



GCE A LEVEL MARKING SCHEME

SUMMER 2025

**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 (NEW)

UNIT 4: SPOKEN TEXTS AND CREATIVE RE-CASTING

SUMMER 2025 MARK SCHEME

General Advice

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

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears 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.

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 speakers use language in interviews to explore professional experiences. [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:

- intelligent conclusions drawn in the light of the question focus e.g. contrast in the structures of the interaction (conversational formats of Texts B and C)
- a range of terminology used to underpin discussion
- carefully structured discussion that drives on the argument
- clear understanding of spoken language features in interviews e.g. turn-taking; non-fluency features; emphatic stress; pitch and pace markers; topic management
- critical engagement with relevant concepts and issues linked to professional experiences e.g. use of subject specific language (variations between Text A, B and C); differing formality levels (slight variation between Text A and B, and C); purposes of interviews (more overt promotional aspect of Text A, contrasted with more discursive format of Texts B and C)
- 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 mode (live audience in bookshop, Text A; radio formats, Texts B and C); language choice references related to participants (structures in all three extracts designed to allow interviewees to showcase their experiences and ideas); variations in presentation of professional experience (crafted evocation of specific place and circumstance in Text C, contrasted with the emphasis in Text A of professional 'wisdom' and, in Text B, with an emphasis on professional influences and inspiration); consideration of the co-construction of conversational interchanges (completion vs expansion) to explore the experience of the participants
- 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 purpose of the different transcripts as elements of interviews
- assured evaluation providing details on findings and implications.

Characteristics of a less successful response:

- references to general features of spoken language with few links to the questions/transcripts
- broad overviews of theory
- limited range of points made
- inconsistent use of textual references and/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)
- losing sight of what is being asked by the question e.g. lack of focus on interviews and professional experiences, 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

Semantic fields: associated with travel and exploration e.g. *summit, map* (nouns), *long-haul* (adjective)

Abstract nouns: to convey key aspects of Reeve's professional philosophy as part of promotional context for interview e.g. *passion, delight, recommendation, beauty, mystery*

Concrete nouns: *glass, car*

Adjectives: to convey key points in promotion of autobiography e.g. *adventurous, personal*

Pronouns: first person singular, establishing personal viewpoint as part of promotion of the autobiography e.g. *I think, I like, I mean*; first person plural, presenting perceptions of broader human experience e.g. *we all need, us*; second person for generic audience e.g. *you can do, you can take*; third person singular, denoting a travel philosophy e.g. *it can be*

Adverbs: used for emphatic intensification to reinforce viewpoint e.g. *definitely*

Modal verbs: to convey possibilities for viewers e.g. *it can be local, it can be a way of*

Noun phrases: e.g. *a long-haul flight*

Possessive determiners: e.g. *our world, your own area*

Grammatical mood: imperatives: established as framework for exchange by interviewer and then continued by interviewee, conveying and exemplifying key aspects of exploration advice e.g. *take a map, pop a glass on it, get out, explore your own area, take a delight*

Figurative language: to develop conversational, idiomatic sense of Reeve as author, within the context of a promotional interview e.g. *to light a little bit of fire in me*

Humour: to engage audience identification and secure interest in the autobiography through use of bathos to reinforce travel philosophy e.g. *my gran's magical mystery tours*

Discourse markers: used to emphasise a noteworthy aspect of the autobiography e.g. *actually*

Topic shifts: led substantially by interviewee as he links together different aspects of his experiences

Turn-taking: extract dominated by monologue in which interviewee accepts opportunity to explore the context to the autobiography (Grice's maxim of quantity)

Normal non-fluency features (unintentional): repetition e.g. *it it can be local, I I like travelling*; incomplete word e.g. *a. a. adventurous*; hesitation as interviewee constructs counter example e.g. *I'm the first person (.) er (.) to summit*

Elongated words: for further dramatic emphasis e.g. *mi::nd*

Pauses: micropauses - frequent as interviewee pauses to develop line of thinking and to engage live bookstore audience e.g. *personal to them (.) fair enough (.) I I like travelling because ...*

Pace markers: accel. - to convey excitement over topic e.g. *it's a bit of a state of mi::nd*

Pitch markers: rising intonation – to signal start of humorous anecdote e.g. ↗*my gran*;
falling intonation – to indicate caveat to earlier point made e.g. ↘*although we weren't*
Raised pitch: to emphasise figurative construction and to engage audience interest in key point e.g. ↑*a fire*↑
Emphatic stress: to emphasise key points e.g. *leading, igniting, need*
Volume change: to emphasise an extreme example of counter philosophy e.g. BACKWARDS.

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

Semantic fields: associated with popular music e.g. *indie, hip-hop, playlists* (nouns)
Concrete nouns: e.g. *drums, lyrics, email*
Abstract nouns: e.g. *opportunity, moods, warmth*
Adjectives: to qualify the musical style e.g. *wide, introspective, reflective*; to describe experiences e.g. *cool*; to evaluate qualities e.g. *good*
Possessive determiners: to denote specificity of artistic style (repeated) e.g. *your sound*
Pronouns: first person singular to explore subjective ideas and experiences e.g. *I wanted, I'm always, I got sent*; second person singular to engage and address interviewee e.g. *exciting time for you, how did you find*
Noun phrases: e.g. *the sound of Arlo Parks, an artist in residence, the playlist maker in residence, the warmth of the drums*
Intensifiers: e.g. *especially, really* (adverbs)
Figurative language: use of common figurative noun phrase e.g. *cherry-picking*
Filler: frequently used indicating relative informality of interview context e.g. *Ijənəʊl, like*
Hedging: indicating that interviewee feels comfortable in this context e.g. *Ikaɪndəl*
Backchannelling: to signal encouragement to continue from interviewer e.g. *mm*
Humour: creatively mirroring an earlier reference to confirm rapport within discussion e.g. *the playlist maker in residence*
Repetition: to emphasise importance of question e.g. *so how did you find your sound (.) how did you (.) your sound (.) how **did** you find the sound of Arlo Parks?*
Normal non-fluency features (unintentional): additional repetition e.g. *how did you (.) your sound*
Pauses: micropauses - frequent as interviewee pauses to develop line of thinking (although lack of longer time pauses suggests a relatively polished live broadcast interview response) e.g. *I would be like (.) ok I love the warmth of the drums (.) I love (.) you know the wurlitzers*
Topic shifts: choice of topic led by interviewer with obvious (planned) shift at midpoint from musical influences to position of artist in residence, suggesting a planned interview schedule
Turn-taking: interviewer uses backchannelling to maintain turn-taking routines whilst also encouraging interviewee to continue thread
Pace markers: rall. - to emphasise a key achievement and to reinforce bond between interviewer and interviewee through praise e.g. *that's such a cool opportunity*
Emphatic stress: to emphasise and summarise quality and prestige within interview topic e.g. *cool, good*
Latch on: as interviewer adds to interviewee's humorous insertion e.g. *the right thing to do = you're a **good** friend*
Pragmatics: contextual assumption that listeners have significant background knowledge of genres of music since references are left unexplained.

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 C

Semantic fields: associated with space exploration e.g. *spacewalk, airlock, hatch, universe* (nouns)

Proper nouns: to identify central focus for the professional experience e.g. *International Space Station*

Concrete nouns: to convey aspects of the environment and build a visual image for listeners e.g. *structure, handholds, observatory*

Abstract nouns: to convey aspects of the experience and to explore personal response within the conversation e.g. *apprehension, nervousness*

Adjectives: to convey the specificity of the experience e.g. *incredible, exhilarating, overwhelming, beautiful*

Pronouns: to establish conventions of interview structure (first person singular and second person singular from interviewer) e.g. *I'm struggling to imagine, can you describe it*; to convey a generic impersonal experience in space e.g. *you just see*; to convey a personal experience in space (first person singular from interviewee) e.g. *I'd just float to the window*

Adverbs: of degree to clarify the experience e.g. *quite overwhelming, so exhilarating*

Noun phrases: to convey key aspects of the experience e.g. *moments of adrenalin*

Interrogatives: used by the interviewer to access recollections of the experience e.g. *can you describe it?, what was your view then?*

Normal non-fluency features (unintentional): relative lack of features suggesting interviewee's possible familiarity with broadcasting situations

Discourse markers: to launch responses to the questions and prompts (interviewee), or to launch conversational starting points (interviewer) e.g. *so*

Pauses: timed pauses - no timed pauses in this extract, reflecting the context of a pre-recorded radio broadcast

Backchanneling: to affirm interest and engagement in interviewee's recollections and to encourage extended turn e.g. *{laughs}*

Topic shifts: choice of topic led by interviewer with obvious (planned) shift at midpoint from spacewalk to view from International Space Station

Turn-taking: interviewer uses backchannelling to maintain turn-taking routines whilst also encouraging interviewee to continue thread; relatively equal turns as part of conversational format for interview

Pace markers: rall. - to allow the listener to focus upon key aspects of the experience e.g. *it's just so exhilarating, not to make a mistake, Earth is just such a beautiful place*

Emphatic stress: to highlight key aspects of the experience e.g. ***incredible, every time.***

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	AO2	AO3
	Apply appropriate methods of language analysis, using associated terminology and coherent written expression 20 marks	Demonstrate critical understanding of concepts and issues relevant to language use 10 marks	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

Section B	AO2	AO5
	10 marks	30 marks

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

- 2.** The Government is launching a website for young people called *New Horizons*. Its aim is to present the range of career possibilities open to them and to encourage them to be imaginative and ambitious as they plan their futures.

Write the text for the Introduction section of the website.

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.

Overview

Characteristics of a successful response may include:

- form suitable for an informative and engaging response
- secure sense of genre e.g. appropriate paragraph structure and effective direct modes of address, relevant web links to other parts of the site
- focused, thoughtful content e.g. techniques and effects used sensitively
- effective stylistic choices e.g. lexical choices likely to engage interest of young people (such as, subject specific language; language evoking a sense of fulfilling experiences)
- clear understanding of the purpose e.g. the writing should engage and inspire visitors to the website
- insightful awareness of the website visitor's needs e.g. responds with subtlety to cues regarding young people and ambitious future planning
- linguistic choices appropriate for a publicly funded website e.g. a balance between formal and inspirational language and associated grammatical structures
- consistent control of viewpoint e.g. consistent use of second-person address if this is adopted
- appropriate and relevant information e.g. should remain in domain of career choices and future planning
- clear, logical and appropriate structure to engage the website visitor
- 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 act as a contextual scene-setter for a broader range of informative sources
- appropriate, accurate and coherent written expression.

Characteristics of a less successful response may include:

- misunderstanding of the genre
- limited awareness of the website visitor's needs
- not convincingly meeting the requirements of the task
- awkward, inappropriate or incoherent written expression
- a struggle to maintain focus on career choices and future planning
- issues with clarity and accuracy
- a loss of focus on creative representation
- over-reliance on stimulus material e.g. simply recounts the travel philosophy encountered in Text A.

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 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
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	