GCE AS MARKING SCHEME

SUMMER 2019

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

INTRODUCTION

This marking scheme was used by WJEC for the 2019 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

SUMMER 2019 MARK SCHEME

ANALYSIS OF TEXTS IN CONTEXT

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 criteria. 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 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.

- 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. 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.

COMPONENT 1: Analysis of Texts in Context

Section A: Spoken Language of the Media

	AO1	AO2	AO4
Section A	15 marks	15 marks	20 marks

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01   **Analyse how the conversations in Text A and Text B show experts using language to inform and interact with their audiences.**

                       [50]

In your response you should:
- consider how the experts use specialist language to describe the products
- explore the spoken language features which engage the audiences
- include some discussion of similarities and/or differences between the texts.

There will be a range of different approaches to this question, but discussion should focus on how the speakers explain their area of expertise and the kind of language they use. Responses should apply appropriate methods of language analysis, and should show critical understanding of spoken language concepts and of televised conversations with experts as a genre. Since AO4 is worth two-fifths of the marks for this question, connections across the texts should be explored. Look for and reward all valid discussion.

Overview

Text A is a spontaneous conversation between an antiques expert and a female member of the public who has brought a Fabergé cigarette box, an antique family heirloom, for him to value. The expert's explanation of the object consists of a detailed description that emphasises the craftsmanship of the object and its aesthetic appeal, and hints at its cultural and historical value as an artifact. The conversation builds towards the expert's authentication of this piece as a Fabergé, which immediately confers upon it an elevated status, highly collectible for aficionados of such objects, despite it being viewed as out of date given contemporary attitudes to smoking. Text B, meanwhile, is another ostensibly spontaneous conversation between *Sunday Brunch* host Tim Lovejoy, drinks expert Gareth Evans and pop singer Una Healy. As with Text A, the conversation consists of Evans' description of the cocktail's principal ingredients, prominent among these ingredients being the unusual fruit, the quince, which is used in the name of the cocktail as a pun which invokes the fruit's place as a medieval ingredient which has been re-purposed to give it a modern twist.

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Notes

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

Genre
- the situation e.g. televised conversations with experts where the conversation is structured around a description of an object of expertise and explaining its origins and functions; the presence of a host in Text B and the absence of one in Text A
- the function of the expert in setting the agenda of the conversation in Text A, compared with the agenda-setting of the host in Text B, where the expert is a guest
- turn-taking and the relationship between participants
- the importance of engaging the audience(s) and understanding the different ways these audiences might perceive the contributions of the speakers
- the similarities in the ways the speakers refer to objects using abstract nouns such as *decoration* (Text A) and *sourness* (Text B) to signify the respective objects' appeal
- the use of formality in Text A versus the light-hearted tone in Text B
- the use of deixis (Text A) to reflect the appearance of the object (a cigarette box) and props (object is visible to audience), and in Text B to refer to the cocktail.

Prosodics
- an awareness of similarities regarding rising intonation in descriptions to draw attention to key attitudes e.g. the object's value and aesthetic appeal *made of ↗silver* (Text A) and to highlight the appeal of local English ingredients *apple cider ↗brandy* (Text B)
- an awareness of the differences in pitch e.g. raised ↑*don't taste yet*↑ (Text B) to mark excitement and spontaneity; level pitch in Text A to reflect the more formal nature of the interaction and the polished nature of the format
- an awareness of similarities and differences re. emphatic stress e.g. *blu:::e* and *polished* to construct object's aesthetic appeal and value (Text A); to draw attention to historical ingredients which have been made trendy *quince* and *mead* (Text B)
- the extensive use of micropauses and timed pauses in Text A to reflect the expert's desire to be precise in his descriptions or to build excitement for the final reveal of the monogram which authenticates the object as a Fabergé; in Text B to reflect the more spontaneous and seemingly unplanned nature of the conversation or to reflect a lack of certainty from the expert
- fillers e.g. *you know* (Text B) to convey the expert's nerves and lack of experience
- prolonged speech for emphasis e.g. ↗*blu:::e* and *Cza:::r* (Text A) to reflect the vocal mannerisms of the expert.

Register
- relative formality in Text A as opposed to informality in Text B
- creation of a relaxed but formal mood in Text A and a constructed spontaneous mood in Text B
- terms of address e.g. use of the direct address *you* to involve the member of the public and to include her contributions in the description of the object (Text A); *you're* (Text B) to involve the guest in tasting the cocktail
- interactions between expert and guest in Text A; between host, expert and guest in Text B
- colloquialism in Text B to create informality e.g. /kɒz/, *cheers* and /gʌnnə/ to reflect the informal nature of the conversation; absence of colloquialism in Text A to reflect relative formality

Lexis and Semantics
- subject-specific words linked to the object of expertise: concrete nouns of valuable artefacts e.g. *kokoshnik* and *monogram* (Text A); concrete nouns of cocktail-making e.g. *mead*, *liqueur* and *brandy* (Text B)
- nouns: linked to numismatic value e.g. *silver*, *enamel* and *diamonds* (Text A); to connote authenticity e.g. *Herming* and *Fabergé* (Text A); the ingredients and flavour e.g. *juice*, *honey* and *sourness* (Text B); related to resurrecting and reinventing the past e.g. *mead* and *flagons* (Text B); describing the past e.g. *grandfather* and *Cza::r* (Text A); to convey social class e.g. *rich* and *poor* (Text B)
- lexical fields: of jewellery and craftsmanship in Text A e.g. *diamonds*, *decoration*, *monogram*, *enamel*; of regions in Text B e.g. *Somerset*, *UK* and *EU*; of fruit e.g. *lemon*, *quince*, *apple* (Text B); of Russia in Text A e.g. *Cza::r* and *rouble*
- modification: linked to scale e.g. *this little lip*, *little stamp* and *a little tiny monogram* (Text A); linked to decoration e.g. *circular disc*, *blu::e enamel* and *very smooth almost wet (.) **polished** (.) **covering*** (Text A); linked to opinion e.g. *simple piece* and *very nice* (Text A); to convey origin e.g. *some nice British ingredients* (Text B); to convey seasonality e.g *nice seasonal product* (Text B)
- adverbs: to convey object's preciousness e.g. *carefully* (Text A); to place emphasis e.g. *really* and *essentially* (Text B); for agreement e.g. *exactly* (Text B); to direct the conversation *now* and *well* (Text A); *so* (Text B)
- proper nouns: first person plural *we* to establish the relationship between participants in both texts; second person singular *you* to establish the relationship between expert and member of the public in Text A, and to establish the relationship between host and expert in Text B
- elision to create informality e.g. *that's* (Text A); *it's* and *you're* (Text B)
- pun to convey playfulness e.g. *Robin Hood Quince of Thieves* (Text B)
- time scale: in Text A to create a sense of historical precision e.g. *about 1900* and *the Cza::r*; to convey historical imprecision in Text B e.g. *you know hundreds and hundreds of years ago*
- modal verbs: to politely direct the conversation e.g. <u>*shall*</u> *we* (Text A); to describe actions e.g. *we'll* (Text B); to introduce humour e.g. <u>*might*</u> *need it one day* (Text A)

Form and Structure (typical of genre)
- some non-fluency in Text B to reflect spontaneity e.g.false starts e.g. *yeah I'm making this one (.) only be making this one...* (Text B)
- elliptical e.g. *flagons of mead or something* (Text B); for emphasis ***very nice indeed*** (Text A)
- use of complements: to convey opinion e.g. *it's <u>quite a simple piece really</u>* (Text A)*; it's <u>a nice seasonal product</u>* (Text B)
- interruptions: to support e.g. *yes (.) yes it is* (Text A); to concur *e.g. that's the important bit* (Text B); to control the agenda e.g. ↑*don't taste yet*↑ (Text B)
- repetition for emphasis e.g. ***lip*** (Text A) and *drink* (Text B)
- some complex utterances e.g. *which I'm really delighted to more than…* (Text A) and *it would be something that Robin Hood and his Merry Men would have been drinking…* (Text B)
- grammatical mood: mainly declarative but some interrogative and imperative to reflect the expert setting the agenda or guiding the conversation in Text A and to convey the host's control over the agenda in Text B
- hedging in Text B e.g. *trying to <u>sort of</u> bring it back* to reflect the expert's lack of experience on television, in comparison to the confidence of the host and compared to the expert in Text A

Pragmatics
- subject expertise
- references to the past
- humour

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 (e.g. conversations with experts) • Perceptive discussion of issues (e.g. social and cultural history) • 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 (e.g. conversations with experts) • Some focused discussion of issues (e.g. social and cultural history) • 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 (e.g. expertise) • Sensible discussion of issues (e.g. historical details) • 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 (e.g. expertise) • Simple discussion of issues (e.g. historical details) • 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 (e.g. expertise) • Limited discussion of issues (e.g. historical details) • 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		

COMPONENT 1 Section B: Written language

	AO1	AO2	AO3
Section B	15 marks	15 marks	20 marks

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02   **Analyse and evaluate the use of language in the text as an example of travel writing.**
[50]

In your response you should explore:

- the features that are typical of travel writing
- how language is used to describe Berlin and its history.

There will be a range of different approaches to this question, but discussion should focus on the use of language typical of travel writing, including descriptions of Berlin and its history. Responses should apply appropriate methods of language analysis, and should show critical understanding of the linguistic concepts underpinning travel writing. Since AO3 is worth two-fifths of the marks for this question, the ways in which contextual factors and language features shape meaning should be addressed. Look for and reward all valid discussion.

Overview

In an engaging tone typical of travel writing, this text provides an insider's account of the city of Berlin and its appeal to visitors. The writer adopts a bird's eye view of the city and its cultural and architectural landmarks, comparing it to other international cities with a similar profile, such as New York, Paris and London. Descriptions of the city tend to focus on its seeming lack of appeal to connoisseurs of modern city life: its architecture is undistinguished rather than aesthetically pleasing or striking; this approach reinforces the conceit of the piece, namely that Berlin is like a Cinderella city of unobvious beauty and appeal, whose charm lies in its historical significance and its trendy transformation into a hive of bohemian energy.

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

Medium
• the use of headline to introduce the cultural conceit of *Cinderella*

Content
• the organisation of the content: introducing the conceit of Berlin being the Cinderella of European capitals; describing at length its shortcomings compared to other prominent cities; finally emphasising the specific and unique appeal of Berlin as the locus of a complex set of historical and cultural confluences
• semantic fields: of international architecture e.g. *the domes of Rome*, *the zinc roofs of Paris*, the *skylines of Manhattan, Chicago or even Frankfurt*; of nature e.g. *sea*, *horizon* and *canyons*; of Berlin's history e.g. *the world metropolis of the 1920's*, *capital of the Third Reich* and *the Wall city*
• predominantly description and some opinion.

Register
• relatively formal tenor e.g. standard English used throughout; polysyllabic lexis; however, some elision e.g. *… it isn't* to establish the writer's relatable persona
• the use of direct address to establish the relationship between reader and writer e.g. the second person pronoun *you* used to engage the reader in the opinions conveyed as a feature typical of travel writing
• lexis used suggests a specific target audience i.e. those interested in immersing themselves in the social and cultural history of a city e.g. *egregious crimes of the last century* and *divided for twenty-eight years before finally being reunified.*

Lexis and Semantics
• proper nouns e.g. international travel destinations *Rome*, *New York*, *London*, *Paris;* local places and landmarks e.g. *Hackescher Markt*, *Mitte*, *Reichstag* and *the Funkturm*; architect of modern Berlin landmarks *Sir Norman Foster*
• abstract noun phrases which create a sense of historical specificity e.g. *East German era*, *the Wall City*
• abstract nouns and noun phrases which convey a sense of the rebirth of the city e.g. *restored horse-drawn chariot*, *newly populated horizon*, *extreme transformation* and *appeal*
• concrete noun phrases which describe the city e.g. *linden trees* and *a glass dome*
• lexis associated with a metropolis e.g. *cityscape*, *domes*, *financial district*, *nightlife district*, *cathedral*
• use of third person to establish a bird's eye perspective e.g. *the view* and *its history*
• complements used to establish the conceit of a Cinderella city e.g. *Berlin is <u>not beautiful</u>; Berlin is <u>the Cinderella of European capitals</u>*
• critical evaluative adjectives e.g. *modest*, *atrocious*, *homogenous*, *provincial*
• present tense stative verbs e.g. *It isn't* and *This is …* to describe, which is a typical feature of travel writing; some use of past tense verbs to establish a sense of history e.g. *They began* and *were hatched*
• figurative language e.g. metaphors of nature to establish a sense of the place being described *architectural canyons*, *sea of buildings*
• numerical determiners to convey a sense of the scale of the city's landmarks e.g. *1,207-foot-tall Fensehturm*
• use of reported speech to establish a sense of mixed identity (good and bad) e.g. *'the world metropolis of the 1920s'* and *'the Wall city'.*

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Form and Structure

- modified noun phrases (head word underlined) to suggest Berlin's shortcomings e.g. *modest height* and *provincial capital*
- simple sentence to make a virtue out of a seeming shortcoming e.g. *Admittedly, they have the better view*; to convey a final emphatic sense of Berlin's peculiar appeal as a travel destination e.g. *Hardly any other…*
- fronted adverbials to convey a sense of space and of historical division in the city e.g. *To the west…* and *…to the east…*; to convey a sense of the emerging sense of identity e.g. *Tentatively…*
- listing: syndetic e.g. *…the domes of Room…or the architectural canyons of New York* and asyndetic e.g. *no pool…no penthouse casino…*, to convey how Berlin does not obviously meet the architectural standards set by other great modern cities
- hypophora e.g. *If beauty isn't the point of Berlin, then what is? Part of Berlin's appeal…*
- patterning e.g. *no financial district…no venerable centuries-old cathedral…*
- subordination e.g. *where the most egregious crimes of the last century were hatched*, to acknowledge Berlin's dark past
- parenthesis e.g. to elaborate *or even atrocious*, to translate *Radio Tower*, to aid cohesion *the afore-mentioned Radio Tower.*

Pragmatics

- extract from the opening chapter of a book of travel writing
- references to history and politics
- references to architecture
- references to international travel
- references to fairy tale in the underpinning conceit.

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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 (e.g. travel writing) • Perceptive discussion of issues (e.g. Berlin's problematic history and modern appeal) • 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 (e.g. travel writing) • Some focused discussion of issues (e.g. Berlin's problematic history and modern appeal) • 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 (e.g. travel writing) • Sensible discussion of issues (e.g. Berlin's problematic history and modern appeal) • 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 (e.g. travel writing) • Simple discussion of issues (e.g. Berlin's history and appeal) • 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 (e.g. travel writing) • Limited discussion of issues (e.g. Berlin's history and appeal) • Limited textual support	**4 marks** • Some awareness of context • Limited sense of how meaning is constructed • Limited evaluation
0	**0 marks:** Response not credit worthy		