper nouns 	
<ul style="list-style-type: none"> it <u>hath</u> ... <u>where</u> it <u>groweth</u> ... <u>and</u> <u>is</u> <u>vsed</u> (ll.2-3) 	<ul style="list-style-type: none"> compound-complex sentence type 	
<ul style="list-style-type: none"> which is sowed (RelCl, l.1); being dried (NFCl, l.3); if any be ... (ACl, l.7) 	<ul style="list-style-type: none"> frequent use of subordination 	
<ul style="list-style-type: none"> is sowed ... is called (l.1), is vsed (l.3) 	<ul style="list-style-type: none"> use of the passive voice (typical of formal tone) 	
<ul style="list-style-type: none"> their stomacke (l.5) 	<ul style="list-style-type: none"> use of plural determiner with a singular noun 	
<ul style="list-style-type: none"> if any be (l.7) 	<ul style="list-style-type: none"> use of subjunctive (base form) - expressing hypothetical condition 	

Award other valid responses where they are accompanied by an appropriate example.

1 (e) Extended response

AO2	AO3	AO4
20 marks	20 marks	20 marks

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.

Analyse and evaluate what these texts show about the changing nature of travel writing.

[60]

In your response you must also:

- explore connections across the texts
- consider relevant contextual factors and language features associated with the construction of meaning
- demonstrate understanding of relevant language concepts and issues.

Overview

Understanding of travel writing as a genre should be demonstrated with candidates recognising common features across all three texts (e.g. concrete/proper nouns to create a sense of place; modifiers to build a visual image; field specific lexis to establish the focus i.e. tobacco, accommodation and transport, truffles). Purpose, however, appears to change over time. Text A is informative (e.g. descriptions of tobacco and its uses, and of the native inhabitants) with little sense of the wider landscape. Hariot's aim is to provide objective evidence for the people who will ultimately settle in Virginia (named after Queen Elizabeth I, the 'Virgin Queen'). The secondary function is linked to propaganda with Hariot aiming to attract potential traders through his effusive description of tobacco as a curative 'wonder' plant. The later texts also aim to inform (e.g. places worth visiting and places to avoid, Text B; the serious issues of smuggling, the rapid expansion linked to tourism, the importance of conservation, Text C). There is also, however, a much more explicit attempt to entertain.

Where the tenor of Text A is formal and the style impersonal, Text B is explicitly subjective. The negative connotations of much of the lexical choice reflect Smollett's jaded state of mind and his quarrelsome attitude. His satiric comment on the inns he stays in and his jaundiced tone are often humorous, particularly when his disillusion is contrasted with Hariot's enthusiasm for tobacco and Palin's enthusiasm for truffles. Where Smollett is critical, both Hariot and Palin aim to inspire curiosity and the desire to travel in their readers.

Stylistically, Text C is set apart from the two earlier texts by its informality and underlying humour. Palin's voice is far less opinionated and his relationship with the people he meets is positive (e.g. the language he uses to create an affectionate portrait of Damir and his uncle). Hariot's attitude of colonial superiority, on the other hand, feels uncomfortable to a twenty-first century reader (e.g. repetition of the adjective *strange*; the use of third person pronouns to imply distance between the beliefs of the writer and the native people) - as does Smollett's heightened mood of disapproval.

Notes

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

Text A: *A Brief and True Report of the New Found Land of Virginia*, Thomas Hariot, 1588

Terms of address: Native Indians named indirectly (*the inhabitants; the naturall inhabitants*)

Adjectives: tend to be neutral (*naturall*) - even those with negative connotations (*superfluous, grosse, greeuous*) do not communicate a personal opinion; the tone remains impersonal except for the use of *strange* (indicating Hariot's attitude) and *so precious* (indicating the attitudes of the native people)

Pronouns: **first person singular** (*I*) i.e. personal experience (typical of genre); **first person plural** (*wee*) i.e. creating a relationship with reader and sense of unity with home country; set against **third person plural** (*they; them*) i.e. creating a sense of distance

Stative verbs: *is, are* (descriptive – typical of genre)

Adverb: *maruelously* (attitude)

Native language: *vppowoc* (set against general term *herbe* and Spanish *Tobacco*)

Listing: (engages reader in drama of experience) *being in a storme ... : so a weare for fish being newly set vp ... : also after an escape of danger ...* (asyndetic); *stamping ... dauncing, clapping ... holding vp ... & staring vp ... vttering ... and chattering* (syndetic verbal nouns)

Repetition: *they cast* (creates sense of possibility of tobacco and its value)

Antithesis: *superfluous fleame & other grosse humors ... preserued in health*

Noun phrases (head in bold and modification underlined for clarity): many simple (*the inhabitants; the body*), but some with pre-modification (*many greeuuous diseases; hallowed fires*) and some with post-modification (*an herbe which is sowed ... & is called; some armours made of stickes wickered together ...*); several are compound (*superfluous fleame & other grosse humors; no edge tooles or weapons ...*) – embedding of descriptive detail

Verb phrases: dominated by **present tense** – typical of genre (*is; hath*); **present perfective** (*haue ... beene*); **passive voice** (*is sowed ... is called*); **subjunctive** (*if any be ...* i.e. hypothetical)

Long compound-complex sentences (verbs underlined and conjunctions in bold for clarity): formal - typical of period *The leaues ... being dried **and** brought ... they use to take ... by sucking ... through pipes made of ... **from whence** it purgeth ... openeth ... **by which** meanes the vse ... not only preserveth ... **but also if any be, so that they haue not beene** ... , ... breaketh them ...*

Text B: *Travels through France and Italy*, Tobias Smollett (1766)

Abstract nouns: linked to emotional response (*disappointment, vexation, fatigue*); sense of jeopardy (*risque, accident, danger, difficulty*)

Personal pronouns: repetition of **1st person singular** (*I*) and **plural** (*we*) – writer and his wife

Positive adjectives: linked to Perugia (*considerable, elegant, handsome, valuable*)

Negative adjectives: all linked to inns (*miserable, musty, dismal, dirty, filthy*)

Dramatic verbs: *devoured, suffered, flew off* (creating sense of excitement/adventure)

Stative verbs: *is, was, were, are* (descriptive)

Idiom: *turn the stomach* (personal response emphasized by informal expression)

Patterning: contrast (*were comfortable ... suffered*); tripling (*The house ... the bed-cloaths ... the victuals*); listing (*much disappointment, ... and fatigue* i.e. building drama)

Time references: noun phrases (*the whole day and night, The fifth night, all the nights we had hitherto passed*); prepositional phrase (*above two hours, at six*) i.e. almost like a personal diary; help to intensify mood

Parenthesis: provides additional information e.g. the post modified noun phrase *a beautiful piece of water ...above ... having ... abounding ...*; post-modifying relative clauses *where we were fain ... which had never known ...*

Noun phrases (head in bold and modification underlined for clarity): typical of genre - provide lots of information and most are modified (*a small **village**; the **neighbourhood of** Ancisa*); many are long with both pre- and post- modification (*a considerable **city**, built upon ... adorned with...*)

Predicative adjective phrases (complements): many modified (***comfortable in** comparison to this, which we suffered ...; **filthy enough to turn the stomach*** (emphatic position))

Verb phrases: **simple past** for recounting events (*passed, flew off*) i.e. like a narrative; **simple present** to describe location (*is*) or recurrent events (*are shut*); **past perfective** for completed events in the past (*had ... known*); **passive** to create a sense of events being out of Smollett's control (*were obliged, were detawas shut*)

Modal verb phrases: ability (***could not have beheld***); obligation (***should be obliged***)

Prepositional phrases: emphasis on location (*at the post, on the banks of the lake*) and time (*above two hours, at six*)

Sentence structure: long sentences with a heavy weight of subordination e.g. the opening sentence contains 7 subordinate clauses - 5 non-finite (*being ... to stay ... built ... adorned ... containing*) and 2 relative (*which is ... who was ...*)

Marked sentences with fronted adverbials: *The fifth night ...*; many are long and contain several subordinate clauses: *There being ...; Understanding that ... are shut ... that are kept ... and that to reach ... it was necessary ...* i.e. dramatic

TEXT C: *New Europe*, Michael Palin (Phoenix, 2008)

Abstract nouns: linked to emotional response (*disappointment, concern*); linked to wider issues (*profits, licence, concern, ecosystem*)

Personal pronouns: **singular** (*I*) and **plural** (*we*) **1st person**; **3rd person singular** (*He - Zdravko*) and **plural** (*they*)

Positive adjectives: *famous, lively, highly prized, unpolluted*

Negative adjectives: *unprepossessing, misshapen*

Stative verbs: *is, are, has not been* (descriptive)

Idioms/multi-word verbs: contribute to informal tone (*a building spree; nose out, off we go*)

Terms of address: first names for local people (*Damir, Zdravko*); first names (*Nigel, John*) and abbreviated names (*Pete, J-P*) for crew; derogatory *cowboys* for unlicensed truffle-hunters (negative connotations)

Attitudes: *Apparently, honestly* (adverbs); *worry* (verb); *a bit of a shock* (noun phrase); *disappointment* (abstract noun)

Parenthesis: adds additional information - description of people often humorous - Palin's reaction to the dogs' names, reference to the crew accompanying Palin; Italian for 'truffle'

Patterning: tripling (*'part nutty, part mushroomy, part sweaty sock'*); parallels (*sedate and timeless; crops growing ... small towns growing*); listing (*a tall, rangy old hippy with a Goatee beard, Guinness baseball cap, ex-army jacket*)

Elision: *He's, they're, can't, Damir's* (informal – closer to speech than Texts A and B)

Noun phrases (head in bold and modification underlined for clarity): typical of genre - often long containing a lot of information with both pre- and post-modification (*an unprepossessing, misshapen off-white tuber which grows ... and which is considered so good to eat that men risk ... to smuggle*)

Predicative adjective phrases (complements): *famous for its truffles; so good to eat that men risk ...*

Verb phrases: **simple present** for describing existing conditions (*is, grows*); **present perfective** for past event with present relevance (*has not been obligatory*); **present progressive** for a current event with ongoing relevance (*'s ... not expecting*); **passive** (*is considered*); **modal** (*can't disguise, can't find - ability*)

Syntax: mix of sentence structures with some simple (*Istria is famous...*), but most are complex (*Dick and Betty hare around ... like children let out of school*) or compound-complex (*the truffle is ... which grows ... and which is considered so good to eat that men risk ... to smuggle ...*)

Fronted coordinating conjunctions: informal tone and emergence of personal voice (*And Istria is ...; But the two most important members of the expedition are...*)

Fragments: enhance sense of spoken voice (*Truffles, that is ...; a bit of a shock here ...; And, of course ...*)

Marked themes: place (*In the Mirna valley ...*); character of dogs (*Lovely, lively dogs that they are ...*); attitude (*Apparently ...*); time (*For the last two years ...*)

Figurative language: similes (*like a rifle; like children*); idiomatic verb *hare* (i.e. 'like a hare')

Humour: the guidebook definition (adjectives *nutty* and *mushroomy* set against noun phrase *sweaty sock*); the ambiguity of the pronoun *them* – it could be an anaphoric reference to *Truffles* or *sweaty socks*; the elliptical sentence (*a bit of a shock ...*) linking the dogs and Palin's aunt and uncle; the whimsical French spelling of *folklorique* and the disjunct *Apparently* – Palin's romantic illusions have been shattered: the verb *to nose out* (associated with traditional postcards) is set against the more direct *to eat*; the final tongue-in-cheek reference in the list of names (*Uncle Tom Cobby and all*)

A LEVEL ENGLISH LANGUAGE Specimen Assessment Materials 42

Assessment Grid: Component 2 Section A Question 2

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

COMPONENT 2 SECTION B: ENGLISH IN THE TWENTY-FIRST CENTURY**Mobile phone texts (AO1, AO2, AO3)**

AO1	AO2	AO3
10 marks	10 marks	20 marks

3. **Using your knowledge of twenty-first century English, analyse and evaluate the ways in which contextual factors affect how writers use language in mobile phone texts.** [40]

In your response, you must refer to the set of data (Texts 1-8), but, in addition, you may wish to draw on your own examples. You must also:

- consider relevant contextual factors and language features associated with the construction of meaning
- apply appropriate methods of language analysis, using associated terminology and coherent expression
- demonstrate understanding of relevant language concepts and issues.

Overview

The informal features of these mobile phone texts are typical of electronic English and the process of colloquialisation i.e. the significant stylistic shift in written forms towards the spoken mode in the twenty-first century. Where many written varieties are characterised by formality and accuracy, text-messaging is more often marked by informal lexical and grammatical features, and often by a lack of editing. It is a mixed mode, a written form significantly influenced by informal spoken language, with many genre-specific linguistic features.

Since half the marks are awarded for AO3, the ways in which contextual factors and language features shape meaning should be addressed (e.g. purpose, occasion, sender, subject matter and recipient). Examples can be selected from the data provided, or from other sources (e.g. personal experience, wider reading). There should be well-informed analysis of stylistic variation and critical engagement with key concepts and issues.

Notes

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

Responses may make some of the following points:

Medium:

- constraints imposed by the size of the screen (approximately 140-160 characters)
- 'pay-per-page' approach to pricing (less influential now with the prevalence of smart phones and usage plans including free unlimited texts)
- multi-tap keypad entry (improvements in predictive text and smart phones with touch screens and virtual keyboards have overcome this limitation i.e. users are now less likely to adopt the creative linguistic innovations designed to speed up the process of communication)
- elliptical – texts need to be quick and succinct in order to meet the demands of the medium/purpose (communication on the move) e.g. omission of subjects, primary verbs and determiners

Family (Texts, 2, 4, 5, 6):

- no linguistic judgements being made – distinctive personal styles emerge
- age difference/role of participants affects linguistic choices
- shared knowledge (Text 2)
- tendency for older participants to use traditional punctuation (Texts 2 and 4)
- inconsistent use of initial capitalisation (Text 6, proper nouns and sentence case)
- use of punctuation to indicate tone i.e. texting is like a conversation with no prosodic or paralinguistic features to support communication (Text 5, smiley rebus; Text 6)
- few opening/closing tokens (except for the phatic communication in Text 4 where the parent aims to engage her son directly in an 'unsolicited' communication containing implicit directives)
- lack of final full stop to avoid negative meaning – reinforced by emoticon (Text 5)
- abbreviations – higher usage by younger participants e.g. clipping of shop name (Text 2) and title (Text 6, *prof*); deletions (Text 6, *abt*); traditional (Text 6, *appt*)
- initialisms (Text 6, *btw*)
- contractions - younger participant omits apostrophe (Text 4, *you're* cf. Text 6 *dont*)
- orthography linked to pronunciation (Text 6, *tho*, *gotta*)
- situation dependent (Text 5, deixis)
- lack of editing (Text 5, *your* – although often considered an acceptable alternative in textspeak)

Peer group (Texts 3, 7):

- equal status; same age group
- orthography linked to pronunciation (Text 3, *coz*)
- abbreviations (Text 3, *SOZ*; Text 7, *u*)
- deletions (Text 7, *txt*, *TLK*)
- acronym (Text 3, *LOL*)
- rebus principle i.e. using existing symbols purely for their sounds regardless of their meaning to represent words (Text 7, *?4U*, *W@*, *L8R*)
- no sentence punctuation (except for question mark) – line breaks mark the end of each simple sentence (Text 7)

Work (Text 8):

- colleagues; implicit difference in status between participants (e.g. modal verb to seek permission)
- situation dependent – text semantically linked to a previous communication (e.g. *Sounds good!*); elliptical, but not ambiguous to participants i.e. shared knowledge
- closer to formal written English than spoken – situation where use of standard forms is important e.g. orthography, punctuation
- subject specific language (*conference packs, tech guys*)
- passive voice (indicator of formality)
- phatic communication (politeness marker)

Advertising (Text 1):

- computer-generated; distributed to random phone numbers automatically
- no personal engagement
- situation dependent e.g. time adverbials
- standard orthography (except for deletion in *txt*)
- capitalisation for emphasis
- limited sentence punctuation (difficult to tell where sentences begin/end, but communication of meaning not adversely affected)
- lexical choices typical of genre - imperative verbs, emphatic modal verb to create a sense of urgency, use of enumerators, subject specific lexis (e.g. *SALE PRICES, offer*), persuasive adjective (e.g. *extra*)
- typical of promotional texts (spam) e.g. web address, phrasal verb *opt out*, contact number for stopping further texts

Assessment Grid: Component 2 Section B Question 3

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression 10 marks	AO2 Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 20 marks
5	9-10 marks <ul style="list-style-type: none"> Confident use of a wide range of terminology linked to analysis of mobile phone texts Coherent, academic style 	9-10 marks <ul style="list-style-type: none"> Detailed critical understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation) Confident and concise selection of textual support/other examples 	17-20 marks <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	7-8 marks <ul style="list-style-type: none"> Secure use of a range of terminology linked to analysis of mobile phone texts Expression generally accurate and clear 	7-8 marks <ul style="list-style-type: none"> Secure understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation) Consistent selection of apt textual support/other examples 	13-16 marks <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	5-6 marks <ul style="list-style-type: none"> Generally sound use of terminology linked to analysis of mobile phone texts Mostly accurate expression with some lapses 	5-6 marks <ul style="list-style-type: none"> Sound understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation) Generally appropriate selection of textual support/other examples 	9-12 marks <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	3-4 marks <ul style="list-style-type: none"> Using some terminology with some accuracy linked to analysis of mobile phone texts Straightforward expression, with technical inaccuracy 	3-4 marks <ul style="list-style-type: none"> Some understanding of concepts (e.g. medium, genre) and issues (e.g. use of colloquial language) Some points supported by textual references/other examples 	5-8 marks <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	1-2 marks <ul style="list-style-type: none"> Some grasp of basic terminology Errors in expression and lapses in clarity 	1-2 marks <ul style="list-style-type: none"> A few simple points made about concepts (e.g. medium, genre) and issues (e.g. use of colloquial language) Little use of textual support/other examples 	1-4 marks <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		

COMPONENT 3: CREATIVE AND CRITICAL USE OF LANGUAGE**MARK SCHEME****General Advice**

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also 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 offered in candidates' 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 the candidate's response, annotate using details 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 an assessment of the quality of the response 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 decisions made 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.

- In the case of a rubric infringement, mark all the answers and then delete the lowest mark commensurate with the fulfilling of the rubric. **Please write "rubric infringement" on the front cover of the script.** At the end of the marking period send a list with full details of the rubric infringements to the WJEC GCE English Subject Officer: please explain clearly the nature of the difficulty and give centre and candidate number.
- If you wish to refer a script to the Principal Examiner for a second opinion, if, for example, poor handwriting makes fair assessment difficult, then write "Refer to P/E" on the front of the script. Send a note of the centre and candidate number to the WJEC GCE English Subject Officer at the end of the marking period.
- Please do not use personal abbreviations, 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, some suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme, however, 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.