

**UNIT 4: Spoken Texts and Creative Recasting****MARK SCHEME****General Advice**

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

- Make sure that you are familiar with the assessment objectives (**AOs**) that are relevant to the questions that you are marking, and the respective **weighting** of each AO. The advice on weighting appears at the start of each Section and also in the Assessment Grids at the end.
- Familiarise yourself with the questions, and each part of the marking guidelines.
- The mark-scheme offers two sources of marking guidance and support for each Section:
  - **'Notes' on the material which may be offered in candidates' responses**
  - **Assessment grid, offering band descriptors and weightings for each assessment objective.**
- Be positive in your approach: look for details to reward in the candidate's response rather than faults to penalise.
- As you read the candidate's response, annotate using details from the Assessment Grid/Notes/Overview as appropriate. Tick points you reward and indicate inaccuracy or irrelevance where it appears.
- Decide which band **best fits** the performance of the candidate **for each assessment objective** in response to the question set. Give a mark for each relevant assessment objective and then add each AO mark together to give a total mark for each question or part question.
- Explain your mark with an assessment of the quality of the response at the end of each answer. Your comments should indicate both the positive and negative points as appropriate.
- Use your professional judgement, in the light of decisions made at the marking conference, to fine-tune the mark you give.
- It is important that the **full range of marks** is used. Full marks should not be reserved for perfection. Similarly there is a need to use the marks at the lower end of the scale. No allowance can be given for incomplete answers other than what candidates actually achieve.
- Consistency in marking is of the highest importance. If you have to adjust after the initial sample of scripts has been returned to you, it is particularly important that you make the adjustment without losing your consistency.

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- 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.

### Section A: Analysing Spoken Language

AO1	AO2	AO3
20 marks	10 marks	10 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.

- 1. Drawing on your knowledge of the levels of language, analyse the spoken language of these texts as examples of talk in families between children and adults. Your main focus should be on the children's use of language and ability to converse but you should consider the language of the adults as well.**

In your response, you must also:

- consider relevant concepts and issues
- explore contextual factors.

**(40 marks)**

#### Overview

##### Aspects of particular significance or interest for discussion:

- the level of fluency
- extent of language mastery by the children
- range of word classes
- range of verb tenses
- level of complexity in syntax and grammatical structures
- grammatical errors or difficulties
- use of imperatives
- use of interrogatives
- responses to questions
- who initiates the talk, and controls the conversation: the child in A, and the parent in B
- ability of the children to respond to the language of the adults
- interaction and monitoring features
- non-fluency features (mostly in A)
- use of lexis
- deictic features
- colloquial features
- elision and ellipsis
- appropriateness of adults' lexis for children
- techniques for help and encouragement
- the different roles of the adults

**Reward any other valid points: those above and below are only illustrative of what might be explored.**

**Notes****Text A**

**Overview:** Emma clearly enjoys taking charge of the game 'Pass the Parcel' and dominating the conversation. She uses commands and questions, and her grandparents seem only too happy to give her control of the situation. She enjoys performing to them by singing her song. She laughs and causes laughter at her own cunning in getting two sweets in one. Her language skills seem quite advanced for a five year old, with quite complex grammatical structures being used. However, she makes some grammatical errors, and mixes up linguistic constructions, though these are often themselves quite complex, and are influenced by words that have just been used or are about to be used.

**Features of interest that could be analysed and discussed****Features of Emma's speech:**

**Interjections:** *right* (used to get attention) – used several times; *thank you; yep, yeah*

**Imperatives:** *wrap* (twice), *pass*

**Interrogatives:** *is that right? has everyone got three? what was on there?*

**Tag question:** *that's you that wrapped that one u.up isn't it?*

**Deixis:** *that* – used as a **determiner** and as a **demonstrative pronoun**; **plural:** *these*;

**adverbs:** *here, there*

**Co-ordinating conjunctions:** *but* – used for **compound sentences** and contracted *an* for 'and'

**Genitives:** *else's, Nana's*

**First person pronouns:** *I, me*; and **determiner** *my*

**Second person pronoun:** *you*

**Other pronouns:** *somebody, everyone, whatever, whoever, some*

**Adverbs:** *up, though, here, there, well, round, then, even, just*

**Prepositions:** *for, on*

**Normal non-fluency features:** **self-correction:** *I've got I've gotta; the these* (and the order of lines in the song); **filler:** *um*; **hesitation:** *u. up*

**Elision:** *that's, I've, isn't, it's, didn't, can't, there's*

**Ellipsis:** *Grandad up; that up for you; I've got put; can't remember*

**Complex structures and use of subordination:** *why there's so much; whoever wraps the things up* (also an unfinished sentence); *you choose whatever you want; if you want; because that's got two in*

**Relative pronoun:** *that: you that wrapped*

**Noun clauses:** *(choose) whatever you want; (I know) it's you*

**Modal verb:** *can*

**Adjective:** *right (is that right?);* the only **modifier** is in the song: *rusty*

**Hipophora:** answers own question: *is that right? (.) no*

**Grammatical error:** *my school singed it* (a common intelligent error in children of this age: they have learned the V-ed form for the past tense, and wrongly apply it to irregular verbs – so *singed* instead of 'sang'); *I didn't saw* (past tense instead of base form 'see'); *I didn't even you saw* (influenced by Grandad's *you saw?*);

**Grammatical insecurity and confusion:** *thats can be* (looks ahead to *that's got; have you every got something* (has everyone got something?) *pop any of them* (difficult to interpret: possibly 'pop' is influenced by thoughts of 'lollipop' and is used instead of 'wrap?')

**Features typical of colloquial spoken English:** *right, though, then, cos, yep, yeah*

**Vocative:** *Grandad*

**Repetition:** of Grandad's: *it wasn't me* – with emphasis on the pronoun

All **word classes** used – as shown above, plus **enumerators:** *one, three, two*, and **operator verbs**, as in *I've got*

**Tenses:** simple present, or simple past

**Features of Grandad and Nana's speech:**

**Interjections:** right (showing agreement or understanding), thank you (polite), OK, oh, yeah, no

**Interrogatives:** can we play now? how does that one go? (offering encouragement to Emma to sing) did you make that up? well who did it then?

**Vocative:** Emma

**Declaratives:** I think we've got enough Emma (used to restrain Emma from using more); we must have a ghost in here (used to amuse)

**Adjective phrase:** very good (used for praise and encouragement)

**Adjective:** ready

**Noun:** lots (on child's level)

**Negatives:** no, wasn't, didn't

**Deixis:** this (one), that

**Repetition:** just some of them

Grandparents and Emma use several **adjacency pairs**

**Text B**

**Overview:** Andrew is able to enter into a co-operative conversation, to answer questions, and also to ask them, as well as to use imperatives. His vocabulary is mainly simple, but he shows the ability to adopt more complex lexis from his mother. He shows a good grasp of grammar, using all the word classes and a variety of tenses. His grammar is accurate, though the absence of determiners at times is typical of his age. He can recall the name of a county and seems to have some understanding of 'Victorian'. Louise clearly controls the conversation, asking questions and offering praise and encouragement. She uses some quite sophisticated lexis for a six year old: *Victorian*, *improvise* and *seasoned*. Some of her syntactical structures are more complex than Andrew's. She responds to her son's question.

**Features of interest that could be analysed and discussed****Features of Andrew's speech:**

**Ellipsis: nouns and noun phrases without determiners:** *thatched house, bird's nest, brown one, chimney, door, yellow one*

**Nouns and noun phrases with determiners:** *a bit of it, (made) a chimney, the little (cubes), a door*

**Genitive:** *bird's*

**Elision:** *it's, 'tis, I'll, doesn't, they've*

**Lexis:** mostly monosyllabic, but some more complex: e.g. *Victorian*. He was about to say 'squares' but changes it to *cubes*, which is quite sophisticated

**Grammar:** uses mostly **nouns** and **verbs**, but all word classes are present, including **enumerators** – *one two three four* – **prepositions** – *of, with, into* – **operator verbs** – *have* in *they've got* and **modal will** in *I'll* – and **conjunctions:** contracted form of *and*: 'n. The others are detailed below.

**Tenses: simple present:** *I need*; **simple past:** *I saw something...I saw a door*; **present perfect:** *(I have) made a chimney* (following Louise's usage); **future:** *I'll make* (uses modal)

**Syntax:** only one **complex** sentence: *I want it to come up* (using **non-finite infinitive** as **subordinate clause**); otherwise structures are **simple** or **minor**

**Imperative:** *wait a minute* (also **idiom**)

**Interrogative:** *doesn't it go up?*

**Comparison:** *like some do* (conceptually clever: used to justify his use of the Lego pieces)

**Adjective pre-modifiers:** *little (cubes of ice), funny (roof), small (door), yellow (one)*

**Adverbs:** *now, up, there* (also **deixis**)

**Proper noun:** *Sussex* (shows memory and understanding)

**Pronouns:** uses object form of the third person plural: (*made*) *them*; also *some* and *it*

**Interjections:** *yeah, aha*

**Incomplete words:** *foun. someth.*

**Noun phrase:** *a b c words*

### **Features of Louise's speech:**

Many **interrogatives** throughout: many beginning with the **pronoun** *what*; others with

**subordinating conjunctions:** *how, where, when*, and the **modal** *can*

**Imperatives:** *change (it), look, tell (me) improvise*

**Elision:** *'tisn't, s'very, 'n, s'right, won't, what's*

**Colloquial lexis:** *yeah*

**Second person pronouns** and **determiners** throughout: *you, your*

**Self-correction:** *on tops of on the top of roofs*

**Adjective pre-modifiers:** *funny shaped (top) Victorian (ones), smart (chimney), lovely (chimney) hairy (hatman)*

**Exclamative:** *what a smart chimney*

**Words of praise:** **adjective phrase:** *very good*; **adjectives:** *lovely, right, excellent*; **noun phrases:** *good idea, seasoned Lego player*

Replies to Andrew's **question:** *doesn't it go up? – it does*

**Adverbs:** *actually, there*

**Alliteration** on 'aitch': *Harry the hairy hatman*

**Interjections:** *oh, yes*

**Interactive** feature: *mm*

**Subordinate clauses:** *when we saw... when we took you...*

**Adjective:** *high* (interesting, since most people would say 'tall')

**Co-ordinating conjunctions:** *and* and *but*

**Repetition:** *what (.) what; that won't come off (1.0) it won't come off; look what's in there (.) tell me what's in there*

### **Features of both:**

Clear **turn-taking:** no overlaps

**Adjacency pairs**

Very few non-fluency features

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## Assessment Grid Unit 4: Section A

BAND	AO1	AO2	AO3
	20 marks	10 marks	10 marks
<b>5</b>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Sophisticated methods of analysis</li> <li>Confident use of a wide range of terminology (including spoken)</li> <li>Perceptive discussion of texts</li> <li>Coherent, academic style</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Detailed critical understanding of concepts (e.g. genre: radio news)</li> <li>Perceptive discussion of issues (e.g. social status, prestige forms)</li> <li>Confident and concise selection of textual support</li> </ul>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Confident analysis of a range of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Perceptive evaluation of effectiveness of communication</li> </ul>
<b>4</b>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Effective methods of analysis</li> <li>Secure use of a range of terminology (including spoken)</li> <li>Thorough discussion of texts</li> <li>Expression generally accurate and clear</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. genre: radio news)</li> <li>Some intelligent discussion of issues (e.g. social status, prestige forms)</li> <li>Consistent selection of apt textual support</li> </ul>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Effective analysis of contextual factors</li> <li>Some insightful discussion of the construction of meaning</li> <li>Purposeful evaluation of effectiveness of communication</li> </ul>
<b>3</b>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology (including spoken)</li> <li>Competent discussion of texts</li> <li>Mostly accurate expression with some lapses</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. genre: radio news)</li> <li>Sensible discussion of issues (e.g. social status, prestige forms)</li> <li>Generally appropriate selection of textual support</li> </ul>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation of effectiveness of communication</li> </ul>
<b>2</b>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Using some terminology with some accuracy (including spoken)</li> <li>Uneven discussion of texts</li> <li>Straightforward expression, with technical inaccuracy</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. genre: radio news)</li> <li>Basic discussion of issues (e.g. social status, prestige forms)</li> <li>Some points supported by textual references</li> </ul>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Undeveloped discussion of the construction of meaning</li> <li>Inconsistent evaluation of effectiveness of communication</li> </ul>
<b>1</b>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Some grasp of basic terminology (including spoken)</li> <li>Undeveloped discussion of texts</li> <li>Errors in expression and lapses in clarity</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>A few simple points made about concepts (e.g. genre: radio news)</li> <li>Limited discussion of issues (e.g. social status, prestige forms)</li> <li>Little use of textual support</li> </ul>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Some basic awareness of context</li> <li>Little sense of how meaning is constructed</li> <li>Limited evaluation of effectiveness of communication</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		

### Section B: Creative Recasting

	<b>AO2</b>	<b>AO5</b>
<b>Section B</b>	10 marks	30 marks

2. Recent studies have highlighted an increase in the number of children starting school with poor language skills. Some argue that active, imaginative play that requires and leads to language input from the child is not happening in households as often as it once was.

You have been asked to write a guide for parents as part of an awareness raising campaign to promote the language development of pre-school children.

**Write the guide.**

Aim to write approximately 400 words.

**(40 marks)**

This creative response should develop from the content of the texts in Section A. It should use some of the information and contextual details given in the transcript, re-presenting them in a different genre for a new audience and purpose. Additional information may be added, but should be clearly related to the focus of the guide.

Approaches should include:

- some sense of genre
- understanding of the relevant language issues
- control of audience response e.g. informative and advisory language
- focused content
- effective stylistic choices e.g. the use of enumerators, emotive modifiers, minor sentences, patterning, imperatives
- the creation of an appropriate voice e.g. confident and authoritative lexical choices
- appropriate and engaging written expression

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## Assessment Grid Unit 4: Section B

BAND	AO2	AO5	Guidance
	10 marks	30 marks	
<b>5</b>	<b>9-10 marks</b> <ul style="list-style-type: none"> <li>Confident interpretation of the task e.g. genre and purpose</li> <li>confident understanding of concepts and issues relevant to language use</li> </ul>	<b>25-30 marks</b> <ul style="list-style-type: none"> <li>Sophisticated and appropriate expression</li> <li>Confident and conscious linguistic/stylistic choices</li> <li>Highly original with real flair</li> <li>Form and content skilfully linked to genre/purpose</li> </ul>	<b>High (29-30):</b> 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. <b>Mid (27-28):</b> 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. <b>Low (25-26):</b> 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.
<b>4</b>	<b>7-8 marks</b> <ul style="list-style-type: none"> <li>Effective awareness of the task e.g. genre and purpose</li> <li>Secure understanding of concepts and issues relevant to language use</li> </ul>	<b>19-24 marks</b> <ul style="list-style-type: none"> <li>Fluent and controlled expression</li> <li>Purposeful linguistic/stylistic choices</li> <li>Original and engaging</li> <li>Form and content effectively linked to genre/purpose</li> </ul>	<b>High (23-24):</b> 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. <b>Mid (21-22):</b> 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 <b>Low (19-20):</b> 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.
<b>3</b>	<b>5-6 marks</b> <ul style="list-style-type: none"> <li>Sensible awareness of the task e.g. genre</li> <li>Sound understanding of concepts and issues relevant to language use</li> </ul>	<b>13-18 marks</b> <ul style="list-style-type: none"> <li>Accurate and sound expression</li> <li>Competent linguistic/stylistic choices</li> <li>Some originality and clear attempt to engage</li> <li>Form and content sensibly linked to genre/purpose</li> </ul>	<b>High (17-18):</b> 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. <b>Mid (15-16):</b> 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 <b>Low (13-14):</b> 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.
<b>2</b>	<b>3-4 marks</b> <ul style="list-style-type: none"> <li>Basic awareness of the task e.g. genre</li> <li>Reasonable understanding of concepts and issues relevant to language use</li> </ul>	<b>7-12 marks</b> <ul style="list-style-type: none"> <li>Some inconsistency/inaccuracy and expression is rather basic</li> <li>Evidence of some straightforward linguistic/stylistic choices</li> <li>Some awareness of audience</li> <li>Some attempt to match form and content to genre/purpose</li> </ul>	<b>High (11-12):</b> 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. <b>Mid (9-10):</b> 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. <b>Low (7-8):</b> 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.
<b>1</b>	<b>1-2 marks</b> <ul style="list-style-type: none"> <li>Some general awareness of the task e.g. genre</li> <li>Some understanding of concepts and issues relevant to language use</li> </ul>	<b>1-6 marks</b> <ul style="list-style-type: none"> <li>Frequent lapses and errors in expression</li> <li>Insufficient awareness of linguistic/stylistic choices</li> <li>Little sense of audience Limited attempt to link form and content to genre/purpose</li> </ul>	<b>High (5-6):</b> 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. <b>Mid (3-4):</b> 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. <b>Low (1-2):</b> 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.
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		