GCE A LEVEL MARKING SCHEME

SUMMER 2024

A LEVEL (NEW)
ENGLISH LANGUAGE - UNIT 4
1700U40-1

About this marking scheme

The purpose of this marking scheme is to provide teachers, learners, and other interested parties, with an understanding of the assessment criteria used to assess this specific assessment.

This marking scheme reflects the criteria by which this assessment was marked in a live series and was finalised following detailed discussion at an examiners' conference. A team of qualified examiners were trained specifically in the application of this marking scheme. The aim of the conference was to ensure that the marking scheme was interpreted and applied in the same way by all examiners. It may not be possible, or appropriate, to capture every variation that a candidate may present in their responses within this marking scheme. However, during the training conference, examiners were guided in using their professional judgement to credit alternative valid responses as instructed by the document, and through reviewing exemplar responses.

Without the benefit of participation in the examiners' conference, teachers, learners and other users, may have different views on certain matters of detail or interpretation. Therefore, it is strongly recommended that this marking scheme is used alongside other guidance, such as published exemplar materials or Guidance for Teaching. This marking scheme is final and will not be changed, unless in the event that a clear error is identified, as it reflects the criteria used to assess candidate responses during the live series.

WJEC GCE A LEVEL ENGLISH LANGUAGE

UNIT 4: SPOKEN TEXTS AND CREATIVE RE-CASTING

SUMMER 2024 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 in the Assessment Grids at the end.

- Familiarise yourself with the questions, and each part of the marking guidelines.

- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.

- As you read each candidate's response, annotate using wording from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.

- Explain your mark with summative comments at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.

- Use your professional judgement, in the light of standards set at the marking conference, to fine-tune the mark you give.

- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly, there is a need to use the marks at the lower end of the scale.

- No allowance can be given for incomplete answers other than what candidates actually achieve.

- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

- Please do not use personal abbreviations or comments, as they can be misleading or puzzling to a second reader. You may, however, find the following symbols useful:

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

General Instructions – Applying the Mark Scheme

Where banded levels of response are given, it is presumed that candidates attaining Band 2 and above will have achieved the criteria listed in the previous band(s).

Examiners must firstly decide the band for each tested AO that most closely describes the quality of the work being marked. Having determined the appropriate band, fine tuning of the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

- Where the candidate's work convincingly meets the statement, the highest mark should be awarded.
- Where the candidate's work adequately meets the statement, the most appropriate mark in the middle range should be awarded.
- Where the candidate's work just meets the statement, the lowest mark should be awarded.

Examiners should use the full range of marks available to them and award full marks in any band for work that meets that descriptor. The marks on either side of the middle mark(s) for 'adequately met' should be used where the standard is lower or higher than 'adequate' but not the highest or lowest mark in the band. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. Indicative content outlines some areas of the text candidates may explore in their responses. **This is not a checklist for expected content in an answer, or set out as a 'model answer'**, as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement as English specialists to determine the validity of the statement/interpretation in light of the task and reward as directed by the banded levels of response.

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 features of the texts other than those mentioned in the mark scheme.

UNIT 4: SPOKEN TEXTS AND CREATIVE RE-CASTING

Section A: Analysing Spoken Language

	AO1	AO2	AO3
Section A	20 marks	10 marks	10 marks

General Notes

In making judgements, look carefully at 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.

1.	In your response to the question that follows, you must:

- draw on your knowledge of the levels of language
- consider concepts and issues relevant to the study of spoken language
- explore contextual factors.

Analyse the different ways the participants use language to interact in these conversations as they make something. **[40]**

This question tests the candidate's ability to analyse language using appropriate terminology in a response that is logically organised with clear topic sentences and a developing argument. They should demonstrate an understanding of how spoken language is used through critical selection of relevant concepts and issues, and should analyse and evaluate the ways in which contextual factors affect linguistic choices.

Overview

Characteristics of a successful response:
- clear understanding of spoken language features e.g. turn-taking; non-fluency features; emphatic stress; pitch and pace markers; topic management
- critical engagement with relevant concepts and issues e.g. use of subject specific language (functional importance in Text A and Text B); differing formality levels (particularly for entertainment in Text A, and as an element of a family activity in Text B); purposes of the broadcast (elements of broader entertainment function in Text A) and the family conversation (narrow target audience of participants)
- well-chosen, concise textual references that support points precisely
- clear appreciation that contextual factors shape the content, language and grammatical structures e.g. language choice references related to the genre of cookery broadcast (focused on Text A); language choice references related to participants' relationships (two presenters who know each other well in Text A; father working with child in Text B); effects of the use of an established, celebrity presenter pairing (humour in Text A); language choices to negotiate, modify or confirm process (Text A and Text B); control over the conversation and the process (exhibited by both father and daughter at various points in Text B)
- intelligent interpretation of the transcripts based on close reading e.g. relevant references to precise aspects of the transcripts

- well-informed analysis consistently and purposefully tied to meaning e.g. analysis linked convincingly to the functions of the different transcripts (Text A as entertainment broadcast as well as transactional interchange, and Text B as transactional interchange between family members)
- assured evaluation providing details on findings and implications
- intelligent conclusions drawn in the light of the question focus e.g. contrast in the structures of the interaction (emphasis on confirmation of details for viewers delivered in an entertaining way in Text A; genuine negotiation of shared understanding of process in Text B)
- a range of terminology used to underpin discussion
- carefully structured discussion that drives on the argument.

Characteristics of a less successful response:
- references to general features of spoken language with few links to the questions/transcripts
- broad overviews of theory
- inconsistent use of textual references (only about half of the points made are appropriately and accurately supported), or overly long quotations
- lack of engagement with detail resulting in a somewhat superficial view of the transcripts
- underdeveloped close analysis
- narrow range of linguistic knowledge (and it may not always be accurate)
- labelling of terms (feature spotting)
- a limited number of points
- a loss of sight of what is being asked by the question e.g. lack of focus on interactions between participants, and lack of exploration of the relevant contextual factors
- a reliance on describing and/or summarising content.

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

Text A

Lexical sets: associated with food and cooking e.g. *kitchen, zest, cinnamon, syrup, pastry, teaspoon* (nouns)
Present tense: to state the nature of baklava e.g. *find, is*
Future time: to establish next steps in baking sequence e.g. *we're going to be dressing, just going to mix*
Concrete nouns: to list the key ingredients e.g. *orange, walnuts, syrup*
Proper nouns: to convey geographical specificity e.g. *Greece, Turkey, Mississippi*
Noun phrases: to add colour to the broadcast e.g. *the generosity of the Balkan community, the breeze of the Mississippi;* to define ingredients and quantities e.g. *the zest of one large orange*
Dynamic verbs: typical of the genre e.g. *stir*, *sprinkle*
Cardinal numbers: to indicate amounts of ingredients e.g. *one, two*
Adjectives: to convey the nature of the dessert e.g. *wonderful, lovely, beautiful*; to clarify amount or size e.g. *large, small*; to clarify aspects of process e.g. *hot, compressed*
Pronouns: first person singular to describe an individual presenter's role in part of the process in the actual broadcast e.g. *I'll put two in, I'm just putting;* first person plural to establish presenters working together e.g. *we're going to be dressing, how much better can we get;* generic second person plural to imply inclusion of viewers 'you' e.g. *you've got lovely textures*; second person singular direct address e.g. *you're cracking on dude*
Informal modes of address: as part of an entertainment broadcast e.g. *Kingy, mate, dude*
Colloquial language: as part of identifiable style of presenters' broadcast e.g. **yummers***, oh man*
Adverbs: to clarify sequencing of actions e.g. *now*, *then*
Hedging: /kaɪndə/ *(kind of)*
Figurative language: to describe actions or aspects of product e.g. *wallpapering, like the farmers planting, like coffee granules*
Repetition: for dramatic effect between presenters, or highlighting a potentially unfamiliar word e.g. *baklava*
Imperatives: e.g. *make it as even as possible;* but noteworthy relative absence where these may be expected in cookery instructions, as presenters tend to provide a running narrative/commentary instead (entertainment rather than instruction) e.g. *we stir that through, I'll put two in*
Topic shifts: dictated substantially by stages of baking process but also conforms to typical structure of a cooking programme (general description of dish, detailed preparation and production, tasting)
Turn-taking: structured, disciplined collaborative performance
Affirmation: e.g. *yeah* (reflecting collaborative relationship)
Timed pauses: as presenter breaks from speaking to perform an action
Pace markers: rall - to linger over a detail e.g. *with a cardamom and orange cream, use a lot of cinnamon and walnuts*; as presenter concentrates and focuses on action e.g. *them as even as we can;* **accel** – excitement at reaching end of process e.g. *and there that's it mate*
Pitch markers: rising intonation – signalling the start of a serving suggestion e.g. ↗*served*; **falling intonation –** signalling the end of a serving suggestion e.g. ↘*cream* (typical of a cookery programme)
Emphatic stress: to emphasise a foreign word possibly unfamiliar to the audience e.g. *baklava;* to foreground the final production of the dessert e.g. *cooled in the breeze of the Mississippi;* to convey excitement and anticipation e.g. **yummers***;* to emphasise a key detail e.g. *compressed*
Latch on: as part of polished entertainment performance
Informal pronunciation: key part of the presenters' public personas reflecting their close relationship e.g. ɪnʔə   n

Contextual features: possibly semi-scripted; awareness of a wider audience; visuals to support audience's understanding; lack of non-fluency; lack of overlapping speech; very few timed pauses as this is a broadcast programme.

This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text B

Lexical set: associated with craft activities e.g. *needle, sewing kit, wick, candle, mould* (nouns)
Cardinal numbers: to indicate key aspects of process e.g. *one, three*
Concrete nouns: to identify key objects associated with the process e.g. *scissors, paraffin, wick*
Pronouns: first person singular to identify individual's role in the process e.g. *I've got;* first person plural to communicate combined action e.g. *we're almost at action stations;* indefinite pronoun *one* (line 1) which has no clear frame of reference but is understood by participants; cataphoric reference requiring clarification when meaning is unclear e.g. *is it hot? (.) the bowl?*
Deixis: contextual references typical of genre e.g. *that one, pour this as quickly as possible*
Possessive determiners: used for items beyond the craft kit itself, implying joint ownership of craft kit e.g. *my sewing kit, your sewing kit*
Verb phrases: present tense – commenting on current aspects of activity e.g. *need, is;*
past tense – to activate past experience to help with process e.g. *I used a needle*
Adverbs: used for guidance e.g. *quickly, now*
Noun phrases: e.g. *sewing kit* (linked to project); use of modification to clarify e.g. *scissors / smaller scissors*
Grammatical mood: imperatives – to issue instructions to other participants e.g. *HANG ON, get your sewing kit, cut that then;* **interrogatives –** to agree next stage of process e.g. *what do we need to do now?, how many holes do we need?, how are we going to get this out?;* to facilitate next stage in process e.g. *can you pass the kitchen gloves?;* to problem solve e.g. *which scissors did you use before?*
Dynamic verbs: e.g. *cut, pass, mix* (typical of genre)
Adjectives: to emphasise key aspects of process e.g. *massive, steaming, smaller*
Humour and figurative language: exaggeration for effect e.g. *we're almost at action stations now*; self-referential humour e.g. *the whelk*
Non-fluency features: hesitation during process e.g. *h. hang on, that's that's done* (typical of spontaneous, informal conversation)
Elongated words: to slow speech whilst completing action e.g. *li:::ke*
Micro-pauses: as information about the process is assimilated in the moment e.g. *ok (.) the star one (.) and what do we need to do now?* (functioning as punctuation)
Timed pauses: to wait for action to be performed
Discourse markers: e.g. *ok* (thinking time); e.g. repeated use of *right* (trying to take control/assert authority)
Pace markers: rall – father emphasising important elements of process e.g. *what we've got to do is, that should continue to melt;* **accel** - to indicate daughter's excitement and enthusiasm e.g. *I've got to get everything ready, pour this as quickly as possible;* to communicate need for haste e.g. *shall I go and get a needle, can you pass me the kitchen gloves*
Raised pitch: to mimic self e.g. ↑*the whelk*↑
Emphatic stress: child's enjoyment of language and enjoyment of novel aspects of process e.g. *wick, whelk;* confirmation of a solution or answer e.g. *needle, centre, that one;* to emphasise change in activity e.g. *I'll keep stirring it*

Turn-taking: generally dictated by the demands of the process but father takes lead to direct focus; towards the end of the process daughter uses previous experience to take the lead

Topic shifts: dictated substantially by stages of process

Latch on: as participants anticipate next stage in process e.g. *what we've got to do is = = pour this as possible*

Contextual features: elliptical utterances shaped by domestic context and familiarity of participants.

This is not a checklist. Reward other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Assessment Grid Unit 4: Section A

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 10 marks	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 10 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	**9-10 marks** • Detailed critical understanding of concepts • Perceptive discussion of issues • Confident and concise selection of textual support	**9-10 marks** • Confident analysis 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 (including spoken) • Thorough discussion of texts • Expression generally accurate and clear	**7-8 marks** • Secure understanding of concepts • Some intelligent discussion of issues • Consistent selection of apt textual support	**7-8 marks** • Effective analysis 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 (including spoken) • Competent discussion of texts • Mostly accurate expression with some lapses	**5-6 marks** • Sound understanding of concepts • Sensible discussion of issues • Generally appropriate selection of textual support	**5-6 marks** • Sensible analysis 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 (including spoken) • Uneven discussion of texts • Straightforward expression, with technical inaccuracy	**3-4 marks** • Some understanding of concepts • Basic discussion of issues • Some points supported by textual references	**3-4 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 (including spoken) • Undeveloped discussion of texts • Errors in expression and lapses in clarity	**1-2 marks** • A few simple points made about concepts • Limited discussion of issues • Little use of textual support	**1-2 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		

Section B: Creative Re-casting

	AO2	AO5
Section B	10 marks	30 marks

Using the transcripts presented in Section A as stimulus, answer the following question.

2.	Working adults sometimes find that they have little time to spend on their own interests.
	Write a magazine article aimed at working adults about the benefits of taking up a hobby. The article will be published in a lifestyle magazine.
	Aim to write approximately 400 words. **[40]**

This question tests the candidate's ability to use English to communicate in different ways, to demonstrate expertise in shaping, crafting and developing ideas, and to show creativity in engaging an audience. Responses should demonstrate a critical selection of language features that underpin an understanding of contextual factors, concepts and issues related to the task.

Characteristics of a successful response may include:
- form suitable for a creative response
- sophisticated sense of genre
- focused, thoughtful content e.g. techniques and effects used sensitively
- effective stylistic choices e.g. lexical choices likely to engage enthusiasm for hobbies
- clear understanding of the purpose e.g. the writing should specifically engage targeted readers and argue the case for taking up a hobby
- insightful awareness on the audience/reader's needs e.g. responds with subtlety to cues regarding time pressures of working life
- linguistic choices appropriate to magazine articles for the specified audience e.g. subtle use of humour, empathy with the reader, varied use of grammatical mood, persuasive language
- consistent control of viewpoint e.g. consistent use of first-person if this is adopted
- appropriate and relevant information e.g. should maintain focus on the benefits of new hobbies and pastimes
- clear, logical and appropriate structure to engage the audience/reader
- content drawn from the stimulus material but creative development of appropriate details
- well-selected and developed content
- astute contextual awareness of the medium e.g. understanding that the writing will be for a magazine
- effective stylistic choices
- a creative evocation of how rewarding hobbies can be
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:
- misunderstanding of the genre
- limited awareness of the audience/reader's needs
- a failure to meet the requirements of the task
- awkward, inappropriate or incoherent written expression
- a struggle to maintain focus on hobbies
- issues with clarity and accuracy
- a lack of focus on persuasive elements
- over-reliance on stimulus material e.g. simply describing doing craft activities with children without invoking a broader context.

This is not a checklist. Reward other valid approaches.

Assessment Grid Unit 4: Section B

BAND	AO2 **Demonstrate critical understanding of concepts and issues relevant to language use** **10 marks**	AO5 **Demonstrate expertise and creativity in the use of English to communicate in different ways** **30 marks**
5	**9-10 marks** • Confident interpretation of the task • Confident understanding of concepts and issues relevant to language use	**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
4	**7-8 marks** • Effective awareness of the task • Secure understanding of concepts and issues relevant to language use	**19-24 marks** • Fluent and controlled expression • Purposeful linguistic/stylistic choices • Original and engaging • Form and content effectively linked to genre/purpose
3	**5-6 marks** • Sensible awareness of the task • Sound understanding of concepts and issues relevant to language use	**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
2	**3-4 marks** • Basic awareness of the task • Reasonable understanding of concepts and issues relevant to language use	**7-12 marks** • Some inconsistency/inaccuracy and rather basic expression • Evidence of some straightforward linguistic/stylistic choices • Some awareness of audience • Some attempt to match form and content to genre/purpose
1	**1-2 marks** • Some general awareness of the task • Some understanding of concepts and issues relevant to language use	**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
0	**0 marks:** Response not credit-worthy	