A LEVEL ENGLISH LANGUAGE

COMPONENT 3

Creative and Critical Use of Language

SPECIMEN PAPER

1 hour 45 minutes

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book .

INSTRUCTIONS TO CANDIDATES

Answer **either** question 1 **or** question 2.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each question carries 80 marks.

The number of marks is given in brackets at the end of each question or part-question.
As a guide, you are advised to spend 40 minutes each on task (a) and task (b) and 25 minutes on task (c).

You are reminded of the need for orderly, clear presentation in your answers.
Assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

Answer **either** *Question 1* **or** *Question 2. Each question has three parts. Answer all parts.*

Either,

1.   The extract below gives a very vivid description of a room.

The red-room was a square chamber, very seldom slept in: I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre, the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the wardrobe, the toilet-table, the chairs, were of darkly-polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it, and looking, as I thought, like a pale throne.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchen; solemn, because it was known to be so seldom entered. The housemaid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust; and Mrs Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room – the spell which kept it so lonely in spite of its grandeur.

Mr Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

Jane Eyre by Charlotte Brontë

Complete tasks (a), (b) and (c).

(a)   Write an extract from a story in which a particular room is the backdrop to an important event in the life of the main character. Aim to write approximately 300 words.   [30]

(b)   Write a dramatic monologue in which Mrs Reed reflects on her life. Aim to write approximately 300 words.   [30]

(c)   Choose one of the texts you have produced and write a commentary analysing and evaluating your language use. Comment particularly on your use of language features and their effectiveness in relation to the context given in either part (a) or part (b).   [20]

Or,

2.   These comments are taken from a holiday review internet site. They are describing a glamping (glamour + camping) location in the UK.

"Wonderful Experience"
Gypsy Caravan, log fire, glass of wine, stars, hammock, much laughter. Gourmet breakfast, birds chirping, reading by the brook totally relaxed. Brilliant!

"Tanglebrook"
The pictures are not an accurate representation of Tanglebrook. Yes the caravans are beautiful but outside the van there was a broken bench to sit on with broken candle lanterns. The wrought iron chairs had green mould on them. The composting toilets could have been thought out better. The worst thing for us was the rat running around the vines in the dining room!!!

"Carlsberg don't do Gypsy B & B's but if they did..."
What a wonderful 3 nights! The location is secluded and quiet & utterly charming, situated up a one track country lane but has a great pub within walking distance too. The owners have thought of everything - double hammocks, candles, rugs, an abundance of logs for the fire. Now, let's talk food !!!! Massive portions, cooked to perfection. The breakfasts were amazing with a pancake and full english. The evening meal was served by our very friendly hosts & eaten in candle light. This place is soooo romantic too!! The hosts are discreet and there when you need them, but generally they leave you to get on with the serious business of relaxing!

"Full of charm and magic"
A charming, magical, unusual place to stay. Beautiful caravans, peaceful setting, excellent food, friendly hosts. Be prepared for a little adventure and you will probably love the place.

"Rural perfection"
Stunning location, extremely comfortable caravan, simply amazing food. I would thoroughly recommend this to anyone who wanted something a little different in an idyllic setting. Having such excellent, organic and home grown food delivered to the caravan was just such a treat. We had a caravan next to the babbling stream - a lovely sound to go to sleep to.

Complete tasks (a), (b) and (c).

(a)   Write an entry for Tanglebrook Gypsy Wagons which will appear in the guide book *100 Best UK Holidays*. Aim to write approximately 250 words.
[30]

(b)   Write an extract from a murder mystery set in Tanglebrook. Aim to write approximately 350 words.   [30]

(c)   Choose one of the texts you have produced and write a commentary analysing and evaluating your language use. Comment particularly on your use of language features and their effectiveness in relation to the context given in either part (a) or part (b).   [20]

COMPONENT 1: LANGUAGE CONCEPTS AND ISSUES

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 (**AO**s) 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, 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**.**

COMPONENT 1: LANGUAGE CONCEPTS AND ISSUES

SECTION A: ANALYSIS OF SPOKEN LANGUAGE

AO1	AO2	AO4
20 marks	20 marks	20 marks

General Notes

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

Section A: Radio News

1. **Drawing on your knowledge of the different language levels, analyse the spoken language of these texts as examples of radio news.** [60]

    In your response, you must also:

    *   explore connections between the transcripts
    *   consider concepts and issues relevant to the study of spoken language.

Overview

The structure of both texts is formulaic (e.g. references to the time; naming of the presenters; opening headlines establishing the day's top news stories; interviews with people relevant to the focus of each report). The topics, however, are noticeably more formal in Text B (e.g. a proposed civil service strike, subsidies for wind generation) and the approach less personal. In Text A, specialised reporters introduce subject specific topics (e.g. the political reporter discusses the recession; the entertainment reporter looks at the wider social effects of the Olympics). The focus here is on the experiences of ordinary members of the public, but in Text B the interviewee is an 'expert'. In a three hour programme, topics can be more fully developed than in the 15-minute *Newsbeat* slot and the 'expert' is given the opportunity to dominate the turn-taking. The turn-taking in Text A, on the other hand, is artificially controlled by the editing process.

Aimed at a young demographic, Text A adopts a variety of linguistic devices to engage the audience: a wide range of contributors (and thus linguistic styles); sound effects; frequent use of emphatic stress; mostly short turns; the creation of links between general issues and named individuals. The grammatical structure is notable for its complexity, and there are only limited examples of normal non-fluency and informal non-standard language. Perhaps surprisingly, the Radio 4 programme has a greater frequency of the looser structures associated with spoken language. These are particularly evident where technical problems require the presenters to respond spontaneously, and in the contributor's turn where the repeated use of co-ordinating conjunctions is typical of extended speech. Despite the formal context, the interaction becomes more reminiscent of informal conversation with overlapping turns, humour, back-channel affirmation and normal non-fluency features.

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

Text A: *Newsbeat* (Radio 1)

Terms of address: *Sinead Garvan*, *Ben Mundy* (full name - formal for reporters); *our politics reporter Dave Howard* (professional); *Jada*, *Aminah* (first name - informal for contributors)
Adjectives: *special, bright pink glossy, very **run-down*** (emotive); *longest, highest* (superlative); *better* (comparative)
Adverbs: *especially, basically* (comment); *here* l.10, *there* l.19, *right, left* (place); *nearly* (degree); *constantly, still, now* (time); *well* l.31 (linking)
Pronouns: first person plural *we* – to refer to news team/young people of Newham; second person *you* - general references e.g. to business owners or the residents of Newham; third person plural *they* - non-specific e.g. potential employers at LOCOG
Patterning: parallel phrases (noun phrases: *bad weather and bank holidays*; adverb phrases: *right … left …*); parallel clauses (adverbial: *if you're constantly looking … and you're constantly trying*; *people are coming … people wasn't coming …*); tripling (*sixty thousand new homes improved roads and more schools*); asyndetic listing (e.g. *traffic marshalling …*)
Emphatic stress: proper nouns (*Mundy, Newham*); abstract nouns (*recession, business*); concrete nouns (*signs, house*); modifiers (*bad, longest double-dip*); predicative adjectives (*run-down, better*); adverbs (*right, too, still*)
Pauses: most have a grammatical function e.g. marking the end of utterances (ll.2, 37) or dividing elements in a list (l.35); some mark hesitation (e.g. members of the public ll.6, 41-43); absence of micropauses at the end of grammatical structures is notable (*… special report on this | ⫽ our politics reporter …*; *… promised too | ⫽ the Council say …*
Elision: *we've*, /ən/, *haven't*, /kɒ z/, /duːɪ n/
Ellipsis: Ø *like you were in your house …*; Ø *traffic marshalling stewards*
Normal non-fluency (few examples): *like* l.10 (fillers); *it's as …* l.11 (false start); *see see* (unintentional repetition)
Colloquialisms: /kɒz/, /gʌnə/ (pronunciation); *like you were in your house* (*like* as informal conj = 'as if'), *man, well* (l.31 used informally to mark a response that undermines or negates the expected reaction), *for free, though* (linking adverb in end position), *some guy*
Non-standard features: /dæ/ (variant non-standard pronunciation of 'the'), *people wasn't coming* (non-agreement of third person plural subject and third person singular verb)**Noun phrases**: (head word is emboldened for clarity) often long with a range of modification e.g. ***reasons** for the longest double-dip recession for more than fifty years*, *a garage **owner** looking to grow his business*, *bright pink glossy **signs** on the walls of the station*
Predicative adjective phrases: *very run-down, better, unemployed, still hopeful*
Verb phrases: *take on, is, has* (present); *'re … looking* (progressive = on-going actions); *'ve lived, has changed* (perfective = actions in past with on-going relevance)
Modal verb phrases: *will be* (future time); *can't get* (ability); *wouldn't clean* (obligation)
Passive verb phrases: *are being given* (reasons foregrounded - more important than government body providing the report); *were promised*, ('promises' foregrounded)
Deixis: *there* l.19, *this* l.22 (spatial); *now* (temporal); *this* l.12 (self-reference)
Grammatical structure: wide-ranging with a number of marked themes (*as the first Games' event …, on the surface …*) and a high level of subordination e.g. ACl (*if …, as …, coz …*); NCl for reported speech (Ø *it has the highest level …*); RelCl (*which is what I'm basically doing*)– complexity typical of 'scripted' spoken language; some incomplete e.g. *if you're constantly looking …* (editing); *the London borough around the Olympic Park (.) Newham*

Text B: *Today* (Radio 4)

Terms of address: *James Naughtie*, *Justin Webb*, (full name for presenters); *Climate Change Secretary Ed Davey*, *Mark Downs … Chief Executive* (full name + title for 'experts')
Adjectives: *huge*, *fascinating* (emotive)
Adverbs: *faintly* (manner); *actually* (comment); *really* (degree); *then* (time); *well* (l.29 informal linking adverb, discourse marker)
Pronouns: first person *we* (presenters l.1; Society of Biology l.27); *I* (JW during interview); second person *you* (direct address audience l.5; contributor l.17)
Patterning: *talking about … with*, *the way they emerge … and how the weather affects…* (parallels); *many many males* (repetition for emphasis); *people deserve … want to know … need to know* (contrast, develops light-hearted tone)
Phatic speech: *good morning, so sorry, thank you very much*
Interactive features: *yeah, ahh, mm, {laughs}*
Emphatic stress: (less prominent than Text A) name of programme, names, adjectives (*important, extraordinary*); key verbs (*mating, building*); contributor uses more widely
Pauses: timed pauses (e.g. ll.1-4 may be used to ensure presenters finish speaking before the time signal); the contributor is less accustomed to speaking on the radio - his pauses appear in unexpected positions e.g. middle of phrases (*the black (0.5) garden ant*), micropauses sometimes absent at the end of grammatical structures (… *back to you |∦ thank you …*)
Adjacency pairs: *why the Society of Biology wants to find out* (complete: rhetorical question + answer); *what actually happens* (incomplete: answer lost because of bad connection)
Elision: *we'll, it's, you're, there's, I'd* (all typical of speech)
Ellipsis: *huge numbers of them Ø expected…*; *and the queens on their natural flight Ø mating*
Normal non-fluency: *uh, um, er, ahh* (fillers); *I'd I'd, we'll we'll,* (unintentional repetition); *le. le. le. let's*, *dr. drop,* (hesitation); *but ah w. the line* (false start)
Colloquialisms: *yeah* (pronunciation); *hold on a second, look, drop … down*
Non-standard features: *there's ants* (non-agreement)
Noun phrases (head word is emboldened for clarity): simple: *the **line**, **people***; pre-modification: *the black garden **ant***; post modification: *the **strike** that is due to begin at midnight* (post-modifying RelCl), *the **subsidy** for wind generation* (post-modifying PrepP); *a **survey** to try and find out a little bit more about that* (post-modifying NFCls)
Predicative adjective phrases: *really **important** that they have a flight at the same time* (post-modifying NCl), *fascinating*, *really **awful***
Verb phrases: *is*, *wants* (present = statement of fact); *were telling* (progressive = on-going actions); *have seen* (perfective = actions in the past with on-going relevance)
Modal verb phrases: *'ll be talking about* (future); *can hear* (ability)
Passive verb phrases: *Ø expected*, *being reported*
Deixis: *this morning*, *today* (temporal); *it* l.9 (day)
Grammatical structure: semi-scripted utterances are tightly structured and often simple (*it's Flying Ant Day*) or complex but not long (*we**'ll be talking about** the strike <u>that is due</u> …*); the unscripted utterance by the contributor, is long and loosely structured (e.g. *it's really important … being reported* = compound-complex with seven main and nine subordinate clauses); minor structures are typical of the genre (*James Naughtie and Justin Webb*, *seventeen minutes past six*, *why* l.9); many utterances are incomplete (e.g. *j. just uh I can …*; *which I think oh yes that's better*; *I {laughs} people deserve*)

Assessment Grid: Component 1 Section A Question 1

BAND	AO1 **Apply appropriate methods of language analysis, using associated terminology and coherent written expression** **20 marks**	AO2 **Demonstrate critical understanding of concepts and issues relevant to language use** **20 marks**	AO4 **Explore connections across texts, informed by linguistic concepts and methods** **20 marks**
5	**17-20 marks** • Sophisticated methods of analysis • Confident use of a wide range of terminology (including spoken) • Perceptive discussion of texts • Coherent, academic style	**17-20 marks** • Detailed critical understanding of concepts (e.g. genre: radio news) • Perceptive discussion of issues (e.g. social status, prestige forms) • Confident and concise selection of textual support	**17-20 marks** • Insightful connections established between texts • Sophisticated overview • Effective use of linguistic knowledge
4	**13-16 marks** • Effective methods of analysis • Secure use of a range of terminology (including spoken) • Thorough discussion of texts • Expression generally accurate and clear	**13-16 marks** • Secure understanding of concepts (e.g. genre: radio news) • Some intelligent discussion of issues (e.g. social status, prestige forms) • Consistent selection of apt textual support	**13-16 marks** • Purposeful connections established between texts • Detailed overview • Relevant use of linguistic knowledge
3	**9-12 marks** • Sensible methods of analysis • Generally sound use of terminology (including spoken) • Competent discussion of texts • Mostly accurate expression with some lapses	**9-12 marks** • Sound understanding of concepts (e.g. genre: radio news) • Sensible discussion of issues (e.g. social status, gender) • Generally appropriate selection of textual support	**9-12 marks** • Sensible connections established between texts • Competent overview • Generally sound use of linguistic knowledge
2	**5-8 marks** • Basic methods of analysis • Using some terminology with some accuracy (including spoken) • Uneven discussion of texts • Straightforward expression, with technical inaccuracy	**5-8 marks** • Some understanding of concepts (e.g. genre: radio news) • Basic discussion of issues (e.g. social status) • Some points supported by textual references	**5-8 marks** • Makes some basic connections between texts • Rather a broad overview • Some valid use of linguistic knowledge
1	**1-4 marks** • Limited methods of analysis • Some grasp of basic terminology (including spoken) • Undeveloped discussion of texts • Errors in expression and lapses in clarity	**1-4 marks** • A few simple points made about concepts (e.g. genre: radio news) • Limited discussion of issues (e.g. social status) • Little use of textual support	**1-4 marks** • Limited connections between texts • Vague overview • Undeveloped use of linguistic knowledge with errors
0	**0 marks:** Response not credit worthy or not attempted		

COMPONENT 1 SECTION B: LANGUAGE ISSUES

AO1	AO2	AO3
20 marks	20 marks	20 marks

Overview

Each question focuses on a specific kind of language use (e.g. child language, dominance, politeness) and responses should analyse and evaluate the ways in which contextual factors affect linguistic choices in each case. Examining the data given or selecting relevant points from the extracts will provide a starting point for most responses, but there should also be evidence of wider reading (e.g. references to theorists), awareness of the social implications of language use (e.g. the use of negative politeness to avoid embarrassment), and linguistic knowledge (e.g. appropriately used terminology). Responses should be logically organised with clear topic sentences and a developing argument.

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

Child Language Acquisition: communication in the first two years

Read the following extract from The Language Instinct by Steven Pinker.

Not much of linguistic interest happens during the first two months, when babies produce the cries, grunts, sighs, clicks, stops, and pops associated with breathing, feeding, and fussing, or even during the next three, when coos and laughs are added. Between five and seven months babies begin to play with sounds, rather than using them to express their physical and emotional states, and their sequences of clicks, hums, glides, trills, hisses, and smacks begin to sound like consonants and vowels.

Chapter 9 'Baby Born Talking - Describes Heaven', p.265 (Penguin, 1994)

Using this extract as a starting point, analyse and evaluate the ways in which children use language in their first two years to communicate with the people around them

[60]

As the extract discusses some vegetative sounds and non-verbal communication of the first seven months, this is likely to be the starting point for many answers. By the age of two, children use language for a range of functions – to attract attention, express emotions, fulfil needs, etc.

Responses may make some of the following points:
- babies 'tune in' to their mother's native tongue before birth
- children's ability to understand sounds outpaces their ability to produce them resulting in deletions (e.g. in a consonant cluster); sound substitutions (e.g. of a fricative with a plosive); reduplication; and assimilation. The CVCV pattern is preferred
- intonation is understood early on and used to emphasise meaning
- first words can be categorised as labels, actions, locations, social terms or modifiers. They are subject to over and under extension. Holophrases often stand for a larger concept
- by two years most children will still use base forms but inflections for plurals, possessives, present participles and the past tense may appear
- questions are mostly formed by intonation although some 'wh…' words may be used
- negatives are indicated by 'no' or 'not' at the beginning or end of utterances as auxiliary verbs are unlikely to be acquired by the age of two years

- first person pronouns for self-reference are unlikely to be fully acquired and names are more common than pronouns
- two word and telegraphic utterances contain semantic rather than structural words. Syntax is that of the child's native tongue (e.g. in English - SV or VO)
- turn-taking and conversational structures are partially acquired as patterns are learned from caretaker interaction (pragmatics).

3. **Language and Power: control and dominance in spoken interaction**

   Read the following extract from a conversation between a teacher and a student.

TEACHER: OK (.) so what I want you to do is to describe the language of the text (.) describe it using appropriate terminology and showing understanding of the context (1) look at the key points and provide examples to support what you say (.) off you go   ***STUDENT***: well (2) first of all I um I (2)   ***TEACHER***: first you need to concentrate (.) yes (.) now describe what's going on   ***STUDENT***: there are colour words // and   ***TEACHER***:   // now look (.) did we not go over this yesterday?   ***STUDENT***: yes but // I   ***TEACHER***:   // yes but is not the answer I'm looking for (.) colour words are (3) and I'm waiting for you to fill a gap here   ***STUDENT***: er er // er   ***TEACHER***:   // might I suggest you look at the notes in front of you?   ***STUDENT***: modifiers?   ***TEACHER***: good it took a long time but we're heading in the right direction and next (4) come on connotations position effect on the reader   ***STUDENT***: yes I // er   ***TEACHER***:   // can someone else help out here?

   Using this extract as a starting point, analyse and evaluate the ways in which participants can control and dominate spoken interactions.   **[60]**

   As the question asks learners to identify and interpret the ways in which language can be used to control spoken interaction, it is likely that they will analyse the extract to show who the dominant speaker is and how this dominance is achieved, before moving on to a wider consideration of dominance in a range of different spoken language contexts.

   Responses may make some of the following points:
   - the importance of context i.e. situation, purpose, genre, register, etc.
   - the relationships between participants e.g. status/role, function, face needs, shared knowledge, audience, etc.
   - the way tenor/manner shapes a speaker's choice of lexis, grammar and prosodic features
   - the effect of turn-taking (adjacency pairs, overlaps, interruptions, etc.) and how this may give a speaker control
   - the use of different utterance types and how this affects dominance especially imperative, interrogative and fragmentary structures
   - the extent to which a speaker may accommodate and/or cooperate with others
   - the use of monitoring devices, topic shifts, discourse markers, length of utterances, etc to set an agenda
   - the presence of non-fluency features e.g. hesitations, pauses, false starts, etc. and what this implies about the effectiveness of an utterance
   - the speaker's use of prosodic features for reinforcement e.g. intonation, stress, pitch, pauses for dramatic effect, etc.

4. **Language and situation: politeness**

Read the following extract taken from Talk to the Hand by Lynne Truss.

> *Courtesy words are our most elementary way of indicating that we are aware of the presence of other people, and of the impact we may be having on them. Consideration for others being the foundation of manners, children ought to be taught to use the courtesy words because they thereby learn an important social habit: to remember there are other people in the world. I think it is right to say "Excuse me" when answering one's phone on the train. I think it is right to say, "Thank you" to the driver when alighting from a bus.*
>
> *Chapter 1 'Was That so Hard to Say?', pp.58-9 (Profile Books, 2005)*

Using this extract as a starting point, analyse and evaluate the ways in which politeness influences our everyday interactions. **[60]**

As the extract discusses the importance of courtesy words, this is likely to be the starting point for many responses. Learners may pick up key words from the quotation like 'consideration' and look at the role interjections like 'thank you' and 'excuse me' play in avoiding conflict in spoken interactions. In a wider sense, they may address the idea of politeness as a 'social habit' used to overcome what Kate Fox calls social 'dis-ease' – the stereotypical British reserve - and to reduce differences in status e.g. between service provider and customer. Discussion may also address some of the following key issues: face needs, gender, changes in attitudes to politeness e.g. different age groups, periods, etc.

Responses may make some of the following points:
- positive politeness forms i.e. to make the hearer feel good (e.g. hedging, use of inclusive first person plural pronouns, show interest in hearer, compliments, etc) - reflect our need for social acceptance/approval
- negative politeness forms (dominant in British English) i.e. to avoid embarrassment or social awkwardness (e.g. indirect grammatical forms, apologies, passive voice, using interrogatives instead of imperatives) - reflect our unwillingness to impose on others
- the effect of context and purpose: familiar, informal situations - politeness conventions can be more direct (e.g. 'Please open the window for me.'); in formal situations, indirect structures avoid offence (e.g. 'I was wondering whether you would be able to open the window for me, please.')
- topic selection: opening tokens (e.g. 'How was your journey?', 'How do you do.?', 'Pleased to meet you.', 'Isn't the weather awful.'); other-orientated (e.g. polite enquiries about family, shared friends); closing tokens ('It was so good to meet you.', 'Do come again.', 'I look forward to hearing from you soon.')
- phatic function of interjections in creating a relationship e.g. 'please', 'thank you' 'sorry'
- terms of address to show respect, equality or familiarity: the use of honorifics (e.g. a Plaid Cymru assembly member was ordered to leave the chamber during a debate in 2004 when she called the Queen 'Mrs Windsor'); full vs familiar names; in formal emails including 'if I may' when a recipient may be offended by the choice of address
- the importance of modality
- the use of non-verbal signals to mark cooperation: non-verbal vocalisations/affirmations, smiles, nods
- cooperative turn-taking: smooth latches rather than interruptions and overlaps; length and content of turns
- conversely, politeness used to challenge; impoliteness – non-collaborative speech acts.

Assessment Grid: Component 1 Section B Questions2-4

BAND	AO1 **Apply appropriate methods of language analysis, using associated terminology and coherent written expression** **20 marks**	AO2 **Demonstrate critical understanding of concepts and issues relevant to language us** **20 marks**	AO3 **Analyse and evaluate how contextual factors and language features are associated with the construction of meaning** **20 marks**
5	**17-20 marks** • Sophisticated methods of analysis • Confident use of a wide range of terminology • Perceptive discussion of topic • Coherent, academic style	**17-20 marks** • Detailed critical understanding of concepts (e.g. stages of language acquisition, turn-taking, modality) • Perceptive discussion of issues (e.g. identity, status, gender) • Confident and concise selection of supporting examples	**17-20 marks** • Confident analysis and evaluation of a range of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation of effectiveness of communication
4	**13-16 marks** • Effective methods of analysis • Secure use of a range of terminology • Thorough discussion of topic • Expression generally accurate and clear	**13-16 marks** • Secure understanding of concepts (e.g. stages of language acquisition, turn-taking, modality) • Some intelligent discussion of issues (e.g. identity, status, gender) • Consistent selection of apt supporting examples	**13-16 marks** • Effective analysis and evaluation of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation of effectiveness of communication
3	**9-12 marks** • Sensible methods of analysis • Generally sound use of terminology • Competent discussion of topic • Mostly accurate expression with some lapses	**9-12 marks** • Sound understanding of concepts (e.g. stages of language acquisition, turn-taking, modality) • Sensible discussion of issues (e.g. identity, status, gender) • Generally appropriate selection of supporting examples	**9-12 marks** • Sensible analysis and evaluation of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation of effectiveness of communication
2	**5-8 marks** • Basic methods of analysis • Using some terminology with some accuracy • Uneven discussion of topic • Straightforward expression, with technical inaccuracy	**5-8 marks** • Some understanding of concepts (e.g. stages of language acquisition, turn-taking) • Basic discussion of issues (e.g. status, gender) • Some points supported by examples	**5-8 marks** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation of effectiveness of communication
1	**1-4 marks** • Limited methods of analysis • Some grasp of basic terminology • Undeveloped discussion of topic • Errors in expression and lapses in clarity	**1-4 marks** • A few simple points made about concepts (e.g. stages of language acquisition, turn-taking) • Limited discussion of issues (e.g.status, gender) • Few examples cited	**1-4 marks** • 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 2: LANGUAGE CHANGE OVER TIME

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 (**AO**s) 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**.**

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
diuers (Text A 1.2)	adjective	*u/v interchange*
risque (Text B, l.11)	(abstract) noun	*sound substitution and/or French influence*

   (b) **What does the spelling of the examples below tell us about language change? Make <u>two</u> 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
sometime/ somtime (Text A, ll. 12/16)	• adverb	• omission of final –*e* on determiner 'some' • compounding of det + N • omission of LME standard final –*s* on adverb	• spelling inconsistency • reference to 1755 dictionary • reference to standardisation
powder/ pouder (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
groweth (Text A, l.3)	• 3rd person (singular) present tense verb (phrase)	• 3rd person verb inflection obsolete by the end of EME period • 3rd person standard southern inflection replaced by Northern dialect –*s* inflection
know not (Text A, l.9)	• 3rd person (plural) present tense negative verb (phrase)	• 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 vppówoc: 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 obstructiõs; 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
• *… vppowoc: In the West Indies …* (ll.1-2) *into powder: they vse* (l.4)	• use of colon with a following capital rather than LME full stop • use of colon instead of LME comma (to mark foregrounded subordinate clause)	• comments on archaic spelling and lexis
• *Tobacco* (l.3) • *Spaniardes* (l.3)	• random capitalisation of common nouns • contrast with standard use for proper nouns	
• *it <u>hath</u> … **where** it <u>groweth</u> …**and** <u>is</u> <u>vsed</u>* (ll.2-3)	• compound-complex sentence type	
• *which is sowed* (RelCl, l.1); *being dried* (NFCl, l.3); *if any be …* (ACl, l.7)	• frequent use of subordination	
• *is sowed … is called* (l.1)*, is vsed* (l.3)	• use of the passive voice (typical of formal tone)	
• *their stomacke* (l.5)	• use of plural determiner with a singular noun	
• *if any be* (l.7)	• 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 Smollet 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: *vppówoc* (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 greeuvous 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 …*

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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* <u>for its truffles</u>; *so* **good** <u>to eat that men risk …</u>

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* <u>which</u> **is considered** *so good* **to eat** <u>that</u> *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 Cobley and all*)

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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** • 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** • Confident analysis of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation	**17-20 marks** • Insightful connections established between texts • Sophisticated overview • Effective use of linguistic knowledge
4	**13-16 marks** • 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** • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation	**13-16 marks** • Purposeful connections established between texts • Detailed overview • Relevant use of linguistic knowledge
3	**9-12 marks** • Sound understanding of concepts (e.g. genre) • Sensible discussion of issues (e.g. social attitudes) • Generally appropriate selection of textual support	**9-12 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation	**9-12 marks** • Sensible connections established between texts • Competent overview • Generally sound use of linguistic knowledge
2	**5-8 marks** • Some understanding of concepts (e.g. genre) • Basic discussion of issues (e.g. social attitudes) • Some points supported by textual references	**5-8 marks** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation	**5-8 marks** • Makes some basic connections between texts • Rather a broad overview • Some valid use of linguistic knowledge
1	**1-4 marks** • 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** • Some basic awareness of context • Little sense of how meaning is constructed • Limited evaluation	**1-4 marks** • 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

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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** • Confident use of a wide range of terminology linked to analysis of mobile phone texts • Coherent, academic style	**9-10 marks** • 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** • 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** • Secure use of a range of terminology linked to analysis of mobile phone texts • Expression generally accurate and clear	**7-8 marks** • Secure understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation) • Consistent selection of apt textual support/other examples	**13-16 marks** • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation of effectiveness of communication
3	**5-6 marks** • Generally sound use of terminology linked to analysis of mobile phone texts • Mostly accurate expression with some lapses	**5-6 marks** • Sound understanding of concepts (e.g. medium, genre) and issues (e.g. colloquialisation) • Generally appropriate selection of textual support/other examples	**9-12 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation of effectiveness of communication
2	**3-4 marks** • Using some terminology with some accuracy linked to analysis of mobile phone texts • Straightforward expression, with technical inaccuracy	**3-4 marks** • 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** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation of effectiveness of communication
1	**1-2 marks** • Some grasp of basic terminology • Errors in expression and lapses in clarity	**1-2 marks** • 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** • 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 (**AO**s) 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**.**

COMPONENT 3: CREATIVE AND CRITICAL USE OF LANGUAGE

MARK SCHEME

General Notes

In making judgements, look carefully at the separate sheet with the marking grid, and at the 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 alternative approaches which demonstrate independent thinking, creativity and expertise.

	AO3	**AO5**
Tasks 1(a) and (b) OR 2(a) and (b)	-	30 marks each
Task (c)	20 marks	-

Either,

1.(a) Write an extract for a short story in which a particular room is the backdrop to an important event in the life of the main character. Aim to write approximately 300 words.   [30]

The response should create a description of a room with some reference to an event which has happened or will happen in this setting. Candidates are likely to make little use of the content of the stimulus material, but may choose to replicate stylistic features if they wish.

Approaches should include:
- some sense of chosen short story genre e.g. mood, atmosphere
- effective evocation of room e.g. choice of modifiers, figurative language
- guidance of audience response e.g. indicators of past/future situation
- effective stylistic choices e.g. viewpoint, tense, direct speech
- accurate and coherent written expression.

(b) Write a dramatic monologue in which Mrs Reed reflects on her life. Aim to write approximately 300 words.   [30]

The response should create an impression of Mrs Reed's character, memories and feelings. Candidates should select some details from the stimulus material, but may add others if they wish.

Approaches should include:
- some sense of genre e.g. stage directions
- the creation of a personal voice e.g. idiolect, expression
- control of audience response e.g. emotive language
- effective stylistic choices e.g. tense, fragmentary utterances
- appropriate, accurate and coherent written expression.

Or,

2.(a) **Write an entry for Tanglebrook Gypsy Wagons which will appear in the guide book 100 Best UK Holidays. Aim to write approximately 250 words.** **[30]**

The response should balance factual information with persuasive features. Candidates may select ideas from the stimulus material, but may add other details if they wish.

Approaches should include:
- a sense of genre e.g. headings etc.
- positive tone e.g. choice of modifiers
- engagement with audience e.g. direct address
- effective stylistic choices e.g. sentence types, rhetorical features
- accurate and coherent written expression.

(b) **Write an extract from a murder mystery set in Tanglewood. Aim to write approximately 350 words.** **[30]**

The response should create an appropriate atmosphere and sense of place. Candidates should select some details from the stimulus material, but may add others if they wish.

Approaches should include:
- a sense of genre e.g. mood
- air of mystery and foreboding e.g. use of modifiers, verbs, etc.
- control of audience response e.g. use of figurative language
- effective stylistic choices e.g. viewpoint, tense, fragmentary sentences
- appropriate, accurate and coherent written expression
- a sense of genre e.g. mood.

Assessment grid: Component 3 Questions 1 (a) and (b) OR 2 (a) and (b)

BAND	AO5 Demonstrate expertise and creativity in the use of English to communicate in different ways 30 marks each	Guidance
5	**25-30 marks** • Sophisticated and appropriate expression • Confident and conscious linguistic/stylistic choices • Highly original with real flair • Form and content skilfully linked to genre/purpose	**High (29-30)**: Sophisticated and self-assured. Demonstrates flair and originality. Language consciously and creatively manipulated for effect. Skilful engagement with audience. High level of understanding. Distinctive and thought-provoking writing. **Mid (27-28)**: Well-balanced, accurate and confident throughout. Originality in approach, content and style. Thoughtful personal engagement with task and audience. Assured control of content. Form and structure linked intelligently. **Low (25-26)**: Very good understanding of task. Genre used aptly to underpin linguistic/stylistic choices. Polished style and strong sense of context. Voice confident in places, with some perceptive writing.
4	**19-24 marks** • Fluent and controlled expression • Purposeful linguistic/stylistic choices • Original and engaging • Form and content effectively linked to genre/purpose	**High (23-24)**: a stronger sense of the writer as an individual with evidence of thoughtful creativity and purposeful linguistic choices. The response will show some signs of originality and will be clearly shaped by the target audience and the genre. Expression will be fluent, carefully controlled and sustained. **Mid (21-22)**: There will be some assurance in the approach—although not all creative choices will be effective. Engagement with the audience will be well developed. The writing will begin to demonstrate some interesting features, but these may not be sustained **Low (19-20)**: Responses will be consciously crafted for effect with some purposeful language choices and a secure understanding of audience. The structure will be well controlled, with effective links established between form/content and genre/purpose.
3	**13-18 marks** • Accurate and sound expression • Competent linguistic/stylistic choices • Some originality and clear attempt to engage • Form and content sensibly linked to genre/purpose	**High (17-18)**: Examples of a personal voice and competent linguistic choices should be evident. There will be a sensible engagement with the target audience and a conscious attempt to organise material for effect. Expression will be generally sound and accurate; the style will be controlled. **Mid (15-16)**: Responses should be generally clear and accurate with some sensible personal language choices being made. There should be a clear focus on the task with a sensible development of the content of the piece. The writing will be engaging **Low (13-14)**: Expression should be mostly sound and organisation quite clear. Focus on the demands of the task should begin to shape the writing: form and content should be sensibly linked to genre and purpose, and there should be a some attempt to engage.
2	**7-12 marks** • Some inconsistency/inaccuracy and expression is rather basic • Evidence of some straightforward linguistic/stylistic choices • Some awareness of audience • Some attempt to match form and content to genre/purpose	**High (11-12)**: Expression will be straightforward, but with some technical inaccuracy. There will be some basic engagement with the audience and some attempt to match form/content to genre/purpose. There will be some evidence of conscious lexical choices in places. Responses will be marked by inconsistency. **Mid (9-10)**: Knowledge of genre and a basic awareness of audience may underpin some linguistic decisions. Expression will be adequate, though inconsistent in places with some faults in the writing. There will be some evidence that the link between form/content is understood. **Low (7-8)**: The range of a response will be narrow, but there may be some basic awareness of genre in places. Technical errors will not affect understanding, but there may be some lack of fluency. Language choices will be basic.
1	**1-6 marks** • Frequent lapses and errors in expression • Insufficient awareness of linguistic/stylistic choices • Little sense of audience Limited attempt to link form and content to genre/purpose	**High (5-6)**: Technical inaccuracy and lack of fluency in expression will still be evident, but there may be some limited awareness of audience, and evidence of the occasional attempt to choose words for effect. There may be some limited awareness of links between content and genre. **Mid (3-4)**: Some limited understanding of the task may begin to show, but the writing will lack clarity/accuracy. The response may lack development. There will be limited engagement with language choices. **Low (1-2)**: There will be little explicit evidence of organisation and only a cursory awareness of the demands of the task. Expression will often be awkward with frequent technical errors. There will be little sense of audience and limited awareness of stylistic choices. The response may be very brief or incomplete.
0	0 marks: response not credit worthy or not attempted	

(c) ***Choose one of the texts you have produced and write a commentary analysing and evaluating your language use. Comment particularly on your use of language features and their effectiveness in relation to the context given in either part (a) or part (b).*** **[20]**

Candidates should critically analyse and evaluate **one** of the texts produced in (a) or (b). There should be a clear attempt to explain what they have tried to achieve (e.g. a sense of place; a distinctive voice; a persuasive tone) and to assess the effectiveness. Candidates should explore the contextual factors (e.g. audience, purpose, genre) and the language features (e.g. use of modifiers/concrete nouns to create a fictional world; figurative language; subject specific language; variations in sentence structure), considering how these shape meaning. They should refer to the language levels, and use apt and accurate quotation to support points.

Approaches should include reflection on:

- the use of language and stylistic choices
- the distinctive contextual factors (e.g. genre, audience, purpose)
- how far the intended effects were achieved.

BAND	AO3 **Analyse and evaluate how contextual factors and language features are associated with the construction of meaning** **Part (c)** **20 marks**
5	**17-20 marks** • Confident analysis of a range of contextual factors • Productive discussion of the construction of meaning • Perceptive evaluation of the effectiveness of communication
4	**13-16 marks** • Effective analysis of contextual factors • Some insightful discussion of the construction of meaning • Purposeful evaluation of the effectiveness of communication
3	**9-12 marks** • Sensible analysis of contextual factors • Generally clear discussion of the construction of meaning • Relevant evaluation of the effectiveness of communication
2	**5-8 marks** • Some valid analysis of contextual factors • Undeveloped discussion of the construction of meaning • Inconsistent evaluation of the effectiveness of communication
1	**1-4 marks** • Some general awareness of context • Little sense of how meaning is constructed • Limited evaluation of the effectiveness of communication
0 marks: Response not credit worthy or not attempted	

A level English Language
Allocation of examination component marks by assessment objective

Component	Section marks	AO1 marks	AO2 marks	AO3 marks	AO4 marks	AO5 marks
Component 1: Language Concepts and Issues	A (60) Analysis of spoken language	20	20	-	20	-
	B (60) Language Issues	20	20	20	-	-
Component 2: Language Change Over Time	A (80) Language Change Over Time	20	20	20	20	-
	B (40) English in 21st Century	10	10	20	-	-
Component 3: Creative and Critical Use of Language	Written Task (a)	-	-	-	-	30
	Written Task (b)	-	-	-	-	30
	Analysis	-	-	20	-	
Total	**320**	**70**	**70**	**80**	**40**	**60**