



GCE AS MARKING SCHEME

SUMMER 2022

**AS
ENGLISH LANGUAGE - COMPONENT 1
B700U10-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2022 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.

EDUQAS GCE AS ENGLISH LANGUAGE
COMPONENT 1 - ANALYSIS OF TEXTS IN CONTEXT
SUMMER 2022 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: SPOKEN LANGUAGE OF THE MEDIA

	AO1	AO2	AO4
Section A	15 marks	15 marks	20 marks

1. Analyse and evaluate how spoken language is used to reflect the speakers' identities. [50]

In your response you should:

- consider how the speakers convey emotions
- explore the spoken language features which engage their audiences
- include some discussion of similarities and/or differences between the two texts.

This question tests the candidate's ability to analyse language using appropriate terminology, and to explore meaningful connections across texts that demonstrate an understanding of how language is used through critical selection of relevant concepts and issues.

Overview

Characteristics of a successful response may include:

- clear understanding of spoken language concepts e.g. the levels of fluency of the speakers in the respective texts to reflect their personae/identities
- insightful discussion of points of contrast e.g. the self-deprecating hesitancy of Olivia Colman in Text A versus the rather more 'polished' preparedness of Bruno Mars in Text B
- productive explorations of the issues stemming from pertinent spoken language concepts e.g. the specific strategies employed by speakers to engage their audience(s) (the flustered honesty of Olivia Colman in Text A and the upfront self-confidence and earnestness of Bruno Mars in Text B)
- a consideration of how specific language features are used to appeal to audiences both in the auditorium and watching at home
- clear understanding of the similarity in the genre features e.g. showing appreciation for fellow nominees and co-workers
- discussion that is consistently and purposefully tied to the meaning of the texts
- tightly focused, meaningful analysis of the transcripts in light of the question set.

Characteristics of a less successful response may include:

- feature spotting rather than a developed discussion of how the language features engage audiences and convey meaning
- a demonstration of some linguistic knowledge although it may not always be accurate
- lack of grasp of the nuances in exploring the extent to which non-fluency reflects both raw emotions as well as personality traits of the respective speakers
- basic rather than sustained connections.

Notes

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

Genre

- the situation of live awards show broadcasts where the speakers are presented with an award and they show their appreciation for those who made their success possible
- the element of surprise and its impact on the levels of fluency of the speakers
- the importance of adhering to key genre conventions such as showing appreciation for one's fellow nominees
- the speakers' acknowledgement that they are given a very tight timeframe within which to speak, to ensure all their remarks are kept in the final broadcast and not edited out or drowned out by music
- an awareness of an audience both in the room in which the awards are given and watching on television around the world
- the use of deixis to refer to the award trophy itself e.g. *this is hilarious* (Text A) and *this is for them* (Text B)
- a sense of acknowledgement of 'the journey' each speaker has made to arrive at this current success, including the use of flashbacks and personal anecdotes reflective of their different identities.

Prosodics

- the use of rising intonation e.g. ↗ *stressful* and raised pitch e.g. ↑ *you never know*↑ in Text A to reflect a sense of shock and self-deprecation versus the relative lack of such features in Text B as a reflection of Mars' self-confidence and experience of live performance
- high levels of non-fluency in Text A e.g. fillers /3:::m/ (2) /Λ:Λ/ and the relative polish of Text B as bullet point above
- an awareness of the similarities and differences re: emphatic stress in the two texts e.g. self-deprecating *this is **hilarious*** in Text A versus self-promoting *I was **incredible*** in Text B; e.g. to pay homage to others ***extraordinary** women* (Text A) and *they are my **heroes*** (Text B)
- the presence of prolonged speech to reflect nervousness and excitement e.g. *thank you **so::: much*** (Text A)
- the frequent use of micropauses in Text A versus the prevalence of some intentional timed pauses in Text B, reflecting an awareness of the importance of allowing the immediate audience to respond.

Register

- the use of colloquialism e.g. /gɒnə/ in both Text A and Text B to construct an engaging persona; to convey a sense of identity e.g. *massive snog* and *telly* (Text A) to reflect Britishness and *man* (Text B) to construct a sense of being American
- the use of predominantly neutral register in both Text A and Text B with some informality e.g. *mum and dad* (Text A) and *man* (Text B); some register fluctuation in Text B e.g. *top shelf artistry* to perhaps indicate some degree of preparedness

- terms of address: use of vocatives in both texts e.g. *Glenn Close* (Text A) and *Lorde* (Text B) when speakers are referring to fellow nominees and co-workers; the use of first name terms e.g. *Emily* and *Rachel* (Text A) and artists' full names e.g. *Jimmy Jam Teddy Lewis* (Text B) to acknowledge the influence of other artists; the use of direct address *you* in both Text A and Text B to refer to the live audience or in Text A to speak directly to the speaker's husband and children; for the speaker to directly address the production team of the broadcast e.g. *don't cut me off Grammys* (Text B) to plead for them not to foreshorten his speech; to refer to an industry organisation e.g. *Fox* (Text A); to refer to own celebrity status e.g. *Mars stardust* in Text B
- the use of hedging e.g. *sort of* (Text A) to construct a self-deprecating persona.

Lexis and Semantics

- subject specific words reflective of the respective industries e.g. *director* and *agent* (Text A) and *studio* (Text B)
- nouns: referring to fellow nominees e.g. *women* (Text A) and *guys* (Text B); to acknowledge the role of others who supported or inspired the speakers e.g. *husband*, *friend* and *supporter* (Text A) and *heroes* or *teachers* (Text B); to refer to experience from the speakers' pasts e.g. *cleaner* (Text A) and *job* (Text B); abstract nouns to reflect an urge to philosophise e.g. *joy* and *love* (Text B); to relate to fame and celebrity e.g. *idol* (Text A) and *stardust* (Text B)
- proper nouns: to address fellow nominees e.g. *Lady Gaga* (Text A) and *Kung Fu Kenny* (Text B); to acknowledge the role others have played in 'the journey' e.g. *Emily* and *Rachel* (Text A) and *Jimmy Jam Teddy Lewis* (Text B); to create a sense of the speaker's background e.g. *Hawaii* and *the Magic of Polynesia* (Text B)
- lexical fields: of family e.g. *mum*, *dad*, *children*, *husband* (Text A); of entertainment industry e.g. *toasting*, *dancing*, *moving* (Text B)
- semantic field of religion e.g. *God* and *blessing* (Text B) to reflect American religiosity
- modification: linked to praising peers e.g. **extraordinary** *women* and **best** *director* (Text A); **top shelf** *artistry* (Text B); linked to affection for close family members e.g. *my best friend* and *best supporter* (Text A)
- adverbs: to convey gratitude e.g. *so::: much* (Text A) and *so much* (Text B); to convey shock e.g. *genuinely* (Text A); to convey earnestness e.g. *hopefully* (Text B)
- pronouns: to address the live audience e.g. second person plural *you* in both texts; to address specific people in the audience e.g. *you've been my idol* (Text A); to refer to mentors e.g. *they are my teachers* (Text B); to refer to co-workers e.g. *she was right* (Text A)
- metaphor: to connote the magic of performing ability e.g. *sprinkle a little Mars stardust* (Text B); to reflect inspiration e.g. *teachers* and *foundation* (Text B)
- verbs: to convey gratitude e.g. *thank* in both Text A and Text B; to convey jubilation e.g. *drinking* and *celebrating* (Text B) and extreme emotion e.g. *cry* (Text A); to relate to the industry e.g. *to entertain* (Text B); to share the moment with others e.g. *I love you very much* (Text A) and ... *to dedicate* ... (Text B)
- prepositions: to convey togetherness e.g. *to work with* (Text A) and *dancing with each other* (Text B).

Form and Structure

- frequent non-fluency features to reflect spontaneous nature of the emotions expressed e.g. false start *it's (.) it wasn't a hardship* and incomplete utterance ... *to b. ...* (Text A) versus the more crafted/rhetorical delivery of Text B
- use of complements: to convey self-deprecation and shock e.g. *this is hilarious* and *it's genuinely quite stressful* (Text A); to convey confidence e.g. *I was incredible* (Text B)
- grammatical mood: mitigated imperative in both texts to communicate a sense of urgency to be concise e.g. *please wrap up* (Text A); *don't cut me off Grammys* ***please*** (Text B); declaratives to convey gratitude e.g. *thank you so much* (Text A) and *thank you guys* (Text B); to convey self-deprecation e.g. *this is not /gonə/ happen again* (Text A)
- tenses: past tense to invoke a personal anecdote e.g. *I loved that job* (Text A); historical present tense to evoke a sense of the immediacy of the past experience and its relevance to the current context e.g. *I am fifteen years old* (Text B); conditional to emphasise the speaker's shock e.g. ... *if by the way I forget ...* (Text A); to convey a sense of homage e.g. ... *if it wasn't for these guys ...* (Text B).

Pragmatics

- British versus American speaker
- shocked versus polished delivery
- sense of 'journey' in both texts
- engagement with immediate and television audience in both texts.

Possible Connections/Points of Comparison

- degrees of fluency
- presentation of gratitude
- contrasting identities e.g. down to earth family woman versus polished showman
- interaction with the programme producers
- the function of personal anecdote in both texts.

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

Assessment Grid Component 1: Section A

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. [15 marks]	AO2 Demonstrate critical understanding of concepts and issues relevant to language use. [15 marks]	AO4 Explore connections across texts, informed by linguistic concepts and methods. [20 marks]
5	13-15 marks - Intelligent methods of analysis - Confident use of terminology - Perceptive discussion of texts - Coherent and effective expression.	13-15 marks - Detailed understanding of concepts - Perceptive discussion of issues - Relevant and concise textual support.	17-20 marks - Subtle connections established between texts - Perceptive overview - Effective use of linguistic knowledge.
4	10-12 marks - Appropriate methods of analysis - Secure use of terminology - Thorough discussion of texts - Expression generally accurate and clear.	10-12 marks - Secure understanding of concepts - Some focused discussion of issues - Consistent apt textual support.	13-16 marks - Purposeful connections between texts - Focused overview - Relevant use of linguistic knowledge.
3	7-9 marks - Sensible methods of analysis - Generally sound use of terminology - Competent discussion of texts - Mostly accurate expression with some lapses.	7-9 marks - Sound understanding of concepts - Sensible discussion of issues - Generally appropriate textual support.	9-12 marks - Sensible connections between texts - Competent overview - Generally sound use of linguistic knowledge.
2	4-6 marks - Basic methods of analysis - Some accurate terminology - Uneven discussion of texts - Adequate expression, with some accuracy.	4-6 marks - Some understanding of concepts - Simple discussion of issues - Some points supported by textual references.	5-8 marks - Some basic connections between texts - Broad overview - Some valid use of linguistic knowledge.
1	1-3 marks - Limited methods of analysis - Limited use of terminology - Some discussion of texts - Errors in expression and lapses in clarity	1-3 marks - One or two simple points made about concepts - Limited discussion of issues - Limited textual support	1-4 marks - Some links made between texts - Vague overview - Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit-worthy		

SECTION B: WRITTEN LANGUAGE

	AO1	AO2	AO3
Section B	15 marks	15 marks	20 marks

2. Analyse and evaluate the use of language in the text as an example of an advice text on dating. [50]

In your response you should explore:

- how the language features are typical of advice texts
- how the language is used to engage the reader.

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

Overview

Characteristics of a successful response may include:

- clear understanding of concepts and resulting issues e.g. colloquial register and use of Non-Standard English as a device to engage the audience
- clear appreciation that contextual factors shape the content, language and grammatical structures e.g. female writer and female audience
- focused discussion of linguistic features which are typical of advice writing e.g. the use of imperatives to create a position of authority and the use of cultural references to create an engaging voice
- productive explorations of the implications of contextual factors e.g. grammatical mood to construct an advisory tone to show critical understanding of the linguistic concepts underpinning advice writing
- a careful consideration of how certain contextual factors e.g. the place of publication (culture website) and identity of the writer (female journalist) influence the construction of meaning.

Characteristics of a less successful response may include:

- focus on an examination of content of specific language features rather than situating the discussion in the wider textual context e.g. a lively and engaging piece of advice writing
- predominance of feature spotting, at the expense of considered analysis
- lack of consideration for the fact the extract exemplifies advice writing
- lack of precision in exploring how language features shape the nature of the relationship between writer and reader
- a limited number of points developed through the response
- an imprecise grasp of how language features create an advisory voice.

Notes

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

Medium

- the use of the title *Messaging Your Crush: the Dos and Don'ts* to construct an advisory tone.

Content

- the organisation of the content of the extract around a series of dos and don'ts related to the issue of messaging those we have a crush on
- predominantly direct address
- semantic fields of modern courtship e.g. *hottie*, *deets* and *crush*
- semantic fields of technology e.g. *digital* and *emojis*
- an emerging sense of an implied female audience.

Register

- authoritative but informal tenor: non-standard features e.g. clipping *congrats* and *deets*; initialisms *SMS* and *IRL* to reflect the twenty-first century currency of the advice; colloquialisms e.g. *hottie* and *kiddo* to establish a non-threatening persona and a rapport with the audience; some high register lexis for credibility and authority e.g. *miscommunication* and *social faux pas*; lexical conversion from noun to verb e.g. *messaging*
- lexis related to gender stereotypes e.g. *trainer* and *offside rule*
- lexis related to technology e.g. *digital age* and *emojis*
- typography to reflect emphasis e.g. *TOO* and *BUT...*

Lexis and Semantics

- abstract nouns and noun phrases: to convey the twenty-first century nature of the context e.g. *digital age*, *ellipsis* and *nice pic*; to relate to social interaction e.g. *overthought*, *awkward* and *uncomfortable messages* and *future prospects*; to convey ideas about communication e.g. *radio silence*, *a convo* and *a thousand words*; to convey ideas about dating e.g. *courtship* and *gender rules*; to convey intentions e.g. *the desire*; to suggest the timeless importance of maintaining self-control e.g. *dignity*
- adjectives: to convey likeability e.g. *adorable* and *nice*; to convey skill e.g. *dexterous*; to advise understatement e.g. *normal person* and *cool*; to draw attention to the issue of gender politics in modern courtship e.g. *gender-based*
- verbs: to convey empowerment e.g. *mix*, *ditch*, *know* and *bring*; to communicate connection e.g. *reach out*, *start up*, *spell out* and *talked*; to highlight tips e.g. *do*, *don't* and *saves*
- modal verbs: to convey possibility e.g. ... *can be made fun* ...; to convey categorical intention e.g. *we will find you* ...
- adverbs: to enforce authority e.g. *seriously*; to focus on specific examples e.g. *especially*; to communicate appropriateness of response e.g. *accordingly* and *incessantly*; to suggest an attitude of derision e.g. *exactly*; to reflect time e.g. *now* and *forever*
- pronouns: synthetic personalisation of the second person pronoun *you*; to ironise an incorrect response e.g. first person singular *I*; to frame the audience as female e.g. third personal pronoun *him*
- figurative language: metaphor to encourage composure e.g. *chill* and *surefire*; personification to convey a solution-focused approach e.g. *comes equipped*; hyperbole to discourage over-eagerness e.g. *ton of messages*.

Form and Structure

- pre-modification: to convey social interaction e.g. *social faux pas* and *future prospects*; to convey the importance of first impressions e.g. *the first message*; to convey the universality of the advice e.g. *a normal person*
- simple sentences: to convey authoritative tone e.g. *Funny is sexy* and *Your life isn't perfect. Neither is your crush's*; to create a sense of relevance e.g. *It's 2021*
- minor sentence: to create sense of spoken voice and authority e.g. *Seriously*
- fronted conjunction e.g. *BUT...* to suggest a sense of priority; to convey a sense of finality to the advice e.g. *Because...*
- complements: to encourage humour e.g. *Funny is sexy*; to caution self-control in the use of punctuation e.g. *Are you really that excited?*; to reinforce an ironic tone e.g. *'I am cool and aloof'* and *'I am uninterested and self-absorbed'*
- parallel patterns e.g. use of *do* (for emphasis as dummy auxiliary in positive constructions) and *don't* as a typical feature of advice writing
- mood: predominantly imperative as a feature of advice writing e.g. *Cool your jets...* and *Start your convo*; some declarative mood to communicate putatively timeless advice e.g. *Funny is sexy*
- syndetic list: to convey the challenges of courtship in a digital era e.g. *overthought, awkward and uncomfortable*.

Pragmatics

- advice writing
- technological references
- invocations of gender politics
- references to modern lifestyles
- predominantly imperative tone.

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

Assessment Grid Component 1 Section B

BAND	AO1 Apply appropriate methods of language analysis, using associated terminology and coherent written expression. [15 marks]	AO2 Demonstrate critical understanding of language concepts and issues relevant to language use. [15 marks]	AO3 Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. [20 marks]
5	13-15 marks - Intelligent methods of analysis - Confident use of terminology - Perceptive discussion of texts - Coherent and effective expression.	13-15 marks - Detailed understanding of concepts - Perceptive discussion of issues - Relevant and concise textual support.	17-20 marks - Confident analysis of contextual factors - Productive discussion of the construction of meaning - Intelligent evaluation.
4	10-12 marks - Appropriate methods of analysis - Secure use of terminology - Thorough discussion of texts - Expression generally accurate and clear.	10-12 marks - Secure understanding of concepts - Some focused discussion of issues - Consistent apt textual support.	13-16 marks - Secure analysis of contextual factors - Thorough discussion of the construction of meaning - Purposeful evaluation.
3	7-9 marks - Sensible methods of analysis - Generally sound use of terminology - Competent discussion of texts - Mostly accurate expression with some lapses.	7-9 marks - Sound understanding of concepts - Sensible discussion of issues - Generally appropriate textual support.	9-12 marks - Sensible analysis of contextual factors - Generally clear discussion of the construction of meaning - Relevant evaluation.
2	4-6 marks - Basic methods of analysis - Some accurate terminology - Uneven discussion of texts - Adequate expression, with some accuracy.	4-6 marks - Some understanding of concepts - Simple discussion of issues - Some points supported by textual references.	5-8 marks - Some valid analysis of contextual factors - Simple discussion of the construction of meaning - Some attempt to evaluate.
1	1-3 marks - Limited methods of analysis - Limited use of terminology - Some discussion of texts - Errors in expression and lapses in clarity.	1-3 marks - Some simple points made about concepts - Limited discussion of issues - Limited textual support.	1-4 marks - Some awareness of context - Limited sense of how meaning is constructed - Limited evaluation.
0	0 marks: Response not credit-worthy.		