



GCE AS MARKING SCHEME

SUMMER 2017

**AS (NEW)
ENGLISH LANGUAGE - UNIT 1
2700U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2017 examination. It was finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conference was held shortly after the paper was taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners.

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

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

Unit 1: Exploring Language

Mark Scheme

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**.

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears in the Assessment Grids at the end.
- Familiarise yourself with the questions and each part of the marking guidelines.
- The mark scheme offers two sources of marking guidance and support for each Section.
 - **'Notes' on the material which may be offered in candidate responses.**
 - **Assessment grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you regard 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 AO 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 and must be based on the assessment criteria.
- 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; credit only what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.
- Please do not use personal abbreviations, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

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

The mark scheme should not be regarded as a checklist.

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

Section A: Analysing language

	AO1	AO3	AO4
Section A	20 marks	15 marks	20 marks

General notes

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

1. Analyse and evaluate the language used in each of the texts to explore the relationship between the present and the future.

In your answer you should consider:

- how the writers portray the ways in which future events are shaped by present actions
- the purpose of each text and the ways in which the writers engage their audiences
- the similarities and/or differences between the texts.

[55]

Overview

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

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

- features of genre (audience; function; content)
- tenor
- the effect of language choices (e.g. connotations of words; subject-specific language; subordination to reflect conditionality)
- contextual factors (e.g. place of publication; form and structure)
- connections between the texts.

Notes

The following notes address features of interest which may be explored. This is not a checklist. Look for and credit alternative valid interpretations/approaches.

Genre

- extract from novella; online blog; magazine article reviewing an event
- function: entertaining (Text A); entertaining and expressive (Text B); informative (Text C)
- the importance of engaging an audience (to entertain; to inform; to discuss)

Content

- Text A: Victorian era ghost story of redemption
- Text B: blog entry which discusses 21st century philosophies of living
- Text C: magazine article reviewing a science event

Register

- levels of formality, e.g. predominantly formal polysyllabic (Text A, Text B and Text C) but some informality to connect with audience, e.g. *stuff of science fiction* (Text C).
- formal lexical choices, e.g. *immoveable*, *intervenes* (Text A); *suburban* (Text B); *visionary* (Text C); lack of elision in Text A (*I will*) and C (*The Future Is...*); some elision, e.g. *what's on the horizon* (Text C)
- levels of informality, e.g. elision *shoulda*, *coulda*, *woulda* (Text B) to reflect modern pronunciation (sociolect) to convey regret; some informality in the authorial voice *It's that state of mind* (Text B); some colloquialism *play your bloody music* (Text B)
- direct speech in Text A to convey character mood and motivation
- sense of spoken voice in Text B, e.g. adverb *so*
- dated Victorian lexis in Text A, e.g. *intercourse*, *Spirit*
- direct address in Text B *your life* (determiner)
- scientific lexis reflecting technological advances in Text C *super-bots*

Lexis and semantics

- emotive language: adjectives *neglected grave* (Text A), *latent regret* (Text B), *incredible advances* (Text C); complements *immovable* (Text A), *wistful as well as wishful*, *realisable* (Text B); abstract nouns *hope*, *ends*, *agony*, *intercourse*, *Christmas*, *plea* (Text A), *past* (Text B); concrete nouns *Ghost* (Text A); verbs *trembling*, *pities* (Text A) *wishing* (Text B)
- subject-specific language, e.g. grammatical *subjunctive mode* (Text B); scientific *genomics and geo-engineering* (Text C)
- proper nouns providing information, e.g. *Ebenezer Scrooge* (Text A), *Joe Satriani*, (Text B), *Smithsonian Institution*, *Oliver Sacks*, *Craig Venter* (Text C)
- dynamic verbs linked to dramatic action *advances*, *shrunk*, *collapsed* (Text A), *avoid* (Text B), *control* (Text C)
- modal verbs for conditionality, e.g. *must have been* (Text A), *Shoulda*, *coulda*, *woulda* (Text B); certainty, e.g. *I will* (Text A); obligation *should be* (Text B); possibility *can participate*, (Text B)
- present simple stative verbs in Text B, e.g. *There is no point...* (reflective), Text C, e.g. *The Future is Here* (slogan – implying the future is already here)
- figurative language, e.g. personification *solemn shape* and *king hand* (Text A), *hand of Fate* (Text B), metaphor *barriers* (Text B), *the horizon* (Text C)
- modifiers, e.g. dramatic *spectral hand*, *last* prayer (Text A), *incredible advances* (Text C); factual *hypothetical...thought*, *suburban disease* (Text B), *science enthusiasts* (Text C); evaluative *certain ends*, *altered life* (Text A), *virtual reality*, *actual reality*, *wishful* or *imaginary thought* (Text B), *visionary talks* (Text C)
- adverbs and adverbials, emphasising the present and the future, e.g. temporal *Before*, *ever* (Text A), *often* (Text B)

Form and structure

- simple noun phrases , e.g. emotive *the grave, certain ends, the man* (Text A), informative *the horizon* (Text C)
- longer noun phrases with pre-modification, e.g. *a dismal, wretched churchyard* (Text A) *a Hypothetical, wishful or imaginary thought* (Text B), *a demonstration of a real-life hoverboard* (Text C); with post-modification *the habit of wishing things were different* (Text B)
- Simple sentences, e.g. to create tension *The finer was still there, The kind hand trembled* (Text A), *the Future is Here* (Text C, title of the exhibition)
- complex sentences e.g. to convey conditionally *If persevered...*(Text A); *... if only things had been different* (Text B); to review and evaluate e.g. *Culminating with...*(Text C)
- marked themes *In his agony...*(Text A); *As a musician...*(Text C)
- patterns e.g. to convey determination to change *I will live in the past, the present and the future* (Text A); to convey regret *Shoulda, coulda*; and to warn *Why live in virtual reality when you can participate in actual reality* (Text B)
- parenthesis to show drama *The Spirit, stronger yet, repulsed him* (Text A); to convey a certainty (*which cannot be change*) (Text B)
- imperative mood e.g. to plead *hear me, answer me* (Text A); to instigate action *So play..., Get on with it* (Text B)
- subjunctive mood reflecting the contingent nature of future events *wishing I were a famous artist* (Text B)
- conditional clauses to reflect the contingent nature of future events e.g. *... If persevered with...* (Text A)
- lists to indicate range e.g. syndetic *...hypothetical, wishful or imaginary thought.* (Text B); *...Walter Isaacson,...and scientists...*(Text C); to declare resolve *...the Past, the Present, and the Future* (Text A)
- Text A: dramatic moment in the development of the narrative, and the social expectations that Christmas is a time for repenting and reflecting
- Text B: use of grammar to reflect 21st century social habit of procrastination
- Text C: informative references to science fact

Pragmatics

- Text A: dramatic moment in the development of the narrative, and the social expectations that Christmas is a time for repenting and reflecting
- Text B: use of grammar to reflect 21st century social habit of procrastination
- Text C: informative references to science fact

Assessment Grid Unit 1: Section A

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

Section B: Contemporary English

YouTube Comments

	AO2	AO3
Section B	15 marks	10 marks

General notes

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

2. Using your knowledge of contemporary English, analyse and evaluate the ways in which writers use language in the YouTube comments. [55]

Overview

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

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

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

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

Notes

Responses may make some of the following points but this is not a checklist. Look for and credit alternative valid interpretations/approaches. There is no requirement to deal with all texts.

Medium

- contribution to the discussion is inspired by a posted video and other comments featuring in the thread
- mixture of elliptical, e.g. *You the Man* (Text 6) non-standard English, e.g. *bro* (Text 7 and Standard English contributions (Text 3 and Text 8)
- situation-dependent language, e.g. use of deixis *these children* (Text 3)
- contributors from anywhere in the world can respond at any time after the video is posted, as well as live while the event is being broadcast
- contributors from all over the world can respond to both the programme (BBC Stargazing Live) and the event being covered (the shuttle launch)

Conspiracy Theorists (Texts 1 and 2)

- blend of 'astrophysics' and 'bollox' (*astrobollox*) in the YouTube account name, framing a belief that the events broadcast are not real (Text 1)
- blend of prefix *Geo* and the noun *Shifter* similarly reflects the commenter's challenging stance (Text 2)
- verb phrase *are deceiving (the masses)* to connote that people watching are being lied to, but also to suggest the commenter is the only one who sees through it all (Text 2)
- use of acronym *ESA* (Text 2) to suggest that the deception is transnational
- scientific language *acceleration* (Text 1) is used to give legitimacy to the conspiracy theory
- use of deixis in the pronoun *they* (Text 2) to refer to an unknown malevolent force responsible for the great deception
- use of spoken interjection *yeah* to ironically cast doubt on the veracity of the images being broadcast (Text 1)
- pre-modified noun phrases *these fake space missions* (including deixis) and *a fraud* (Text 2) to openly question the images
- use of colloquialism *bro* to reduce the status and credibility of the space programme (Text 2) to openly question the images
- ironic pre-modification *Nice rocket* to mock the investment in space technology at the expense of needy children on Earth (Text 7)
- emotive non-finite clause *feeding the children* and adverbial *down to earth* to construct a rhetorical question implying that money would be better spent solving the problem or world hunger than in funding expensive space missions (Text 7)

Celebratory (Texts 3, 4, 5 and 6)

- positive lexis in the complement *pleased* and abstract nouns *achievement* and *you* to convey support for the launch (Text 3)
- use of determiner *our* to signify national pride at the Russian involvement in the mission (Text 3)
- semantic field of science *engineers and scientists* to applaud the technical expertise required to succeed in the field of space flight
- interjection *Wooooohoooo!* to indicate intense jubilation (Text 4)
- marked theme and patterning *Moments like this I love...its moments like this* to reflect the uniqueness and historic significance of the launch (Text 5)
- direct address *Tim* to indicate fellowship with the astronaut (Text 6)
- colloquial interjection from sport *Get in there* and elliptical colloquial interjections *You the Man* (Americanism) and *Thumbs up* to suggest identification with and encouragement of a successful participant in the mission (Text 6)
- use of doubled exclamation marks to show excitement (Text 6)

Philosophical (Texts 4, 5 and 8)

- use of modal auxiliary, e.g. *should...* to imply our moral obligation to leave a legacy for future generations (point of view of parents, Text 5)
- the determiner *our* to refer not only to personal family relationships, but to humankind's progeny (Text 5)
- juxtaposition of noun phrases, e.g. *so busy fighting and hating on this earth* (Text 4)
- capitalisation of the deictic pronoun *THIS* and the modal verb *should* to mark emphatic support for ideological stance (point of view of student, Text 4)
- colloquialism *knuckle down* which uses relatable lexis to convey an ethical obligation (Text 5)
- complements *insignificant* and *meaningless* to emphasise the cosmic smallness of mankind
- verb phrase *makes me realise* to suggest an epiphany experienced by the commenter (Text 8)

Assessment Grid Unit 1: Section B

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