



GCE A LEVEL MARKING SCHEME

SUMMER 2018

**A LEVEL (NEW)
ENGLISH LANGUAGE - UNIT 3
1700U30-1**

INTRODUCTION

This marking scheme was used by WJEC for the 2018 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.

WJEC GCE A LEVEL ENGLISH LANGUAGE - UNIT 3 (NEW)

SUMMER 2018 MARK SCHEME

Unit 3 - Language over Time

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.
- The mark scheme offers two sources of marking guidance and support for each Section:
 - **'Notes' on the material which may be explored in candidate 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 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.
- 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 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

The following guidelines contain an overview, notes, suggestions about possible approaches candidates may use in their response, and an assessment grid.

The mark scheme 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.

UNIT 3: Language Over Time

PRIVATE FAMILY LETTERS WRITTEN AT DIFFERENT TIMES

	AO1	AO2	AO3	AO4
Question 1 (a) – (d)	20 marks	-	-	-
Question 2	-	20 marks	20 marks	20 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. Short questions (AO1)

- (a) **Identify the word class and archaic spelling patterns of the following words using appropriate terminology.** [4]

Award **one** mark for the correct identification of the word class (up to a maximum of 2 marks) and **one** mark for an appropriate description of the variation (up to a maximum of 2 marks).

EXAMPLE	WORD CLASS	ARCHAIC SPELLING PATTERN
<i>doe</i> (Text A, l.3)	verb (infinitive)	appended -e
<i>carefull</i> (Text A, l.5)	adjective (predicative)	double final consonant (reference to PDE single consonant)

- (b) **What do the examples below tell us about language change? Make two points and refer to the examples using appropriate terminology.** [4]

Award **one** mark for the correct identification of the word class (up to a maximum of 2 marks) and **one** mark for a valid comment about language change (up to a maximum of 2 marks).

EXAMPLE	WORD CLASS	DESCRIPTION OF VARIATION	LANGUAGE CHANGE CONCEPTS
<i>my selfe</i> (Text A, l.2)	<ul style="list-style-type: none"> reflexive pronoun reference to (possessive) determiner + noun 	<ul style="list-style-type: none"> (free morphemes) not (always) compounded <p>(accept reference to appended – e)</p>	<ul style="list-style-type: none"> single orthographic form more common with 3rd person e.g. <i>himself</i> (obj pron + self) inconsistency: two words OR compounded, OR hyphenated
<i>stufe</i> (Text A, l.11)	noun	<ul style="list-style-type: none"> semantic change: broadening (generalisation; extension) <p>(accept ref. to changes in spelling if demonstrating knowledge of historical linguistics)</p> <p>(reference to appended – e can only be rewarded once)</p>	<ul style="list-style-type: none"> reference to 1755 dictionary reference to standardisation meanings become obsolete because of social change

- (c) **Describe the form and the archaic grammatical features of the following examples using appropriate terminology.** [4]

Award **one** mark for the correct identification of the form (up to a maximum of 2 marks) and **one** mark for a valid description of the archaic grammatical feature (up to a maximum of 2 marks).

EXAMPLE	FORM	ARCHAIC GRAMMATICAL FEATURES
<i>hath</i> (Text A, l.15)	(3 rd person) (singular) present tense verb (phrase)	<ul style="list-style-type: none"> 3rd person verb inflection obsolete by the end of EME period 3rd person standard southern inflection replaced by northern dialect –s inflection
<i>doubt not</i> (Text A, l.23)	negative verb (phrase) (where labelled as a 'verb', there must be a reference to negative in the explanation)	<ul style="list-style-type: none"> absence of dummy auxiliary 'do' non-use of periphrastic 'do' negator (<i>not</i>) follows verb ref. to PDE 'do not doubt ...'

- (d) Analyse features of the grammatical structure and punctuation that are typical of Early Modern English in the extract from Text A below. Make four points and select an appropriate example to support each point.

[8]

I well hoped of lat, when yt pleased you to saye to me, beare all thyngs that ys past, [text omitted] and I wyll promys of my fayth to become anew man, in vowing most earnestly, you loued me so well that you also loued the stepes I trade one; thys was alettell before master myldmays coming and not past ij monthes before you sent me away; at which tyme you pecked no quarryll to me, but alleged the lettelines of your house, want of carryage for my stufe, and want of beds for my wemen and groumes./ my Lord you cannot forget how much greued I was to part with you, how you set one your hole house to crye out of me, and to charge me with that I was Innosent of; the almyghty knows my innocensye therin./ I pray the lord so to prosper me ... (Text A, lines 6-14)

Four points required—award **one** mark for each point (up to a maximum of 4 marks) and **one** mark for each appropriate example (up to a maximum of 4 marks).

There must be evidence of **linguistic knowledge** in the response. Examples must be accompanied by appropriate linguistic description. Observational points without appropriate terminology should not be rewarded.

Candidates making comments on archaic spelling and/or lexis cannot receive credit; these are **unacceptable answers**.

EXAMPLE	ARCHAIC GRAMMATICAL STRUCTURE/ PUNCTUATION FEATURE
<i>yt pleased you</i>	<ul style="list-style-type: none"> impersonal construction/idiom (with formal <i>it</i>) non-referential subject
<i>beare ...</i>	<ul style="list-style-type: none"> direct speech, but no speech punctuation
<i>all thyngs that ys past</i>	<ul style="list-style-type: none"> non-agreement of plural (<i>thyngs</i>) and singular verb (<i>ys</i>) in relative clause
<i>ys past</i>	<ul style="list-style-type: none"> transitive verbs: perfective aspect formed with 'to be' rather than 'to have' (i.e. has passed)
<i>anew</i> <i>alettell</i>	<ul style="list-style-type: none"> two free morphemes compounded compounded determiner (indefinite article) + adjective compounded determiner (indefinite article) + adjective functioning as head noun
<i>master mildmays</i> <i>the almighty/the lord</i> <i>my Lord</i> <i>Innosent</i>	<ul style="list-style-type: none"> inconsistent capitalisation of proper nouns random capitalisation of thematic adjective
<i>mildmays coming</i>	<ul style="list-style-type: none"> possessive not marked with apostrophe
<i>master mildmays</i> <i>coming</i>	<ul style="list-style-type: none"> possessive with verbal noun (gerund) PDE more likely to use clause e.g. 'before Master Mildmay came' now only used in very formal contexts
<i>how much greued ...</i>	<ul style="list-style-type: none"> 'how much' = determiner, but used here with an adjective (cf. 'how' + adj = degree adverb)
<i>prospar me</i>	<ul style="list-style-type: none"> intransitive verb used with object
<i>... that I was Innosent</i> <i>of;</i>	<ul style="list-style-type: none"> preposition stranding (Lowth was later to describe prepositions at the end of clauses as appropriate for "the familiar style of writing")
NFCI: <i>to crye</i> NCI: <i>how you set ...</i> ACI: <i>before you sent</i> RelCI: <i>that Ø I was</i> <i>Innosent of</i>	<ul style="list-style-type: none"> frequent use of subordination
e.g. ll.4-12 have 16 clauses: subordinating (<i>when, before, zero that-</i> clause l.8) and coordinating (<i>but, and</i>) conjunctions; relative clauses (<i>that</i> l.7, <i>at which</i>); non-finite clause (<i>to saye, to become</i>)	<ul style="list-style-type: none"> long sentences with many clauses (compound-complex)

Credit other valid responses where they are accompanied by an appropriate example.

2. In your response to the question that follows you must:
- explore connections across the texts
 - consider relevant contextual factors and language features associated with the construction of meaning
 - demonstrate understanding of relevant language concepts and issues.

Analyse and evaluate Texts A, B and C as examples of private family letters written at different times. [60]

Overview

This section is focused on the language of the three texts, which are all private family letters written at different times, focusing on a significant moment (separation, death, marriage).

Reward comparisons between the texts, and analysis, understanding and evaluation of the effectiveness of the writers' use of language. In addition, look out for sensible awareness and comment on the content and tenor of the extracts, the differing styles of writing, and the influence of contextual factors. Responses should also include knowledge and analysis of differences in language over time, but this should be linked to the meaning of the texts.

What distinguishes the best answers from the merely competent is usually the ability to:

- compare the texts effectively
- engage with evaluation of the language
- show understanding of the style and conventions of the specific genre (private family letters)
- make a large number of points and to group them, rather than plod through line by line
- choose the most appropriate illustrations
- show understanding of variations in the forms and meanings of language from different times in specific contexts
- discuss and explain language features accurately and interestingly.

Notes:

The main focus is on the exploration of language in specific contexts from different periods, and on similarities and differences in the use of language in private family letters. There are a lot of points that could be made, and the following notes are intended merely to suggest possibilities of approach. They are by no means exhaustive, and it is important to have an open mind. Be prepared to accept other points, if they are sensible, based on the language of the texts, and display an ability to apply knowledge and to use analytical methods.

Text A (Elizabeth Shrewsbury to her husband, 1585)

Overview: Initially sent away because her husband claimed there was insufficient room for her belongings and her servants, Elizabeth has also been accused of something more serious, which leads her husband to call her *wecked*. The specific accusation is not stated here and Elizabeth asks that he specifically explain her faults. The letter is an attempt to overcome their estrangement (or perhaps to manipulate her husband), and the style is very formal. Rather than an indication of the emotional distance between Elizabeth and her husband, however, this is typical of the period (as demonstrated by the superscription and subscription). Elizabeth's subservient position is reflected in the tone of pleading in verbs like "beseache"/"pray"/"sue", and in the verbal noun "beseaching", but she also asserts her innocence and her dutifulness as a wife. Her account is emotive, recording all the sanctions that have been taken against her (*your extreme dealing*). In spite of her difficult circumstances, Elizabeth's love for her husband is evident in the heartfelt recollection of his words (ll.7-8) and in her explicit declarations of love (ll.21-22) – although this could also be a form of manipulation.

The references to God as a higher authority indicate the religious principles underpinning marriage at the time (*according to hys lawes*) and Elizabeth's certainty of the power of God to reunite them (*wyll torne your harte*).

Linguistic features of interest that could be analysed and discussed:

Genre: **superscription** (l.1) – formal with honorific (found on the outer-facing address leaf and therefore read by people other than the recipient); formal **salutation** (*My lord*); **subscription** (l.30) – personal with clear expression of attitude e.g. *faythfull* (attributive adjective phrase – Elizabeth's innocence), *most sorrowfull* (post position adjective phrase – Elizabeth's emotional state); formal **signature** (initial + surname); **address** i.e. location of writer (prepositional phrase *at hygatt 1.25*); **date** of writing (noun phrase l.25) – now at beginning

Emotive language: *greued/greues*, *ruinated* (verbs), *wecked* (adjective), *horedome*, *reuenge*, *want and meserye* (abstract nouns)

Abstract nouns: *offence*, *faults* (linked to her husband's accusations); *dyscontentment* (reference to the conflict – understatement); *duty*, *lawes* (religious principles underlying marriage); *reuenge* (husband's retaliation – emotive); *want*, *meserye* (characteristics of her life – emotive)

Adjectives (attributive): *anew* (defining – her husband's previous promise to change); *hole* (defining – her position as an outsider); *extreme* (evaluative – judgement on the way she has been treated); *constant* (evaluative – Elizabeth's unquestioned love/duty)

Adverbs: *neuer*, *euar* (emphatic); *partecularly* (asks for specific rather than general accusations); *most earnestly* (Shrewsbury's previous declaration of love)

Noun phrases (head in bold): many simple (perhaps typical of the transactional nature of letter, or the fact that the writer is trying to control her feelings) e.g. *any offence, a husband*; a few pre-modified e.g. *a suffesyent reuenge*, *thre hondryth pounds*; many post-modified (but still not long) e.g. *duty of a wyffe* (PrepP), *the dyscontentment that ys betwext vs* (RelCI)

Adjective phrase complements (head in bold): emphatic position – *more dutyfull*, *trew*, *faythfull*, and *carefull* (Elizabeth's view of her behaviour towards her husband); *Innosent*, (challenge to accusations made against her); *wecked* (Shrewsbury's judgement of his wife)

Tensed verb phrases: **present** e.g. *know*, *beseache*, *greues*, *contenews* (communicating Elizabeth's appeal to her husband); **past** e.g. *thought*, *pecked*, *alleged* (referring to her husband's acts)

Modal verb phrases: reflecting attitudes e.g. *should submyt* (obligation/duty); *(non) ... could be* (possibility – assertive declaration of her loyalty); *wyll promys* (certainty – but not fulfilled); *cannot forget* (certainty – forcing her husband to recognise her position); *shall neuar cease* (certainty – assertive declaration of her intentions)

Passive verb phrases: *was bound* (possibly implicit religious reference i.e. following God's law); *ys withdrawne* (emotive – foregrounds object; creates sense of detachment) – surprisingly few passives for period (perhaps because this is a personal letter – likely to be direct and will therefore tend to use active voice)

Grammatical mood: mainly declarative (describing/commenting on what has happened and Elizabeth's grief); imperative (direct speech) e.g. *beare ... let not appeare ...* (Shrewsbury's appeal to his wife to keep their conflict from public knowledge)

Syntax: complex and compound-complex sentences with multiple clauses – perhaps reflects personal style and emotive nature of content (overflow of feelings); frequent subordination e.g. *that non leueing could be* (noun clause); *to saye* (non-finite); *that ys betwext vs* (relative)

Patterning: **syndetic list** (ll.4-5) (adjectives – emphatic statement of loyalty); **fronted adverbial** *many years* (reminder of the previous strength of their relationship); **parallel** time references *allettell before ... not past ij monthes before ...* (drawing attention to irony of declaration of love); **syndetic list** ll.11-12 (noun phrases, underpinned by connotations of verb phrase *alleged* – implying false argument); **parallel** non-finite clauses *to thenke, or onst to wyshe* (declaration of loyalty); **syndetic list** ll.18-19 (non-finite clauses – emotive: Shrewsbury's actions against Elizabeth); **juxtaposition** of *wecked/horedome* (minor vs major fault)

Creative use of language: emotive declaration of love (ll.8-9)

Semantic change: *creating a sense of context; wemen* (semantic narrowing – here specifically serving women)

Shared knowledge: *master mildmays coming; the dyscontentment that ys betwext vs* (full meaning only clear for the intended reader)

Contextual factors: religious references e.g. *bound in duty of a wyffe, the almyghty knows, I pray the lord, the almighty wyll torne your harte, according to hys lawes;* money reference e.g. *thre hondryth pounds;* use of Roman numerals for dates.

Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text B (William Godwin to his daughter, 1822)

Overview: Godwin's letter is written to his daughter in response to news of her husband's unexpected death. He establishes the context and source of the news and expresses his sadness that he has not heard from Mary or even Jane. While recognising that grief may have prevented Mary from writing, he seems more concerned with his own state of mind than he does with his daughter's. His lexical choices are emotive and the negative modal verb phrase *cannot neglect (me)* suggests that Mary has purposefully ignored his needs. Her husband's death is seen as a turning point (marked by the adverb phrase *no longer*) – Godwin will now share his *adversities* with his daughter. He doesn't explicitly ask about her psychological/emotional state, but instead focuses on pragmatic concerns about her financial position (whether Shelley has made *effectual provision* for her) and whether she intends to stay in Italy. Implicitly, these are self-related comments: the focus seems to be on his own impoverished situation and the benefit he will gain if she returns to England. The relayed message from Mary's stepmother is a more familiar expression of condolence with adverbs (*truly and deeply*) indicating the extent of her feelings for Mary. The comment clause (*I trust you know ...*), however, suggests that Mary may not see the message as sincere – perhaps because of her uneasy relationship with her stepmother. It appears the sentiments need to be justified by the simple main clause *this is the language of her heart*.

Linguistic features of interest that could be analysed and discussed:

Genre: **address** (No. 195 STRAND) and **date** (6th August, 1822) – now at beginning and in recognisable form, though on left rather than right; more personal **salutation** (*DEAR MARY*); **subscription** (l.28) – personal (perhaps formulaic, but repetition of adverb creates sense of individuality); formal **signature** (full first name + surname)

Emotive language: *death, shock* (nouns – related to the focus of the letter); *neglect* (verb – implicitly criticising Mary); *criminal, sacrilege* (predicative adjectives – hyperbole, Godwin's comment on his previous attitude to sharing problems with Mary)

Abstract nouns: *intelligence, information, news* (linked to communication of facts re. death); *shock, relief, doubts, fears, hope, sorrows* (emotional responses – linked to event); *prosperity, rank, fortune* (status); *adversity, difficulty, misfortune, ruin* (challenging situations)

Proper nouns: *Leigh Hunt, Miss Kent* (formal address); *Jane, Mamma* (personal address); *Shelley* (surname – perhaps suggests disapproval/detachment); *Italy* (Mary's location)

Adjectives (attributive): *most afflicting* (defining, superlative – recognition of Mary's grief); *great* (defining – Godwin's emotional needs); *most melancholy* (defining, superlative – implicit recognition of the effect of Shelley's death); *disappointed, unfortunate* (evaluative – Godwin's perhaps self-indulgent sense of his own position); *constant* (defining – suggestion that the Shelleys' lives were insecure)

Adverbs: *only* (emphatic – perhaps some sense of Godwin's feeling that he has been neglected); *again* (repetition suggests his displeasure); *now* (emphasis on change)

Noun phrases (head in bold): some simple e.g. *the news, one line, adversity* (emphatic); many modified (perhaps typical of the formal style/Godwin's professional status as a writer) e.g. *no direct **information*** (pre-modified), *the most afflicting **intelligence** to you ... that can be ...* (pre- and post-modified), *All that I expressed to you about ...* (post-modified)

Adjective phrase complements (head in bold): emphatic position – *so **overcome** as ...*, (recognition of Mary's state of mind), *most **distressing and intolerable*** (Godwin's state of mind); ***anxious** ... to make* (Shelley's concerns about his wife's future)

Tensed verb phrases: **present** e.g. *comes, says* (relating to LH's letter), *is, are, hold* (Godwin's thoughts at the time of writing); **past** e.g. *heard, entertained* (previous events)

Modal verb phrases: reflecting Godwin's attitudes e.g. *should be authorised, would have been* (hypothetical); *shall hang, shall ... sympathise, will ...stay* (certainty)

Passive verb phrases: *can be imagined* (idiomatic – subject unimportant); *are surrounded* (object foregrounded)

Subjunctive: *were it not ...* (hypothetical – news believed because of status of LH as writer)

Syntax: range of sentence types – though most are compound-complex (linked to period and gravity of content) they tend not to be too long e.g. ll.6-8; emphatic simple (ll.12-13) and compound (1.4); comment clauses reflecting writer's stance (ll.25, 28, 29); lots of subordination e.g. *Ø it was criminal to intrude* (noun clause); *to rest upon* (post-modifying non-finite clause); *that I expressed* (post-modifying relative clause)

Patterning: **fronted** adverbials e.g. *In a case like this, In that case* (formal), **parallel** noun clauses e.g. *That you should be ... that Jane could not write* (juxtaposition); **fronted** noun clause e.g. *whatever misfortune or ruin ...* (emphasis on future adversities)

Semantic change: *intelligence* (news) - perhaps with reference to time scale

Shared knowledge: unqualified references e.g. identity of named people, details of Mary's social position (*elevated in rank and fortune*), Shelley's concerns (*uncertainty of his life*)

Contextual factors: importance of letters as a means of communication; slow spread of news; use of Latin abbreviation for date.

Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Text C (Dylan Thomas to his mother and father, 1937)

Overview: This is an informal letter with a more playful style and a personal voice that is distinctively individual. Thomas is well aware of his own failings as a 'dutiful' son and of his parents' probable response to news of his imminent marriage (*a rash and mad scheme*). He therefore adopts a self-effacing tone in his opening, declaring his faults and pre-empting parental criticism. Parenthesis makes the style seem conversational and he approaches the revelation of his marriage to Caitlin (l.14) tangentially, with the move to Cornwall announced first. The marriage is underplayed with the coordinated adjective phrase *entirely quiet & undemonstrative* and the reference to their lack of money. Thomas tries to make his parents feel that they are not missing a special occasion – the marriage is presented as a pragmatic act. References to his current state (the coordinated adjective phrases *straight & reasonable*, and *well-fed, well-washed, & well looked-after*) suggest that his life has not always been so stable, and that Caitlin has been a good influence on him. There are explicit demonstrations of affection for his parents (including a reference to his mother's improved health), and the subscription is intimate and personal. Thomas seems to want their approval, though this may be because he needs their help in sending on his clothes. Money is clearly an issue because it is a recurrent theme e.g. their implied inability to budget).

Linguistic features of interest that could be analysed and discussed:

Genre: no address; **date** still on left; italic noun phrase l.2 (prepares reader); personal **salutation** (*Dear Mother & Dad*); **subscription** (l.35) – familiar, personal *All my love*, made more individual with the contextual *apologies* (for his failings) and *hopes* (that they will send the clothes/approve the marriage); informal **signature** (first name + symbolic kiss)

Abstract nouns: *shock, surprises* (thematic – unexpected news); *excuse* (self-criticism); *licence* (thematic – marriage); *scheme* (underplaying importance of marriage as a special occasion); *money* (thematic – financial difficulties)

Concrete nouns: *cottage* (new location where DT and Caitlin are living); *clothes* (things he needs his parents to send)

Proper nouns: *Caitlin Macnamara* (formal naming of his bride-to-be, which suggests a lack of familiarity with his family); *Sibthorp* (formal – suggests only an acquaintance); *Rayner Heppenstall* (formal); *April, June* (dates); *Cornwall, Penzance* (location)

Adjectives (attributive): frequent use e.g. *careless, callous, quite unreasonable* (evaluative – explicit self-criticism); *very late* (defining – implicit self-criticism); *rash and mad* (evaluative – implicit self-criticism); *superb, delightful* (evaluative – describing cottage); *simple* (defining – underplaying the scale of his request); *Dylan-life-altering* (compound adjective, neologism)

Adverbs: frequent use – typical of personal tone (conversational) e.g. *entirely, completely* (degree); *now & forever, tomorrow, then, quickly* (time – frequent references, linked to nature of letter's content); *hard, speedily or sillily, carefully, deeply & sincerely, terribly, sensationally* (evaluative)

Noun phrases (head in bold): frequent use of modification; often long – typical of descriptive style e.g. *a careless, callous, and quite unreasonable person as regards letting ...* (self-criticism), *a little money on advance for the Welsh masterpiece* (thematic focus on money), *many times, every day and night* (thematic focus on time)

Adjective phrase complements (head in bold): often long – *entirely **quiet** & **undemonstrative*** (underplaying marriage), *completely **happy** ... **well-fed** ...* (emphasising current state of mind); so ***grateful*** (politeness), *much more **explicit** & less ... **sensationally full** of Dylan-life-altering news* (promise to be different in the future)

Adverbials: frequent time references e.g. *during the last three days, next week, at once, tomorrow* (typical of letter giving news/plans)

Verb phrases: mixed reflecting range of time references e.g. **present perfective** for past events with present relevance (*'ve been*, l.4); **present** for statements of fact (*intend*); **present progressive** for ongoing events (*'m staying*)

Modal verb phrases: e.g. *'ll ... recognise* (certainty – trying to make marriage seem less hasty); *must tell, should carry ... out* (obligation); *would be, would appreciate* (conditional softening meaning, politeness marker)

Syntax: range of sentences – mostly compound-complex with frequent use of coordination (conversational style) e.g. ll.6-11; emphatic simple (ll.22-23) and compound (l.27); comment clauses – hedging (ll.13, 15, 32); noun clauses after verbs of 'thinking' (typical of personal writing) e.g. *doubt ... that I've been ...*, *suppose that I'm piling on ...*, *know ... that I think*

Grammatical mood: interrogatives ll.27/28 (requesting help); imperative l.31 (softened by adverb)

Language change: *mother's being well again* (possessive with verbal noun— informality), but also *you sending* (object pronoun with verbal noun – more informal); use of contractions

Shared knowledge: references which are not qualified e.g. identity of named people, reference to Thomas' *Welsh masterpiece*

Contextual factors: *daft* (informal, period/regional); money reference l.31

Credit other valid interpretations where they are based on the language of the text, display relevant knowledge, and use appropriate analytical methods.

Assessment Grid: Unit 3, Question 2

BAND	AO2	AO3	AO4
	Demonstrate critical understanding of concepts and issues relevant to language use 20 marks	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning 20 marks	Explore connections across texts, informed by linguistic concepts and methods 20 marks
5	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> Detailed critical understanding of concepts (e.g. genre; writer's relationship with recipient) Perceptive discussion of issues (e.g. attitudes to event; status of participants) Confident and concise selection of textual support 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> Confident analysis of contextual factors Productive discussion of the construction of meaning Perceptive evaluation 	<p style="text-align: center;">17-20 marks</p> <ul style="list-style-type: none"> Insightful connections established between texts Sophisticated overview Effective use of linguistic knowledge
4	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> Secure understanding of concepts (e.g. genre; writer's relationship with recipient) Some intelligent discussion of issues (e.g. attitudes to event; status of participants) Consistent selection of apt textual support 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> Effective analysis of contextual factors Some insightful discussion of the construction of meaning Purposeful evaluation 	<p style="text-align: center;">13-16 marks</p> <ul style="list-style-type: none"> Purposeful connections established between texts Detailed overview Relevant use of linguistic knowledge
3	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> Sound understanding of concepts (e.g. genre) Sensible discussion of issues (e.g. awareness; of event; status) Generally appropriate selection of textual support 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> Sensible analysis of contextual factors Generally clear discussion of the construction of meaning Relevant evaluation 	<p style="text-align: center;">9-12 marks</p> <ul style="list-style-type: none"> Sensible connections established between texts Competent overview Generally sound use of linguistic knowledge
2	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> Some understanding of concepts (e.g. genre) Basic discussion of issues (e.g. awareness of event) Some points supported by textual reference 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> Some valid analysis of contextual factors Undeveloped discussion of the construction of meaning Inconsistent evaluation 	<p style="text-align: center;">5-8 marks</p> <ul style="list-style-type: none"> Makes some basic connections between texts Rather a broad overview Some valid use of linguistic knowledge
1	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> A few simple points made about concepts (e.g. genre) Limited discussion of issues (e.g. awareness of event) Little use of textual support 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> Some basic awareness of context Little sense of how meaning is constructed Limited evaluation 	<p style="text-align: center;">1-4 marks</p> <ul style="list-style-type: none"> Limited connections between texts Vague overview Undeveloped use of linguistic knowledge with errors
0	0 marks: Response not credit worthy		