

**Pearson Edexcel
GCE AS English 6EN01**

The purpose of this pack is to provide centres with marked exemplars of responses to the June 2015 examination.

Included in this pack:

- Questions from June 2015 paper
- Marked responses

SECTION A – LANGUAGE AND CONTENT	3
SCRIPT A	3
SCRIPT B:	5
SCRIPT C:	7
SCRIPT D:	9
SCRIPT E:	12
SCRIPT F:	14
SCRIPT G:	16
SCRIPT H:	18
SCRIPT I:	20
SCRIPT J:	22
SCRIPT K:	23
SCRIPT L:	24
SCRIPT M:	26
SCRIPT N:	28
SCRIPT O:	30
SCRIPT P:	33
SCRIPT Q:	36
SECTION B – PRESENTING SELF	39
SCRIPT R:	39
SCRIPT S:	42
SCRIPT T:	45
SCRIPT U	49

SECTION A – LANGUAGE AND CONTENT

SCRIPT A

SECTION A: LANGUAGE AND CONTENT

Read the data provided on pages 2–4 of the Source Booklet and answer the following questions.

- 1 These tweets have been collected since 2012.
In your response you must refer to these tweets.

For example

Extract: Boooooom!! [text 9]

(i) Describe the underlined language features using **two** linguistic terms.

1. exclamation
2. non-standard spelling

(ii) Identify **one** more example of this type of language use from the data provided in the Source Booklet.

Miss you all! [text 10]

For each of the extracts given:

- (i) Describe the underlined language features using **two** linguistic terms.
(ii) Identify **one** more example of the underlined feature from the data provided in the Source Booklet.

(a) Extract: victims of Bethnal Green tube disaster in WW2 [text 3]

(i) _____ (2)
1 Proper noun

2 _____
(ii) _____ (1)
Arthur Darnall

(b) Extract: Saturday nighting with me [text 7]

(i) _____ (2)
1 It's non standard English
2 Verb

(ii)

(1)

~~Blowing~~ blowing

(c) Extract: BTW journos, I'm 26 [text 14]

(i)

(2)

1 Near standard english
2 Term of endevement

(ii)

(1)

Gory

(d) Extract: Reject them both. Refuse shame. Take the power back. [text 16]

(i)

(2)

1 Imperatival
2 proposition

(ii)

(1)

support the demand

(e) Extract: Stronger position in Scotland than UK [text 2]

(i)

(2)

1 comparative

(ii)

(1)

one side of india to
the other.

(Total for Question 1 = 15 marks)

Script	Question	Mark
A	Q1	3 + 1 + 0 + 2 + 0 = 6

SCRIPT B:

1 These tweets have been collected since 2012.

In your response you must refer to these tweets.

For example

Extract: Boooooom!! [text 9]

(i) Describe the underlined language features using **two** linguistic terms.

1. exclamation
2. non-standard spelling

(ii) Identify **one** more example of this type of language use from the data provided in the Source Booklet.

Miss you all! [text 10]

For each of the extracts given:

(i) Describe the underlined language features using **two** linguistic terms.

(ii) Identify **one** more example of the underlined feature from the data provided in the Source Booklet.

(a) Extract: victims of Bethnal Green tube disaster in WW2 [text 3]

(i)

(2)

1 proper noun

2 location

(ii)

(1)

"Felixstowe" text 1, proper noun

(b) Extract: Saturday nighting with me [text 7]

(i)

(2)

1 verb

2 neologism

(ii)

(1)

"helping" text 5, verb

(c) Extract: BTW Journos, I'm 26 [text 14]

(i)

(2)

1 abbreviation

2 neologism

(ii)

(1)

"Dont" text 8, abbreviation

(d) Extract: Reject them both. Refuse shame. Take the power back. [text 16]

(i)

(2)

1 minor sentence

2 imperative

(ii)

(1)

"Oh Lowry" text 7, minor sentence

(e) Extract: Stronger position in Scotland than UK [text 2]

(i)

(2)

1 comparison

2 abbreviated sentence

(ii)

(1)

"Palace Bingo players also very happy with the cut industry" text 1, abbreviated sentence.

(Total for Question 1 = 15 marks)

Script	Question	Mark
B	Q1	3 + 3 + 1 + 1 + 0 = 8

SCRIPT C:

SECTION A: LANGUAGE AND CONTENT

Read the data provided on pages 2–4 of the Source Booklet and answer the following questions.

1 These tweets have been collected since 2012.

In your response you must refer to these tweets.

For example

Extract: Boooooom!! [text 9]

(i) Describe the underlined language features using **two** linguistic terms.

1. exclamation
2. non-standard spelling

(ii) Identify **one** more example of this type of language use from the data provided in the Source Booklet.

Miss you all! [text 10]

For each of the extracts given:

(i) Describe the underlined language features using **two** linguistic terms.

(ii) Identify **one** more example of the underlined feature from the data provided in the Source Booklet.

(a) Extract: victims of Bethnal Green tube disaster in WW2 [text 3]

(i)

(2)

1 proper noun

2 colloquialism

...

(1)

'Hebden Bridge' (group C / text 13)

(b) Extract: Saturday nighting with me [text 7]

(i)

(2)

1 verb

2 present perfect

(ii)

(1)

'hardworking' (group A / text 5)

(c) Extract: BTW journos, I'm 26 [text 14]

(i)

(2)

1 noun

2 slang

(ii)

(1)

'ain't' (group B / text 8)

(d) Extract: Reject them both. Refuse shame. Take the power back. [text 16]

(i)

(2)

1 imperative

2 deixis

(1)

'Tune in!!!' (group B / text 9)

(e) Extract: Stronger position in Scotland than UK [text 2]

(i)

(2)

1 Ellipsis

2 comparative

(ii)

(1)

'palace Bingo players also very happy'

(group A / text 1)

(Total for Question 1 = 15 marks)

Script	Question	Mark
--------	----------	------

C	Q1	3 + 1 + 1 + 3 + 2 = 10
---	----	------------------------

SCRIPT D:

SECTION A: LANGUAGE AND CONTENT

Read the data provided on pages 2–4 of the Source Booklet and answer the following questions.

1 These tweets have been collected since 2012.

In your response you must refer to these tweets.

For example

Extract: Boooooom!! [text 9]

(i) Describe the underlined language features using **two** linguistic terms.

1. exclamation
2. non-standard spelling

(ii) Identify **one** more example of this type of language use from the data provided in the Source Booklet.

Miss you all! [text 10]

For each of the extracts given:

(i) Describe the underlined language features using **two** linguistic terms.

(ii) Identify **one** more example of the underlined feature from the data provided in the Source Booklet.

(a) Extract: victims of Bethnal Green tube disaster in WW2 [text 3]

(i) compound

(2)

1 Proper Noun

2 ~~Proper Noun~~ ~~Compound~~ Compound

(ii)
(iii)

...

(1)

Text 1 'Palace Bingo players'

.....

(b) Extract: Saturday nighting with me [text 7]

(i)

(2)

1 nominalisation

2 regular verb

(ii)

(1)

Text 12 'mind blowing' (regular verb).

(c) Extract: BTW ^{as capital} journos, I'm 26 [text 14]

(i)

^{colloquialism}
^{abbreviation}

(2)

1 Colloquialism

2 ~~abbreviation~~ (non-capitalised noun) abbreviation

(ii)

(1)

Text 8 'Wots rightu'

(d) Extract: Reject them both. Refuse shame. Take the power back. [text 16]

(i)

(2)

1 Imperative

2 Simple sentence

(ii)

(1)

Text 9 'Tune in!!!'

(e) Extract: Stronger position in Scotland than UK [text 2]

^{ellipsis}
^{ellipsis}

(i)

(2)

1 Comparative (statement)

2 Ellipsis (missing part of sentence, there is a)

(ii)

(1)

Text 11 'Too much drink tonight' (missing 'I had')

(Total for Question 1 = 15 marks)

Script	Question	Mark
D	Q1	$3 + 1 + 2 + 3 + 2 = 11$

SCRIPT E:

SECTION A: LANGUAGE AND CONTENT

Read the data provided on pages 2–4 of the Source Booklet and answer the following questions.

1 These tweets have been collected since 2012.

In your response you must refer to these tweets.

For example

Extract: Boooooom!! [text 9]

(i) Describe the underlined language features using **two** linguistic terms.

1. exclamation
2. non-standard spelling

(ii) Identify **one** more example of this type of language use from the data provided in the Source Booklet.

Miss you all! [text 10]

For each of the extracts given:

(i) Describe the underlined language features using **two** linguistic terms.

(ii) Identify **one** more example of the underlined feature from the data provided in the Source Booklet.

(a) Extract: victims of Bethnal Green tube disaster in WW2 [text 3]

(i)

(2)

1 proper noun

2 capitalisation of consonants

(ii)

(1)

Cherry Groves (text 6)

(b) Extract: Saturday nighting with me [text 7]

(i)

(2)

1 present participle

2 verb

(ii)

(1)

unsettling (text 4)

(c) Extract: BTW journos, I'm 26 [text 14]

(i)

(2)

1 Colloquialism

2 Slang / non standard english

(ii)

(1)

Don't mean u ain't got a right 2b
(text 8)

(d) Extract: Reject them both. Refuse shame. Take the power back. [text 16]

(i)

(2)

1 Imperative

2 Negative connotations

(ii)

(1)

1 must bail out (text 13)

(e) Extract: Stronger position in Scotland than UK [text 2]

(i)

(2)

1 ellipsis

2 declarative statement

(ii)

(1)

Social constructs designed to control
women (text 16)

(Total for Question 1 = 15 marks)

Script	Question	Mark
E	Q1	2 + 2 + 2 + 1 + 3 = 10

SCRIPT F:

2 Explain the contextual factors that influence the use of language in tweets.

In your response you **must** refer to the data provided on pages 2–4 of the Source Booklet.

(AO3 = 10)

~~Area~~

~~Area~~

The following tweets are written discourses. The fact that ~~they~~ appear these written discourses appear on a social networking site, this makes the texts more informal than it would of have been had they ~~been~~ not been on ~~the~~ twitter. Text 1 is a tweet from a ~~conservative~~ Conservative MP Therese Coffey, despite upholding an authoritative and formal position in society, Coffey's language on twitter is informal "Palace Bingo players also very happy with the cut in duty". The sentence is also simplified to suit the context of where it is appearing on.

As twitter is a worldwide ^{used} social networking site, most of these tweets appear ~~informative or persuasive~~ for example these ~~tweets~~ tweets can range in their function

For example tweets from politicians are aiming to inform people on "Good progress as Scottish unemployment falls..." However, this contrasts with the tweets from the celebrities where their function is to ~~entertain~~ "Provide entertainment" ~~like~~ such as the tweet from ~~the~~ singer Jessie J."

Each of the groups provided will ~~propose~~ attract different audiences according to their topic. The politicians will attract anyone ~~a~~ interested in politics. The relationship between them and their audience would be much more formal than ~~that~~ be the relationship between celebrities and their audience.

Script	Question	Mark
F	Q2	3

SCRIPT G:

2 Explain the contextual factors that influence the use of language in tweets.

In your response you **must** refer to the data provided on pages 2–4 of the Source Booklet.

(AO3 = 10)

The ^{most} mode of these texts are written messages, displayed interactively on a social media website; Twitter. I believe that the messages have been "Arthur Darvill @kattyburill Mar 18", this is the same display format as Twitter. I believe that these messages have been planned to an extent, as the length of each message is quite like a well structured sentence, although some of ~~it~~ ^{them} seem like they have been thought of but they are still quite spontaneous, "Budget in Felixstowe this morning." the full stop has been misplaced, to show maybe she was in a rush and it was a spontaneous message.

The field of the texts seems to be everyday chat with different semantic fields for each group, for example group A has the semantic field of politics, ^{and} ~~the~~ law, "unemployment falls below 7% & employment rises again they also use statistics here to show their professionalism."

The function of these texts is to be informative towards the audience,

for example in group B, "The Voice UK tonight... Tune in", ~~that they have~~ The function is also to be promotional, for example in group C, Text 18 puts a link 'the Sun', as she is promoting the news paper because she may have an article.

The tenor between writer and reader I don't believe is equal, as the writers use imperatives which conveys they have a higher power, "Just don't hurt noll", this gives them power over you, because they're telling ~~you~~ ~~the~~ ~~you~~ you what to do. Although group B uses informal language/slang, so that they seem youthful like their audience, which puts them onto an equal tenor, "wots right 4u."

(Total for Question 2 = 10 marks)

Script	Question	Mark
G	Q2	6

SCRIPT H:

- 2 Explain the contextual factors that influence the use of language in tweets.

In your response you **must** refer to the data provided on pages 2–4 of the Source Booklet.

(AO3 = 10)

The mode of all the texts are electronic and written, and so contain website references and hashtags relevant to the tweet, as well as many containing spoken language features due to them being reasonably spontaneous ("#budget2014", "Oh Lowry!") and brief.

The fields of the texts vary throughout the groups due to the different people tweeting them. Group A tweets field is mainly political, Group B is mainly social, and Group C texts contain a lot of jargon due to the professions of the writers ("scapegoating", "skirmish").

The function of the texts varies between the groups also, as they tend to all be aimed at a large audience. All the tweets are meant to appeal to their readers, either to persuade (use of imperatives in group A), to inform or entertain (informal language in group B) or to inform the audience of current events (declaratives used in group C).

All the texts seem to have an equal tenor with the reader to a degree, as many of them have evidence of positive language ("Good progress", "Thank you", "solidarity"). This equal tenor helps with the functions to entertain and inform in many texts, as well as the persuasion in some ("Signing the petition").

The tweets in group A generally contain compound sentences and declaratives ("cuts bingo and beer tax") which shows their formal tone and their first semantic field of politics. The texts in group B and C ~~are both~~ have social semantic fields but are more informal than group A tweets, using exclamation marks ("Tune in!!!",) and humor to prevent seeming too serious and relate to the reader more so than group A texts ("#modern-whore", "A Grandad at 27?").

Script	Question	Mark
H	Q2	8

SCRIPT 1:

2 Explain the contextual factors that influence the use of language in tweets.

In your response you **must** refer to the data provided on pages 2-4 of the Source Booklet.

(AO3 = 10)

M - electronic, can be planned → humor

F - field specific lexis → jargon

F - to inform / humor / entertain →

T - distant / casual → exclamation marks, structures

CF - audience, persona

The mode of language in tweets is electronic as it is written for social media. This results in the use of discourse only seen in these types of language, e.g. #s being used, or hyperlinks to webpages. The mode can also be planned. This would mainly be used ~~for effects~~ when impacted by the ^{function} ~~text~~. Comedians will ~~use~~ plan their tweets to ensure their tweet gives the correct and humorous effect. More formal tweets will be planned to ensure they contain proper English and grammar.

The field of tweets is ~~field~~ dependent on the writer and the audience as well as the purpose. All of this results in field specific lexis being used and possibly a jargon for the tweet. However, as tweets are only very short, ^{jargon} this is not often seen as there is not enough space to include enough ~~of~~ information to create a jargon. Field specific lexis will be seen as the audience and writer will have an assumed knowledge and

will understand what is being written about.

The function of tweets is also context dependent. Comedians will use tweets for a humorous function, leading them to use more puns and exclamation marks in the writing for effect. However, social commentators and politicians will have a more referential and expressive function as they want to write briefly about important events and possibly say their views on it. This will lead to a more formal tone being used, compared to that of celebrities, and also the use of proper nouns and statistics or ^{the use of} numericals ~~given~~ to give evidence for their writing.

The tenor of the tweets depends on ~~the~~ their persona that they display and their target audience. Celebrities have a closer, ~~casual~~ casual relationship with their followers, this increases their popularity and success. They want to appear to be a 'friend' to the reader so they will use exclamation marks, politeness markers and informal ^{language} ~~language~~ to diminish the power barriers (instrumental power) between the two people and try to make equal power. Politicians and commentators can try to make a more distant, formal relationship to show they have power and knowledge over the reader. They do this by having a more formal tone and having a structure to their piece, rather than an idle comment.

(Total for Question 2 = 10 marks)

Script	Question	Mark
I	Q2	9

SCRIPT J:

- 3 Identify and explain differences you notice in language use between the tweets in Group A and Group B.

In your response you must refer to Groups A and B, on pages 2 and 3 of the Source Booklet, to illustrate how you think the language use compares.

(AO2 = 5, AO3 = 5)

Group B uses a lot more informal lexis, such as "Boooooom!!" and "girlz", with group A remaining formal ~~due~~ due to the nature of their occupations.

Group A's use of punctuation is a lot more frequent, ~~for~~ for example quotation marks, "unsettling" and apostrophes, "Coroner's", although in text 7 apostrophes are used to the same effect, to indicate the formal form, "Let's", however this is only used ~~once~~ ^{twice} throughout the whole group*, but it could have been applied in other tweets such as text 8, "wots" and "Donk". * with other in text 10, "It's".

Non standard capitalisation is used in group B, mainly in text 10 with "It's". This is most likely because the tweet was not read over and revised, whereas the tweets in group A will have been looked over as the nature of them is usually of a serious matter for example text 6.

Script	Question	Mark
J	Q3	1 + 1 = 2

SCRIPT K:

- 3 Identify and explain differences you notice in language use between the tweets in Group A and Group B.

In your response you must refer to Groups A and B, on pages 2 and 3 of the Source Booklet, to illustrate how you think the language use compares.

(AO2 = 5, AO3 = 5)

In Group A, there is limited punctuation however capital letters mostly seem to be in the right place. "in memory of victims of Bethnal Green tube disaster in WW2". Group A also contains imperatives such as "R^x to spread the word" showing the power that the politicians have over everyone. This supports Zimmerman and West's theory of men having more power. Links to news stories and petitions are featured quite a lot to try ~~to~~ to inform their followers and get them supporting them through the petitions. Due to the lack of punctuation, the sentences ~~the~~ tend to be more complex, however ~~the text contains~~ the lack of personal^{al} pronouns in Group A shows a poor relationship between writer^{er} and reader.

Group B however contains personal pronouns such as "you" a lot showing a strong relationship between writer and reader. Most of these texts contain proper punctuation, ~~how~~ but they are less formal due to slang and abbreviations such as "gorge". Unlike Group A which uses imperatives, Group B uses ~~interrogative~~ declaratives and exclamation^s to inform and excite their audience, "The Voice UK tonight!!!". Group B contains more "@" signs (therefore including more people) and more hash tags "#i wish" which are all common features of Twitter, showing that these tweets are aimed at a young adult demographic.

Script	Question	Mark
K	Q3	2 + 2 = 4

SCRIPT L:

- 3 Identify and explain differences you notice in language use between the tweets in Group A and Group B.

In your response you must refer to Groups A and B, on pages 2 and 3 of the Source Booklet, to illustrate how you think the language use compares.

(AO2 = 5, AO3 = 5)

The tweets in group A and group B are very different in many ways; group A tweets are generally formal with their use of standard grammar and political jargon ("tax helping hardworking people"), whereas group B texts are generally informal with the use of spoken language features ("Oh Louie!"). The use of exclamation marks in group B texts is common and creates a more personal tone to the tweets, as well as them seeming more humorous and less serious than the group A texts ("Boooooom!!!", "Miss you all!").

The tweets in group B A are formal and distant, with elliptical features to keep the messages short and concise to simply get the message across, along with the use of imperatives which assumes the reader's participation in the serious matters ("RT to spread the word").

The overall tone of the tweets in group A is serious and political, with many political hashtags ("#whyiamIN") and statistics ("7%") relevant to the messages. In contrast, the group B tweets are casual messages with phobic language that seem

more spontaneous than the group A texts, particularly with the use of abbreviations, ~~and~~ 'text speak' and neologisms in some ("let's all go for a drink!", "Whatever makes YOU feel happy & free!"). The text speak used in text 8 shows the informality, in contrast to group A texts, as the spelling is incorrect for the majority of the words but because the message is not serious or political, it need not be correct - grammar or spelling wise.

Script	Question	Mark
L	Q3	3 + 3 = 6

SCRIPT M:

- 3 Identify and explain differences you notice in language use between the tweets in Group A and Group B.

In your response you must refer to Groups A and B, on pages 2 and 3 of the Source Booklet, to illustrate how you think the language use compares.

(AO2 = 5, AO3 = 5)

Both Groups A and B have the same restrictions as they only have limited ~~some~~ characters to write in however due to their occupation, they write accordingly. Tweets by politicians are very informative. The discourse of their tweet is about updating the public about on what is happening to the economy and environment around us. ~~Being very~~ They are very formal and due to its content, punctual like '%' and '£' are introduced. There is an overall lexical field of work and ~~employment~~ money as ~~that is what~~ ~~these~~ ~~problems~~ those are the problems these politicians are trying to resolve. It is clear that the politicians are writing and assuming their audience is informed as there ~~is~~ ~~are~~ a lot of context bound language such as 'the cut' and 'good progress'. The language used is very standard and graphologically they are all spelt correct which portrays a serious ~~and~~ face for the politician. The politicians tweets are carefully written and structured to enforce an action from the audience. However they do take different approaches. @Chuka Umunna ~~and~~ (text 6) and Grant Shapps (text 5) have given imperatives ~~in~~ in an active ~~way~~ voice:- 'support' and 'RT to spread the word'. On the other hand,

Rushnara Ali passively ~~implicitly~~ mentions that money is 'needed'. Their purpose is to inform ~~and~~ so personal feelings are left out.

Group B however doesn't seem serious at all. The celebrities are very expressive which is evident through the use of exclamation marks in ^{all} texts except 11 and 12. They are expressing joy and thanks. Text 9 ~~is~~ uses figurative language in the form of onomatopoeia, 'Boom!!' which created excitement.

~~There~~ The writing is not standard, rather there ^{are} a lot of demotic words such as 'gorge' and ~~make~~ a neologism 'mama'jamas'.

Text 7 refers to the name of a place and a person.

indicating towards the people of that place. There are

positive connotations as throughout all of them there are

pleasant adjective and compliments. This gives the celebrity

a positive face to be liked by society. The relationship

~~between~~ ^{some of} in these tweets is intimate as text 7 and

10 were to a specific audience and others had mentioned

names that the audience may not know ~~off~~.

There are obvious differences between the two groups

due to their occupations which affects what they tweet

about. More information is in group A therefore ellipsis ~~is~~ whereas

group B had more ~~not~~ complete sentences for less information.

(Total for Question 3 = 10 marks)

Script	Question	Mark
M	Q3	4 + 4 = 8

SCRIPT N:

4 Read the following additional tweets:

- X Paterson delays telling us future of badger cull – perhaps waiting 4 busier day to quietly slip out his policy? #teambadger
- Y Theres been moments in life when its been painfully clear that Im the only1thats believed in this! THANKGOD that.. #imSTUBBORN&HARDHEADED!
- Z Super excited and don't know why. If it is the Grim Reaper toying with me, he is a minx indeed.

TOO informal to be political
 semantic field of "team" refers to sport

Identify which tweet belongs to which group: Politicians, Celebrities or Social commentators.

Explain your choice with close reference to the language of each tweet.

(AO2 = 5, AO3 = 10)

Text X belongs to the social commentators group. The # hashtag "#teambadger" suggested that perhaps "badger" is a sports team. Additionally, the language seemed to be too informal to be part of the politicians group "waiting 4 busier day..." ~~yes to a little to politician~~ yet ~~the field was much more serious in the~~ the tweet was presented in a much more formal manner in comparison to tweet Y.

On the other hand text Y appears to belong to the celebrities group. The irrelevant use of capitalisation ~~and~~ suggests ~~that~~ the which the writer of that particular tweet clearly uses to represent their emotion suggests that this tweet belongs to group: celebrities.

Graphology:

Additionally the use of the ~~emojin~~ laughing emoji displays the extent of the ~~of~~ informality of the text.

z The ~~reason~~ choice of texts used in this tweet displays ~~the~~ formal places of formal tone suggesting that ~~the text~~ text z belongs to group: politicians. "In he is ~~not~~ a minx indeed"

Script	Question	Mark
N	Q4	1 + 1 = 2

SCRIPT 0:

4 Read the following additional tweets:

- X Paterson delays telling us future of badger cull – perhaps waiting 4 busier day to quietly slip out his policy? #teambadger
- Y Theres been moments in life when its been painfully clear that Im the only1 thats believed in this! THANKGOD that.. #imSTUBBORN&HARDHEADED! 😊😊
- Z Super excited and don't know why. If it is the Grim Reaper toying with me, he is a minx indeed.

Identify which tweet belongs to which group: Politicians, Celebrities or Social commentators.

Explain your choice with close reference to the language of each tweet.

(AO2 = 5, AO3 = 10)

~~X = politicians.~~
Y =

Tweet x belongs to the group containing the tweets posted by the politicians. I think it belongs to this group because it fits in with the usage of subject specific lexis used in the politicians tweets. Tweet x is talking about a serious national event: the "Badger cull" and uses appropriate language to demonstrate the seriousness of such an event. As well as this the

tone of tweet x has a formal nature to it, suggesting that it's written by someone of a more middle class background. The use of such formality

links it with the use of evidence of formal lexis used in the political

ians tweets. therefore there is enough evidence to suggest that it belongs to this particular group.

Furthermore tweet 4 believe that tweet 7 belongs to the celebrities group. I believe it belongs to this group as it relates to the informal language used and the frequent use of hashtags and emoticons i.e: "#inStubborn-headed" and "😊😊" This relates to the regular use of such devices by the celebrities. Tweet 7 is similar in it's desire to create attention and awareness for something, in this case the tweeter is promoting their stubbornness in the face of events in her life. Moreover the use of exclamation marks in tweet 7 directly relates to their frequent use by the celebrities, foremost of which is Jessie J

who ends each point with exclamation marks "Tonight!!!" "Boooooom!!!"

Finally tweet 2 belongs to the social commentators group. Tweet 2

fits into this category because it uses a similar tone of sarcasm as the and complaining as the social commentators. Tweet 2 jokes about the "Grain Reaper toying with me" this ~~seems~~ immaturity in matters of death links to the immaturity of the tweet by Katie Hopkins who is very deprecating towards "a grandad at 27" this sarcastic nature links the tweets by posted by the social commentators to tweet 2 and justifies tweet 2's inclusion in this group.

(Total for Question 4 = 15 marks)

TOTAL FOR SECTION A = 50 MARKS

Script	Question	Mark
0	Q4	2 + 4 = 6

SCRIPT P:

4 Read the following additional tweets:

P X Paterson delays telling us future of badger cull – perhaps waiting 4 busier day to quietly slip out his policy? #teambadger

C Y Theres been moments in life when its been painfully clear that Im the only1thats believed in this! THANKGOD that.. #imSTUBBORN&HARDHEADED! 😊😊

SC Z Super excited and don't know why. If it is the Grim Reaper toying with me, he is a minx indeed.

Identify which tweet belongs to which group: Politicians, Celebrities or Social commentators.

Explain your choice with close reference to the language of each tweet.

(AO2 = 5, AO3 = 10)

I believe text X belongs with the politicians, as it stays formal with the use of the surname of the stated person ("Paterson"), as well as having a reasonably high order lexis ("perhaps", "delays"), similar to political tweets ("petition", "demand"). The tweet is also reasonably brief, including the use of "4" in place of "for", which is informal, but the overall tone of the text, along with the subject, seems political, despite some informal features similar to celebrity and social commentator tweets. The tweet

X also includes a hashtag relevant to the issue, which is a frequent occurrence in the group A political tweets - The declarative at the start of the X tweet also resonates with political tweets and their purpose to inform ("Good progress", "CEO of @Thomas Cook warns against").

I believe text Y belongs in the group B of celebrity tweets, due to the most informal language features of all

three mystery tweets. The use of emoticons shows writer's emotion, as well as ^{a positive, happy} tone, similar to the celebrities' use of exclamation marks and capitals. The emoticons are also common in social media and are appropriate for a celebrity to use. The capitals ("THANK GOD"), text speak and exclamation marks ("only 1 that's believed in this!") show similarities to punctuation and spelling use in group B ("YOU feel", "Wots right4u aint right4me"). The positive tone of tweet Y makes the tweet more personal and friendly, as well as funny ("#imSTUBBORN&HARDHEADED") and this tone is helped by the laughing emoticons. All these features help to make the tweet entertaining to ~~the~~ the reader, as the majority of group B texts do.

I believe text Z belongs in group C with the social commentators, as it contains informal lexis ("super excited"), as well as elliptical features, such as missing out "I" when saying "don't know why".

This makes the tweet casual but also interesting, as the reader wants to know more, similar to group C texts which aim to draw the reader in. The text also contains formal language ("toying", "indeed") which seems to create more of a formal tone, linking with the social commentator tweets, which have a mix of formal and informal language ("end of tether", "kid"). The tweet Z also seems to

be about something that requires context but the reader's knowledge of the issue is assumed by the writer so it is most likely a story in the news that they are writing about, as a social commentator would. Similar to text 13 or text 18, the tweet seems to be completely random but can be understood as it is about something people know about from the news.

Script	Question	Mark
P	Q4	3 + 7 = 10

SCRIPT Q:

4 Read the following additional tweets:

- X Paterson delays telling us future of badger cull – perhaps waiting 4 busier day to quietly slip out his policy? #teambadger – A
- Y There's been moments in life when it's been painfully clear that I'm the only 1 that's believed in this! THANKGOD that.. #IMSTUBBORN&HARDHEADED! 😊😊 – B
- Z Super excited and don't know why. If it is the Grim Reaper toying with me, he is a minx indeed. – C

Identify which tweet belongs to which group: Politicians, Celebrities or Social commentators.

Explain your choice with close reference to the language of each tweet.

(AO2 = 5, AO3 = 10)

Text 4 belongs to group B of celebrities due to the language used. In terms of grammar, the exclamation "believed in this!" links strongly with the large range of exclamations used through group B, e.g. "Miss you all!" This one is used as a way to intensify what they are saying and interests the audience. In terms of lexis, there is the use of or collocations, "THANKGOD" for example, which are also frequently seen throughout group B, "mind blowing". This use of cliché language is

widely accepted and understood, so celebrities tend to use them to interact with a wider range of people. The use of the comedic hashtag, or discourse also links with Group B, 'I'M STUBBORN & HARDHEADED'. The 'hardheaded' was clearly meant to be involved in the hashtag, it is used for comedy, as something people can relate to by isolating the personality traits she has. The logogram of "only!" is also seen in "not!" from text 8, linking the two texts very closely in terms of structure and use of language.

Text 2 belongs to Group C due to the topic of the piece, it has a specific topic and is written directly "in mind, his emotions, and is written clearly as seen in Group C. Text 2 uses ~~proper~~ proper nouns "Crim Reaper" as seen in many of the other texts "South Bank" for example. This shows how the writing is informative/academic, however, it is not as formal as Group A, Group C uses some informal language and structures for effect "A grandad at 27?" This rhetorical question is used to create an impact, similarly calling the Crim Reaper a "mum" is slightly colloquial and used for a ^{high} comedic effect. In terms of lexis, the intensifier "super" intensifies his feelings ~~one~~ of excitement, text 18 intensifies her feelings on a topic "her tragic future" by the word tragic. The structure of text 2 and Group C are quite similar

as they tend to ~~be~~ a clear structure and occasional hyperlinks added (only seen in one and not in text 2).

Text X belongs to group A due to its formality. The discourse of the hashtag shows how it is based on a specific topic, "#kambadger" whilst also showing the writers ~~op~~ opinion on it. Group A frequently use debate starting hashtags "#whyiamIN" to include the audience whilst also stating their opinion. There is a lexical use of a highly formal collocation "badger cull" also initiating a serious topic. This is similar to "unemployment rises" in text 2, a highly informative and ~~an~~ referential collocation. Although a logogram of "4" is ~~used-used~~ used, the text does not belong to group B due to the academic standard of the topic. Proper nouns are used, "Paterson", as a way to include information and tell the views of a specific person, seen in group A "@ThomasCookUK warns against...". This is expressing other views in a formal way. ~~B~~ Grammar of text X includes an interrogative to initiate a debate. Group A uses other ways to do this.

(Total for Question 4 = 15 marks)

TOTAL FOR SECTION A = 50 MARKS

Script	Question	Mark
Q	Q4	3 + 8 = 11

SECTION B – PRESENTING SELF

SCRIPT R:

SECTION B: PRESENTING SELF

Read Texts A and B on pages 5–6 of the Source Booklet and answer the following question.

- 5 Analyse and compare the ways in which the writer in Text A and the speaker in Text B present self.

In your response you should include reference to any relevant theories and research.

(AO1 = 10, AO2 = 15, AO3 = 25)

The mode of ~~text~~^{text} ~~group~~ B is spoken and electronic therefore it ~~is~~ is likely to be more informal. Whereas text A is written so would be expected to be more formal.

Text A ~~is~~^{is} non standard ~~text~~ because unlike most interviews that are written in 3rd person, text A is written in the 1st person. In contrast, text B has a conventional structure for the genre. The ~~phatic~~ opening, "Hello there", is phatic and so creates a friendly persona. Giles theory of convergent can be seen here because the speaker is reducing the distance between himself and the audience.

In text B, the speaker ~~use~~ uses a lot of glottal stops throughout. This creates a youthful and informal persona.

In text B, taboo language is used to demonstrate a youthful persona, e.g. "shit". Although it is bleeped out ~~the~~, the effect still remains.

This supports Trudgill and Chesire's covert and overt prestige theory. The speaker is using covert prestige by swearing. Covert prestige is typically used by men.

~~A nervous~~ A nervous persona is created through the repetition of "a lot", in text B.

A nervous persona is also created through the use of disjointed constructions in text B, for example, "or maybe I no no...".

Contrastingly, in text A full and complete sentences are used, which makes the text more formal.

In text A, the use of the simile, "hot as hell" is used to describe the setting of the story to the

reader.

In text B, the formality is lowered by the use of informal discourse markers such as "so".

The lexis used in text A is more complex than that of text B, for example, ~~example~~

"privilege". This is because of the more formal mode. Whereas the lexis used in text B is more informal, for example, "strife". This creates a youthful persona.

The informal term of address "guys", in text B suggests an informal and youthful persona.

It also shows the close tenor between the speaker and the audience.

In text A, collocation is used, "jam-packed", to describe to the audience the setting

*of the picture. This is informal and lowers
the formality of text A.*

Script	Question	Mark
R	Q5	5 + 8 + 10 = 23

SCRIPT S:

Discourse**SECTION B: PRESENTING SELF**

Read Texts A and B on pages 5–6 of the Source Booklet and answer the following question.

- 5 Analyse and compare the ways in which the writer in Text A and the speaker in Text B present self.

In your response you should include reference to any relevant theories and research.

(AO1 = 10, AO2 = 15, AO3 = 25)

Text A and text B have both been turned from an electric mode to a written mode. However text A, as it is an article, is ~~more of a~~ planned and carefully compared to text B that shows the spontaneity ~~of~~ with the pauses and ~~the~~ paralinguistic features. Although the texts are personal encounters of their personal life due to the different ^{field} ~~content~~, the tenor ~~and function~~ differs. Text A's purpose is to inform the readers of the Telegraph magazine of her time on stage at the Summerstage festival which is similar to text B as Jack Harris' ~~purpose~~ purpose was to inform his specific viewers of his life during his gap year. The tenor in text B is more informal and directed at ~~se~~ viewers around the ~~se~~ same age as Jack Harris. Whereas for text A as a reflection and comparison of the ~~ta~~ style of writing the tenor is more formal and direct to an audience who are interested in Angélique Kidjo's experience in New York.

The start of text A shows the interaction ~~at~~ between the readers and Angélique as well as the use of graphology. 'This is me...' paints a bigger picture of Angélique on stage singing therefore reducing the

gap between the reader and herself, with the help of the picture. Each starting sentence of discourse marker ~~is~~ has an personal, explicit, ^{and specific factual} reference to her experience in New ~~York~~ York. ~~specifically~~, Therefore In contrast to text B which focusses on different aspects of his ~~the~~ experiences in his gap year. The discourse markers used in text B were "Hello there," , "nonetheless", "so the other thing". Although nonetheless is quite formal the others two markers were quite colloquial and therefore differ from text A.

Throughout text B Jack Harris constantly repeats the personal pronouns "I", ~~and~~ "you" and "we". This ~~creates~~ creates a sense of unity and ~~does not~~ ~~direct~~ includes his viewers on a more personal level compared to Angelique's article. ~~The~~ Text A was quite formal and factual ~~and~~ with the constant use of "I" which ^{and "my"} ~~further~~ which ~~further~~ ~~also~~ creates a formal tone. ~~Due~~ Due to the initial mode these differences are expected, as in an interview the questions are planned and carefully chosen, whereas in a video ~~blog~~ the blogger is free to talk about any topic and does not have a set number of topics or ~~starting~~ ~~points~~ ~~the~~ cue points to start from.

Also when Jack Harris speaks about his ~~the~~ rickshaw drive across ~~in~~ India it is not very ~~more~~ informative, instead ~~he~~ ~~only~~ states that he uses a superlative

to say ~~that~~ that he "had the most incredible time."

Text B, compared to text A, is very informal and colloquial including a few taboo words - "sh*t". The phonemic transcription shows ~~that~~ ~~his dialect~~ which received pronunciation is not standardised. For example he pronounces months like "mumps". Compared to Angélique who has converged her way of speaking in order to suit the tone of the ~~telepro~~ telegraph magazine. This is to set a more formal setting.

Script	Question	Mark
S	Q5	6 + 6 + 11 = 23

SCRIPT T:

SECTION B: PRESENTING SELF

Read Texts A and B on pages 5–6 of the Source Booklet and answer the following question.

- 5 Analyse and compare the ways in which the writer in Text A and the speaker in Text B present self.

In your response you should include reference to any relevant theories and research.

(AO1 = 10, AO2 = 15, AO3 = 25)

The writer of text A presents herself as a strong woman and a proud mother. She refers to herself as a "sexy mummy" showing that she loves being a mother as well as being herself. She mentions being brought up by "strong women" in an anecdote in her text, which helps her to create a relatable persona, as she uses her early life experiences to "dream big" and be successful in later life. The formation of her sentences seems natural and create a casual, relaxed tone which is pleasant for the reader to read, using words such as "jam-packed" and "hot as hell". These phrases show her as a relaxed, normal person, as they are colloquial phrases many people would use. She seems reasonably humble throughout the text ("I had the privilege") as well as a woman who has worked for what she got, which provokes emotion from the reader, especially with the use of the anecdote about her father and the quote taken from Peter Gabriel; "Oh nobody can say no to Angelique". She also uses emotive language when speaking about her passion

for music and performing ("amazing show"), and she states how the "joy of performing is like a drug" for her, showing her as passionate and about what she does in a vivid way. She also states that "the stage is a sort of my sanctuary", which has connotations of peace and tranquility. This may seem like an inappropriate metaphor, seeing as concerts are generally noisy and near-chaotic, but it's a clear description of how she feels when she is performing; that she is at peace and safe, which is a powerful description that ~~the reader~~ allows the reader to understand her passion.

Similarly to Angélique, Jack (from text B) presents himself as a friendly, casual person. He does this throughout his video by using his dialect ("cool", "stinge", "best mates"), as well as conforming to Lakoff's theories about men using more taboo language, as he uses "shit". He uses this language to appeal to his audience, who which is most likely people of a similar age to him that would probably also use this language. This is his way of putting himself ~~as~~ on a level footing with his listeners, similar to what Angélique aims to do. He also keeps his accent throughout his video, and seems to speak with an ~~an~~ Essex

accent, ^{for example} pronouncing "went" with a glottal stop, showing that he's not changing who he is or how he speaks and simply letting his listeners know that he is genuine and friendly.

Jack presents himself as funny, as well as friendly, with his anecdotes that his audience would find entertaining, such as talking about "stringing off" his parent's generosity, as many teens probably do. He aims to entertain his listeners by telling stories that his audience can relate to is an effective way of creating a closer rapport with them. This resonates with Angélique's use of an anecdote in text A. Similarly to Angélique, Jack presents himself as passionate about what he does, but instead of using emotive language or metaphors, he states that his "passion is for making ~~and~~ videos", as well as including technical jargon in that semantic field of technology, such as "kibytes" and "harddrives". Jack does not seem to take himself too seriously which is a retiring persona, ~~shown~~ shown by him joking that his parents are saying "Jack you're twenty now please leave home" which he most likely agrees with. Angélique's passion seems more serious, as she is probably older than Jack so the language she uses (polysyllabic words "transformed") and the way she says ~~the~~ describes what she does is

more detailed, with the use of standard grammar and complex sentences ("In spite of the heat I was jumping all over the place and dancing like crazy"). They are ~~both~~ both presenting themselves as relaxed, genuine people that love what they do and simply want to share that with their audience in an appropriate way. Angélique using colloquialisms ("hung out") in an article in the Telegraph, a serious newspaper, shows that she is proud of who she is and will do as she pleases. Similar to Jack with his continued use of sordid ("lick of paint", "chat") showing he doesn't really care what people think of him. The fact that Jack is speaking in a video means he will be using many more spoken language features, such as pauses, making him seem genuine and the speech informal and unplanned, as if the listener is having "a chat" with him. Angélique manages to achieve the same sort of situation with the reader of her article by seemingly writing in the way she speaks, including her colloquialisms as I have stated before. These techniques create a friendly rapport with the reader / listener and make Jack and Angélique interesting and entertaining.

Script	Question	Mark
T	Q5	7 + 9 + 15 = 31

SCRIPT U

SECTION B: PRESENTING SELF

Read Texts A and B on pages 5–6 of the Source Booklet and answer the following question.

- 5 Analyse and compare the ways in which the writer in Text A and the speaker in Text B present self.

In your response you should include reference to any relevant theories and research.

(AO1 = 10, AO2 = 15, AO3 = 25)

The two texts use language diversly to express
of themselves. Text A has a mode of a written
transcript, making it more casual and has spoken
language features. It has a function of to
entertain but it mostly informs about the singers
life and events, resulting a field surrounding this.
It has quite a friendly tone due to her language
language use and how she interacts with the
interviewer. This ultimately presents Angélique
Kidjo as passionate and friendly. Text B has a
spoken mode as it ~~was~~^{is} a transcript from a
video. It has a function of describing and
informing his viewers about his life, resulting in a
field of this, and the events that have happened.
~~He~~ He is trying to create a casual tone and
presents himself as open and passionate.

In terms of grammar, text A uses ~~empty~~^{empty} adjectives such "amazing" to show her passion. Empty adjectives are widely used so everyone knows ~~what~~^{what} effect she is trying to portray. Also using empty adjectives links with the theory by Lakoff that women tend to use empty adjectives as 'weak language'. She ~~only~~

rarely ~~used~~ uses these throughout her speech but they can help her relate to women and gain a bigger response from her interview. Using language that is commonly used will make her appear more approachable and the use adjectives to emphasize her 'show' will make her appear more passionate. Text B uses superlatives as a way to describe and emphasize his feelings. "most kindly" and "best mates". These superlative adjectives add emphasis onto the adverb and nouns, adding to the impact of these sentences in speech. This ~~also~~ links with Brown and Levinson politeness strategies as he is trying to project a positive face by using ~~optimistic~~^{optimistic} and positive words for description.

Both of the texts use declaratives. text A uses the declarative of "when you hit the stage you have to be ready." This statement is quite ~~prominent~~^{prominent} and writing it in this form isolates

it and adds emphasis. It also includes the 2nd person personal pronoun of 'you' throughout it to include the reader. Having a declarative referring to the audience makes her appear to ~~have~~^{be} trying to create a shift in power as it is a declarative slightly written in the form of a command. Declaratives enable more information to be added, linking with the function of to inform. Text B also uses declaratives, "it's going to be a ^{shift} one-sided chat". This statement enables him to tell the audience what is occurring. This slightly alters the tone of the piece to more consultative as it shows how he has instrumental power (Fairclough) over the audience and he is aware of that. However, the declarative also links with the function of to inform, similar to text A.

Although, the speaker in text A conformed to gender theory by her use of empty adjectives, the lexical term of taboo lexis disputes this. Women are typically known to use 'clean' and hypercorrect language (Trudgill) and men are typically known to swear and use taboo lexis. However, text A uses mildly taboo lexis, "hot as hell" and "sexy mummy". Although this is not strong and does not create a huge impact, it shows how she is not a typical 'weak' female. This links with Barr & Athin's theory that Lakoff described 'weak' language instead of 'female language'. This shows

how she does not feel weak in her occupation, adding to her passionate presentation. Text B uses stronger taboo lexis, "shit", this is typical of men. They use language like this to exert dominance and male language is usually competitive (Deborah Tannen). Although he is not using the taboo lexis to appear aggressive, it emphasizes his instrumental power that he has as he appears more dominant. The taboo lexis also links with the field of the events, as he is apologetic about his ^{attempts of} involvement for his viewers, and using the taboo lexis against himself shows this, expressing he is passionate ~~se~~ for his original joy of filming.

The use of ~~emotion~~ clichés in text A, "the stage is my sanctuary" ~~was~~ is used to express her emotion and passion towards her job. Clichés are also widely understood, yet this one is not as typical. Describing something as a 'sanctuary' is referring to it as something with extremely positive connotations. She has ~~des~~ described it in one word rather than the use of nouns ~~or~~ and superlative adjectives which would have appeared forced and fake. This also

disputes gender theory as Tanner stated that women talk too much and add too much detail, but Kidjo did not do this, she kept it brief and concise. Instead this links to Crice's maxims as she is abiding by the maxim of manner.

Text B uses colloquialisms, "cool". Jack A Harrier' does this to follow Grice's Accommodation Theory. He is trying to converge to

his audience. His audience would be typically younger viewers who are following his gap year adventures with the possibility that they might do the same in the future. He is trying to converge to the stereotypical speech of younger people, for example, "cool". This makes him appear ^{dedicated} ~~passionate~~ as he is to alter his speech for it.

In terms of discourse, text B uses a salutation as a politeness marker, "Hello there". This helps to set the ~~stage~~ scene of a casual relationship as the politeness marker enriching the ~~reader~~ audience. This also adds to the theory of positive face by Brown and Levinson as he is trying to present his persona in a positive light. In a contrast to this, the use of discourse markers, "so", ~~add~~ creates structure to the piece and makes the speech less casual as it now ~~seems more~~ seems planned and doesn't contain as much spontaneity. However, having it planned shows his interest

and sorrow for his actions as he wants to ensure everything is covered clearly and precisely, following the manner maxim, as well as the quantity maxim.

Text A uses discourse in clear paragraphing. This was done by the editors, but it enables the reader to clearly see the text and the different

in topics without discourse markers. This creates a stronger relationship between the reader and speaker as everything is precise and understood. Parallel sentence structure is also subtly used, "I feel no heat and no pain". The repetition of 'no' intensifies her feelings towards her music and her passion. Parallel sentence structure in this way is common in speech and can be seen as a phonological way for her to exaggerate points.

A phonological point for text B is the use of IPA. This shows how when he speaks he uses his true accent and persona. This makes him appear genuine and comfortable with his audience, adding to the casual tone. The use of intentional repetition, "no no", is a way for him to intensify his point. This shows his sorrow for his actions, adding to his passion.

Overall, the two texts use their language ~~diversely~~ diversely but both to show their passion and commitment to their jobs. Text A aims to express and inform of her life and her actions as a singer to build

a bigger audience, whilst Text B wants to regain the trust with his Both of the texts do this by re-instating their joy and drive.

(Total for Question 5 = 50 marks)

TOTAL FOR SECTION B = 50 MARKS

TOTAL FOR PAPER = 100 MARKS

Script	Question	Mark
U	Q5	8 + 13 + 19 = 40