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This Sample Assessment Materials booklet is Issue 2. Key changes are sidelined. We will inform centres of any changes to this issue. The latest issue can be found on the Pearson website: qualifications.pearson.com

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<table>
<thead>
<tr>
<th></th>
<th>Contents</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
</tr>
<tr>
<td>2</td>
<td>General marking guidance</td>
</tr>
<tr>
<td>3</td>
<td>Paper 1: Language Variation</td>
</tr>
<tr>
<td>4</td>
<td>Paper 1 Mark Scheme</td>
</tr>
<tr>
<td>5</td>
<td>Paper 2: Child Language</td>
</tr>
<tr>
<td>6</td>
<td>Paper 2 Mark Scheme</td>
</tr>
<tr>
<td>7</td>
<td>Paper 3: Pre-release Materials</td>
</tr>
<tr>
<td>8</td>
<td>Paper 3: Investigating Language</td>
</tr>
<tr>
<td>9</td>
<td>Paper 3 Mark Scheme</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>5</td>
</tr>
<tr>
<td>4</td>
<td>31</td>
</tr>
<tr>
<td>5</td>
<td>39</td>
</tr>
<tr>
<td>6</td>
<td>59</td>
</tr>
<tr>
<td>7</td>
<td>63</td>
</tr>
<tr>
<td>8</td>
<td>71</td>
</tr>
<tr>
<td>9</td>
<td>105</td>
</tr>
</tbody>
</table>
Introduction

The Pearson Edexcel Level 3 Advanced GCE in English Language is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson. These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.
General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate’s response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate’s response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the ‘best fit’ approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet point descriptors are met at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
• indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.
Instructions

• Use black ink or ball-point pen.
• Fill in the boxes at the top of this page with your name, centre number and candidate number.
• Answer the question in Section A and the question in Section B.
• Answer the questions in the spaces provided – there may be more space than you need.

Information

• The total mark for this paper is 60.
• The marks for each question are shown in brackets – use this as a guide as to how much time to spend on each question.

Advice

• Read each question carefully before you start to answer it.
• Try to answer every question.
• Check your answers if you have time at the end.
SECTION A: Individual Variation

Read Texts A and B on pages 3–4 of the source booklet before answering Question 1 in the space provided.

1 Analyse and compare the ways that both writers use language to convey personal and social identity.

You should refer to any relevant language frameworks and levels, as well as social, cultural and other contextual factors.

(30)
SECTION B: Variation over Time

Read Texts C and D on pages 6–9 of the source booklet before answering Question 2 in the space provided.

2 Texts C and D raise issues about the state of the theatres.

Evaluate the ways that both texts demonstrate how language has changed over time.

You should refer to any relevant language frameworks and levels, as well as social, cultural and other contextual factors.

(30)
Do not return this source booklet with the question paper.
## CONTENTS

<table>
<thead>
<tr>
<th>Section A: Individual Variation</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text A – ‘About Me’ blog page.</td>
<td>3</td>
</tr>
<tr>
<td>Text B – extract from <em>Margrave of the Marshes</em> by John Peel</td>
<td>4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B: Variation over Time</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text C – extract from pamphlet <em>The Actors Remonstrance or Complaint</em></td>
<td>6–7</td>
</tr>
<tr>
<td>Text D – curtain speech from My Theatre Matters! campaign</td>
<td>8–9</td>
</tr>
</tbody>
</table>
SECTION A: Individual Variation

Text A

This text is from a personal blog by a woman in her twenties. She references the children's book The Very Hungry Caterpillar by Eric Carle.

About : The very hungry Cirettapillar. ©

My name is Ciretta and I am usually eating something. Having Italian in my blood means I have an emotional connection with food that cannot be easily replaced; I attempt to channel this unhealthy energy into writing.

If someone asks me to tell them something interesting about myself I usually just blurt out that moose have very poor vision. Despite seeming like I have a lot to say for myself I usually find talking about me rather tasking and awkward. Sure, you'll almost definitely hear all about my opinion on something else, but let's leave Ciretta as a whimsical mystery who may or may not have been concocted inside your own head. A big aspiration of mine is to be able to make a decision without a packet of salami and my poncho for comfort and reassurance.

My favourite things are my Xbox, notebooks and surprisingly: food. My blog is purely for pleasure and all constructive criticism is welcome. I feel like I've just finished one of those worksheets at primary school that ask you all about your favourite things and what you want to do when you grow up, (writer, psychologist or archaeologist) so I'm going to do some grown up things now like Photoshop my face onto The Arbiter.*

Also please don’t refer to this About Me section as some kind of indication of my quality of writing. Ever.

*The Arbiter is a character in the computer game Halo.
Text B

This text is the opening of the autobiography of radio broadcaster and DJ, John Peel, whose real name was John Ravenscroft. He died in 2004.

SHEILA AND I are babysitting today and our grandson, Archie, isn't happy. He doesn't like the tomato, yam and basil mixture his mother, Alexandra, our daughter, sent over with him this morning. I'm not sure I would either. He also seems unenthusiastic about the harness that secures him in place in his highchair. I'm with him most of the way on that one too. Do I really remember the pressure, the chafing, even the smell of the various harnesses that held the infant John Robert Parker Ravenscroft in place? There was, I know for a fact, a brown leather lead that Nanny used when she took me walking and I can remember the smell, even the taste, of that. It may have had bells on it.

I was born, I have always told people, at the age of four in a woodcutter’s cottage in the Black Forest, but the disappointing truth is that I was born in Heswall Cottage Hospital a few days before the outbreak of the Second World War. The Cottage Hospital is a private home now and the family living there has been in touch with me twice. Once when the father sent me a brick from a wall they had removed, and more recently when I was playing Chibuku in Liverpool – it’s a club, not a board game – and his sons invited me to stay in the building in which I was born. If we hadn’t already been booked into the Racquets Club and I hadn’t recognised that a lot of red wine would have to be taken to get me through the night, I’d have accepted too. You’d be amazed at the number of people who’ve suggested some sort of link between my birth and the outbreak of war. ‘So it was your fault,’ they’ve chortled, but I’ve never laughed – any more than I have at the people who have greeted me in more recent years with the words, ‘D’yer ken John Peel, then?’ Several of these are buried in shallow graves on B roads off the A505. The police have confessed themselves baffled.

Naturally I don’t remember much about the war. Father was away, eyeball to eyeball with the Germans in North Africa. Mother was in her bedroom. Sometimes I’d be carried to the air-raid shelter at the top of the garden, out of the French windows from the sitting-room, across the crazy paving and up the former tennis court we called the Big Lawn. Later, I would be joined by Francis Houghton Leslie Ravenscroft; conceived, it was explained to me years later, in London, when Father was halfway home on leave. On the big blue radio in the air-raid shelter we heard, without understanding what it meant, of the war in Europe. Somehow, though, we understood that the words on the radio were linked to the aircraft-recognition books we were shown from time to time, with the barrage balloon that came down in the field across the road, with the strange powdered foods we ate and with the fact that Father wasn’t there. Father, I decided, probably didn’t exist at all, remaining, for the first six years of my life, a figure as remote and improbable as the characters in The Blue Fairy Book, less real to me than Dame Washalot, Moonface and the other folk of Enid Blyton’s Faraway Tree.
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SECTION B: Variation over Time

In each of these texts an actor raises issues publicly about the state of the theatres during the period in which the address was given.

Text C

This text is from a pamphlet printed in 1643 in which an anonymous actor complains to Phoebus (the classical god of poetry and music) about a law that banned the performance of stage plays in London. The government regarded theatres as centres of sin and corruption.

The Actors Remonstrance or Complaint, for the Silencing of their Profession, and banishment from their several PLAY-HOUSES.

Oppressed with many calamities, and languishing to death under the burthen of a long and (for ought wee know) an everlasting restraint, we the Comedians, Tragedians and Actors of all sorts and sizes belonging to the famous private and publike Houses within the City of London the Suburbs thereof, to you great Phoebus, and you sacred Sisters, the sole Patronesses of our distressed Calling, doe we in all humility present this our humble and lamentable complaint, by whose intersession* to those powers who confined us to silence, wee hope to be restored to our pristine honour and employment.

First, it is not unknowne to all the audience that have frequented the private Houses of Black-Friers, the Cock-Pit and Salisbury Court, without austerity, wee have purged our Stages from all obscene and scurrilous jests; such as might either be guilty of corrupting the manners, or defaming the persons of any men of note in the City or Kingdome; that we have endeavoured, as much as in us lies, to instruct one another in the true and genuine Art of acting, to repress bawling and railing*, formerly in great request, and for to suite our language and action to the more gentile and naturall garbe* of the times; … and to our praise be it spoken, we were for the most part very well reformed, few of us keeping, or being rather kept by our Mistresses, betooke ourselves wholly to our wives, observing the matrimoniall vow of chastity; yet for all these conformities and reformations, wee were by authority (to which wee in all humility submit) restrained from the practice of our Profession; that Profession which had before maintained us in comely and convenient Equipage*; some of us by it meerely being inabled to keep Horses (though not Whores) is now condemned to a perpetuall, at least a very long temporary silence, and wee left to live upon our shifts*, or the expence of our former gettings*, to the great impoverishment and utter undoing of ourselves, wives, children, and dependants; besides which, is of all other our extremest grievance, that Playes being put downe under the name of publike recreations; other publike recreations of farre more harmfull consequence permitted, still to stand in status quo prius*, namely, that Nurse of barbarisme and beastlinessse, the Bear-Garden, whereupon there usuall dayes those Demy-Monster, are baited by bandogs*,… boystrous Butchers, cutting Coblers, hard-handed Masons and the like,… Pick-pockets, which in an age are not heard of any of our Houses, repairing thither, and other disturbers of the publike peace, which dare not be seen in our civill and well-governed Theatre, where none use to come but the best of the Nobility and Gentry.
SECTION B : Variation over Time

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Text D

This text is a draft of a speech from the My Theatre Matters! campaign created to encourage audiences up and down the country to support their local theatres. It is intended that local theatres give the speech to audiences at the end of performances when the curtain is down.

The document was accessed on their website in 2014.

CURTAIN SPEECH

Thank you so much for your applause. Please may I detain you for just a minute or two more.

It is unusual for an actor to address their audience in this way, but I am doing it because, like you I hope, I value this theatre and I value the theatres like it up and down the country.

You have paid a significant amount of your hard-earned money to see the show tonight – and I hope you think it was worth it – but theatres like this can’t survive on ticket sales alone. This theatre, like most, is supported out of your taxes and couldn’t put on plays like the one you have just seen without that support. For this play to break even without a grant tickets prices would probably have to at least double – in the West End it is no longer unusual to pay £80 for a seat. In fact, without public investment this theatre would probably not survive at all.

This is starting to sound like a charity appeal – and it isn’t. As tax payers you are already doing your bit to help keep our theatres vibrant. But I am going to ask for your help in another way.

Grants for this theatre and others like it are under pressure. We are living in hard times and there are some who think, perhaps understandably, that going to the theatre should be a luxury and that we can no longer afford to give grants to theatres.

I don’t believe that, and I hope you don’t. Theatre is my living, but it is also my love. We in this country have a centuries old tradition of theatre and I want it to survive the current short-term financial difficulties.

Not only is theatre part of our community, but it brings people into the town making the centre of town a better place and boosting local businesses.

If you love theatre and want it to continue to thrive, please add your name to the My Theatre Matters! campaign. There is a page in your programme and postcards and posters in the foyer giving you all the information you need. And there’s a dedicated website at mytheatrematters.com if you want to find out more.
By adding your name you will help demonstrate that we do support grants for theatres, even in these hard times, and want our theatres to go on entertaining us, our children and our grandchildren into the future.

Thanks for listening and for your patience.
Paper 1 Mark scheme

Section A: Individual Variation

Indicative content

Question 1

Text A

This young female blogger both uses and challenges stereotypes of identity with regard to ethnicity, gender and age, when presenting a prominent self-identity as a writer:

- title of blog draws on well-known children’s book presenting writer’s desire to remain a child/adolescent
- the ‘confessional’ tone of the opening sentence (‘My name is Ciretta and I am usually eating something.’) suggests a desire to establish equal (and relatively intimate) relationship with readers, echoing the formula of an Alcoholics Anonymous meeting
- mysterious identity is created through the use of the ‘bug’ alter-ego, developed in the side-bar headings ‘Posts fresh from the cocoon’ and ‘Since hatching from my egg I’ve had a remarkable...’
- avoids ‘saying something interesting about myself’ by making a statement ‘that moose have very poor vision.’ – knowing violation of Grice’s maxim of relevance in a conversation presents a quirky and humorous identity
- ‘Having Italian in my blood means I have an emotional connection with food’ – this individual trait is ‘excused’ by ethnic reference
- ‘box of tissues and salami’ – both Italian and food motifs are developed with this stereotype of emotionally expressive Italians. Also develops female stereotype of comfort eating, which simultaneously taps into association of young females with concern over diet whilst challenging it by placing food as a primary pleasure
- ‘Xbox’ and ‘geckos’ – more associated with males
- self-represents as in a transitional phase - ‘How many more [visitors] before I complete my metamorphosis and become a beautiful butterfly?’; makes reference to updating CV as traumatic
- ironic reference to ‘grown up things’ linked to semantic field of computers ‘Photoshop’ and gaming culture ‘The Arbiter’ (character from classic (male dominated) video game ‘Halo’) – ‘gamer’ identity developed
- choice of a blog, including sidebar with recent posts, establishes a dynamic, tech-savvy identity.

Text B

This autobiography follows generic conventions, starting from present to establish context, before linking to past and developing chronological account. In an autobiography there are likely to be establishing reasons for development of personality being represented.

- the writer uses a quite literary register ‘Do I really remember the pressure, the chafing, even the smell of the various harnesses that held the infant John Robert Parker Ravenscroft in place?’ combined with personal, confessional tone ‘but the disappointing truth’
- begins with domestic details and reference to family foibles to establish connection with reader, who can be assumed already to be familiar and well-disposed to...
author as they have chosen to read autobiography

- largely avoids direct reference to reader (apart from once in second paragraph with fairly formulaic ‘You’d be amazed...’) as if recounting events for self, diary-like, but allowing reader to ‘listen in’
- field is dominated by family: listing of three first names of both him and brother, together with formal family terms (mother, father, nanny) suggestive of class pretensions of family
- also strong field of place/domesticity – ‘cottage’, ‘home’, ‘windows’, ‘brick’, ‘garden’ etc – war and childhood also strongly represented
- potential seriousness of subject matter undercut by deadpan humour: restrictions/repressions of childhood indicated by reference to harness (‘held, pressure, chafing’) relieved by ‘It may have had bells on it.’ Simple brevity of sentence contrasted with hypotactic complexity of previous sentences (possible pun on ‘with bells on’). Second paragraph follows similar pattern, with war context relieved by joking about him being the cause, and exaggerated humour of burying people who joked about the name ‘John Peel’ – also implies shared understanding with reader.

AO4 – explore connections across data

- Reference to food, with gender/class issues raised: blogger attempting to subvert idea of young women being careful/picky with diet and emphasising Italian identity; John Peel presenting himself as plain/straightforward implying that ‘exotic’ food favoured by his daughter is unpalatable; link to ‘strange powdered food’ later in article to contrast deprivations of wartime childhood with luxury of present

- Generation/family links: Text A includes a mixture of childlike (primary school worksheets/children’s book theme of blog ‘branding’) and grown-up elements (CV, writer, psychologist, archaeologist), as well as ‘adolescent’ elements (gaming references, and perhaps the idea of ‘whimsical mystery...’) with a sense of developing identity, compared with more settled certainties of Text B. Text B, despite recognising (humorously) differences between generations has a focus on unity, especially between grandparents/grandchildren across generations (absent father but intimate nanny echoed in the more temporary absence of his daughter as he babysits his grandson).
Please refer to the specific marking guidance on page 2 when applying this marking grid.

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor (AO1, AO2, AO3, AO4)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>0</td>
<td>No rewardable material</td>
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</tbody>
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| Level 1 | 1–6  | **Descriptive**  
|        |      | - Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.  
|        |      | - Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data.  
|        |      | - Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data.  
|        |      | - Makes no connections between the data. |
| Level 2 | 7–12 | **General understanding**  
|        |      | - Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.  
|        |      | - Summarises basic concepts and issues. Applies some of this understanding when discussing data.  
|        |      | - Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.  
|        |      | - Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. |
| Level 3 | 13–18| **Clear relevant application**  
|        |      | - Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.  
|        |      | - Clear understanding and application of relevant concepts and issues to data.  
|        |      | - Explains construction of meaning in data by making relevant links to contextual factors and language features.  
|        |      | - Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. |
| Level 4 | 19–24| **Discriminating controlled application**  
|        |      | - Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.  
|        |      | - Discriminating selection and application of a range of concept and issues to the data.  
|        |      | - Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.  
|        |      | - Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. |
| Level 5 | 25–30| **Critical and evaluative**  
|        |      | - Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.  
|        |      | - Evaluative application of a wide range of concepts and issues to the data.  
|        |      | - Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.  
|        |      | - Evaluates connections across data. Critically applies theories, concepts and methods to data. |
### Section B: Variation over Time

**Indicative content**

**Question 2**

<table>
<thead>
<tr>
<th>Text C</th>
<th>Text D</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Phonology</strong></td>
<td>There is some use of alliteration for rhetorical effect in both texts:  - ‘barbarisme and beastliness’, ‘boystrous Butchers, cutting Coblers, hard-handed Masons’  - some use of rhyme for comic effect - ‘to keep Horses (though not Whores)’</td>
</tr>
<tr>
<td><strong>Orthography</strong></td>
<td>spelling is mainly consistent with occasional exception (‘we’/’wee’)  - frequent examples of additional final ‘e’ (‘unknowne’, ‘garbe’ etc)  - doubling of ‘y’ at the end of words (‘perpetuall’, ‘matrimoniall’, ‘civill’)  - other spelling variations (‘publike’)  - capitalisation follows different pattern to modern English. Names of people and places but also names of professions and trades and some common nouns are capitalised (for example ‘Country’, ‘City’, ‘Equipage’)</td>
</tr>
<tr>
<td><strong>Lexis</strong></td>
<td>some words and phrases have now gone out of general use (‘live on our shifts’, ‘Equipage’, ‘gettings’)  - others now seem old fashioned (‘jests’)  - some terms clearly had a more precise application to the theatre which has been lost (‘bawling and railing’)  - the acting profession is divided up into different categories (‘Comedians, Tragedians and Actors’)  - groups of people are identified by their trade/profession (‘Butchers’, ‘Coblers’) or by their rank (‘Nobility and Gentry’) or by their criminal activities (‘Pick-pockets’)  - words and phrases from the field of classical mythology which would be familiar to theatre goers in the seventeenth century are invoked in the initial supplication (‘great Phoebus’, ‘sacred Sisters’)  - use of Latin expression ‘status quo prius’</td>
</tr>
<tr>
<td>Syntax /morphology</td>
<td>Text C</td>
</tr>
<tr>
<td>--------------------</td>
<td>--------</td>
</tr>
<tr>
<td>• some use of passives presenting the actors as victims and leading to some very complex syntax (‘we were by authority... restrained’, ‘some of us by it merely being unable to keep a Horse’)</td>
<td>• standard English throughout</td>
</tr>
<tr>
<td>• the long second paragraph is not organised in sentences but consists of a series of complex interconnected clauses and sub-clauses linked by means of commas and semi-colons</td>
<td>• formal ‘polite’ structures (‘Please may I detain you’)</td>
</tr>
<tr>
<td>• frequent use of simple co-ordinators to link statements (‘and’, ‘or’, ‘nor’, ‘such as’, ‘besides which’)</td>
<td>• use of adverbs qualifying certainty (‘probably’)</td>
</tr>
<tr>
<td>• unfamiliar verb forms ‘betooke ourselves wholly’</td>
<td>• pronoun use (‘I’ not ‘We’)</td>
</tr>
<tr>
<td>• frequent use of lists and paired adjectives</td>
<td>• some repetition of structures for rhetorical effect (‘I value...’)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Discourse /pragmatics</th>
<th>Text C</th>
<th>Text D</th>
</tr>
</thead>
<tbody>
<tr>
<td>• appears as a pamphlet or tract, but the structure may suggest a public speech by an orator</td>
<td>• speaks directly and personally (‘I’ rather than ‘We’)</td>
<td></td>
</tr>
<tr>
<td>• addressed to a mythological being so does not directly confront the authorities and cannot be accused of criticising them</td>
<td>• positive politeness strategy</td>
<td></td>
</tr>
<tr>
<td>• shows deference to the authorities (‘...by authoritie (to which wee in all humility submit’))</td>
<td>• indirect request (‘Please may I detain you’)</td>
<td></td>
</tr>
<tr>
<td>• the writer is not identified by name and identifies himself only as a speaker on behalf of actors in general</td>
<td>• intended to be read aloud by an actor to an audience at the end of a performance</td>
<td></td>
</tr>
<tr>
<td>• makes a general assumption that all actors will be male (‘wives’ and ‘whores’)</td>
<td>• directly addresses the audience</td>
<td></td>
</tr>
<tr>
<td>• humorous tone created with the pun on ‘horses’ and ‘whores’</td>
<td>• inclusive strategy (‘like you I hope’)</td>
<td></td>
</tr>
<tr>
<td>• does not deny the immorality of the theatre in the past but claims it has been reformed</td>
<td>• assumes audience believes theatre is intrinsically a valuable institution worth supporting with taxpayers’ money</td>
<td></td>
</tr>
</tbody>
</table>

AO4 – explore connections across data

- Both texts are written. However, although Text C was originally a printed pamphlet there are aspects of the language used which suggest a prepared speech, for example the repeated syntactical structures, the use of rhyme, puns and colourful (and sometimes alliterated) lists and pairs of adjectives. This may reflect the profession of the author. Although Text D did originally appear in a written form it is intended to form the basis of a speech delivered to an audience at the end of a performance. Like Text C it uses repeated syntactical structures to create memorable phrases and to appeal to the listener’s ear (‘I don’t believe that, and I’m sure that you don’t’, ‘Theatre is my living, but it is also my love.’).

- Text C addresses a mythological entity, the god Phoebus, and goes out of its way not to criticise the authorities who are responsible for stopping the plays from being shown (‘...to which wee in all humility submit’) possibly to avoid prosecution. It is clear the real audience is the general public. Text D directly addresses a specific audience in a given situation using
negative politeness (‘Please may I detain you for a minute more.’) and positive strategies (‘like you I hope, I value this theatre...’) to create a positive relationship with the audience so they are more likely to support the campaign.

- The writer in Text C assumes that the audience is familiar with the names of the main London theatres and is aware of the bad reputation of the theatre (‘wee have purged our stages of obscene and scurrilous jests’). The speaker in Text D assumes the audience will share their love of the theatre and that they will share respect for a ‘centuries-old tradition’.

- Attitudes to the theatre vary between the texts. The writer in Text C refers to ‘Play-Houses’ or ‘Stages’ and uses the word ‘Theatre’ only once. In Text D, the writer talks about ‘theatres’ when referring to theatres up and down the country and ‘theatre’ when talking about the theatrical tradition as a whole (‘Theatre is my living’). The author of Text C does not deny that various bad practices were indulged in at the playhouses in the past (‘obscene and scurrilous jests’, ‘corrupting... manners’, ‘defaming... persons’, ‘bawling and railing’, maintaining mistresses) but says that they have now been ‘reformed’. There is no suggestion that there is any intrinsic economic or cultural value in theatres as there is in Text D (‘making the centre of town a better place’).
Please refer to the specific marking guidance on page 2 when applying this marking grid.

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor (AO1, AO2, AO3, AO4)</th>
</tr>
</thead>
</table>
| **Level 1** | 0–6  | **Descriptive**  
- Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.  
- Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data.  
- Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data.  
- Makes no connections between the data. |
| **Level 2** | 7–12 | **General understanding**  
- Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.  
- Summarises basic concepts and issues. Applies some of this understanding when discussing data.  
- Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.  
- Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. |
| **Level 3** | 13–18| **Clear relevant application**  
- Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.  
- Clear understanding and application of relevant concepts and issues to data.  
- Explains construction of meaning in data by making relevant links to contextual factors and language features.  
- Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. |
| **Level 4** | 19–24| **Discriminating controlled application**  
- Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.  
- Discriminating selection and application of a range of concept and issues to the data.  
- Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.  
- Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. |
| **Level 5** | 25–30| **Critical and evaluative**  
- Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.  
- Evaluative application of a wide range of concepts and issues to the data.  
- Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.  
- Evaluates connections across data. Critically applies theories, concepts and methods to data. |
**Instructions**

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the questions in the spaces provided – **there may be more space than you need**.

**Information**

- The total mark for this paper is 45.
- The marks for **each** question are shown in brackets – **use this as a guide as to how much time to spend on each question**.

**Advice**

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
Read Text A in the source booklet before answering Question 1 in the space provided.

1. Analyse how Thomas and his parents use language to interact with each other and the role this could have in shaping language development.

   In your response you should consider any relevant language frameworks, levels and theories as appropriate.
Analyse how Thomas and his parents use language to interact with each other and
**English Phonemic Reference Sheet**

### Vowels

<table>
<thead>
<tr>
<th></th>
<th>kit</th>
<th>dress</th>
<th>trap</th>
<th>lot</th>
<th>strut</th>
<th>foot</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>e</td>
<td>æ</td>
<td>o</td>
<td>œ</td>
<td>u</td>
<td></td>
</tr>
<tr>
<td>letter</td>
<td>fleece</td>
<td>bath</td>
<td>thought</td>
<td>goose</td>
<td>nurse</td>
<td></td>
</tr>
<tr>
<td>θ</td>
<td>i:</td>
<td>æ:</td>
<td>o:</td>
<td>u:</td>
<td>ə:</td>
<td></td>
</tr>
</tbody>
</table>

Diacritics: = length mark. These vowels may be shorter in some accents and will be transcribed without the length mark / : / in this case.

### Diphthongs

<table>
<thead>
<tr>
<th></th>
<th>face</th>
<th>goat</th>
<th>price</th>
<th>mouth</th>
<th>choice</th>
<th>near</th>
<th>square</th>
<th>cure</th>
</tr>
</thead>
<tbody>
<tr>
<td>eɪ</td>
<td>øu</td>
<td>ai</td>
<td>au</td>
<td>øi</td>
<td>ðø</td>
<td>øe</td>
<td>øe</td>
<td>øe</td>
</tr>
</tbody>
</table>

### Consonants

<table>
<thead>
<tr>
<th></th>
<th>pip</th>
<th>bid</th>
<th>tack</th>
<th>door</th>
<th>cake</th>
<th>good</th>
<th>p</th>
<th>b</th>
<th>t</th>
<th>d</th>
<th>k</th>
<th>g</th>
</tr>
</thead>
<tbody>
<tr>
<td>chain</td>
<td>jam</td>
<td>fly</td>
<td>vase</td>
<td>thing</td>
<td>this</td>
<td></td>
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<tr>
<td>say</td>
<td>zoo</td>
<td>shoe</td>
<td>treasure</td>
<td>house</td>
<td>mark</td>
<td></td>
<td></td>
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<td>not</td>
<td>sing</td>
<td>lot</td>
<td>rose</td>
<td>yet</td>
<td>witch</td>
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<td>η</td>
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<td>r</td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glottal stop</td>
<td>Syllabic /l/ bottle</td>
<td>Syllabic /n/ fatten</td>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

|  | ? | j | η |
Text A

This is a transcript of a conversation between Thomas (aged 4 years) and his parents. It was recorded in the family home. Thomas has been away from nursery because of a minor illness. At the start of the transcript he is playing with a model bus.

MARK KEY

<table>
<thead>
<tr>
<th>F = Father</th>
<th>T = Thomas</th>
<th>M = Mother</th>
</tr>
</thead>
<tbody>
<tr>
<td>//overlap</td>
<td>[] paralinguistic features</td>
<td>/_/ key phonemic transcription*</td>
</tr>
<tr>
<td>() micro pause</td>
<td>(3) longer pause (number of seconds indicated)</td>
<td>? rising intonation</td>
</tr>
</tbody>
</table>

* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.

**F:** so (.) how are you today?

**T:** mm brilliant /tljənt/  

**F:** did you say you are not feeling very well?

**T:** erm (.) I said (.) I (.) am /æm/ (.) am feeling /fiwɪŋ/ well

**F:** what’s wrong with you today?

**T:** erm (.) nothing

**F:** why have you opened the door?

**T:** so people can go inside

**M:** that’s a good idea isn’t it?

**F:** yeah

**T:** yeah

**F:** did you change anything else?

**T:** yes (.) I change /ʃeɪn/ that /dat/

**F:** OK (.) what’s that?

**T:** that ste (.) that’s steering wheel

**F:** have you got a driver there?

**T:** yeah (.) tiger

**M:** you haven’t got any children on it (1) have you?

**T:** nos /ʃ/ (.) nos /ʃ/ (.) no not yet

**F:** are you going to put children on it after
T: yeah I am (/n/ it not started up /ʌp/ yet because /kɔz/ we /we/ just /dʒus/ getting ready /wedɪ/ and getting /getɪŋ/ our /weθ/ coats on so him looking /lʊkɪŋ/ for a seat (14)

F: Thomas (. ) Thomas (. ) do you want to read?

T: yes

F: erm (. ) tiger who came to tea what happens in that one

T: it erm the tiger (2)

F: what did he do? (4) did he eat everything in the house?

T: I don’t know

F: would you like a tiger to come in?

T: no /nə/

F: why not?

T: o you /u:/ mean my little /ɪkəl/ house?

F: come in your little ho//

T: //yes

F: would there be room? (3)

T: yeah

F: would you (. ) what would you do with a tiger? (. ) would you give him anything to eat?

T: there lots /rəts/ of (. ) there /deə/ is (. ) there /weə/ is (. ) there /deə/ is lots /wɔts/of space for a t- (. ) tiger but /bə/ the /dæ/ roof /wu:ʃ/ is not long enough

F: there’s lots of space but the roof’s not long enough?

T: yes but there is a lot /wɔt/ of space//

F: //in the house

T: yeah

F: what would you give the tiger to eat?

T: I would /wud/ give /gɪ/ him roast /wɔust/ beef microwaved /maɪweɪv/ roast beef

F: microwaved roast beef? right (. ) that’s interesting (. ) do you think it’s a good book to read?

T: yes

F: why (3)

T: er

F: what is it that you like about it?
T: the tiger (.) the tiger that camed through the door

F: do you think tigers come through the door like that?

T: yes

F: what are you doing tomorrow? are you going to nursery?

T: yes going to nursery

F: I thought you were staying at home because//

T: /well I are staying /steɪŋ/ at home /həʊ/

F: you'll miss nursery but you can't go when you have a cold (.) what are you going to do now?

T: yust (.) just /ʤʊs/ go bed

Source information
Text A: private transcript – permission obtained for use
Paper 2 Mark scheme

Indicative content

Question 1

Students should focus their response on:
- the interaction between Thomas and his parent(s) being representative of Child Directed Speech (CDS)
- the role of CDS in child language acquisition
- the context of the language
- language negotiations
- the role of the caregiver in the language exchanges.

This focus should be supported with examples from the data using an appropriate range of language levels and frameworks. The candidate should not use a deficit model to describe early speech.

Students should make reference to theories associated with child language development and how the language in the data supports such theories or challenges them. Theories discussed could include Halliday’s functions, social interactionism, Vygotsky.

Phonology
Effective exploration will require use of phonemic specialist terminology to describe the differences.
- Thomas finds some phonemes difficult to produce and shows a pattern of substitution and deletion. Few cause any issues with the quality of his communication.
- Thomas uses an elided form of because /kɒz/. This is likely to have been influenced by other language users and could be used as evidence that the environment may influence the development of language.
- Thomas has problems with complex strings of sound he does not encounter often. In ‘microwave’ he removes the unstressed syllable to simplify the pronunciation. Since the key part of the word is clear his communication is successful.
- He substitutes /k/ for /t/ in his pronunciation of ‘little’. This is the only time his parents seem to model the standard form but he shows little interest in the implied correction. There is an example of consonant cluster reduction in ‘just’.

Morphology
- Thomas shows an awareness of the regular past tense morpheme < -ed> but but it’s not entirely secure, for example ‘change’.
- Thomas over-extends the regular past tense ending on the irregular past tense verb ‘came’.

Lexis
- Colloquial forms such as ‘yeah’ are appropriate to the context and may reflect environmental influence.
- Thomas uses lexis from various semantic fields as appropriate, for example food (roast beef), motor vehicles (steering wheel) and parts of a house (roof).
- Phrases such as ‘started up’ and ‘getting ready’ have possibly been learned as units.
Grammar
- Thomas does not use an auxiliary verb in the negative ‘it not started up’. Since the function of the utterance is still clear, the clarity of his communication is not impeded.
- He uses the auxiliary in the correct tense in ‘I are staying at home’ but has used the second person form.
- He shows variability in his use of the copula on line 38 ‘there lots’ and ‘there is lots’.
- He uses modifiers to add detail to his utterances, e.g. ‘microwaved roast beef’. It is possible that he has learned ‘roast beef’ as a collocation from his environment.

Discourse
- Thomas responds correctly to his parent’s questions, enabling interaction to take place for example by giving reasons ‘so people can go inside’.
- His parents use a range of interrogative structures to engage him in conversation, for example tag (line 9), open (line 5) and closed (line3).
- His father recasts his utterances when Thomas does not reply, for example ‘what did he do? (line4) did he eat everything in the house?’
- Thomas shows evidence of a closed question to clarify a point in the conversation ‘do you mean my little house’.
- The turn taking is very ordered and shows this skill has already been acquired.
- Thomas interrupts his father, possibly because he predicted the end of the utterance.
Please refer to the specific marking guidance on page 2 when applying these marking grids.

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>AO1 = bullet points 1</th>
<th>AO2 = bullet point 2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Descriptor (AO1 and AO2)</strong></td>
<td></td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>No rewardable material</td>
<td></td>
</tr>
</tbody>
</table>

**Level 1**

1–6 Descriptive

- Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.
- Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data.

**Level 2**

7–12 General understanding

- Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.
- Summarises basic concepts and issues. Applies some of this understanding when discussing data.

**Level 3**

13–18 Clear relevant application

- Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.
- Clear understanding and application of relevant concepts and issues to data.

**Level 4**

19–24 Discriminating controlled application

- Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.
- Discriminating selection and application of a range of concept and issues to the data.

**Level 5**

25–30 Critical and evaluative

- Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.
- Evaluative application of a wide range of concepts and issues.

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>AO3 = bullet points 1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><strong>Descriptor (AO3)</strong></td>
</tr>
<tr>
<td>0</td>
<td>0</td>
<td>No rewardable material</td>
</tr>
</tbody>
</table>

**Level 1**

1–3 Descriptive

- Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data.

**Level 2**

4–6 General understanding

- Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.

**Level 3**

7–9 Clear relevant application

- Explains construction of meaning in data by making relevant links to contextual factors and language features.

**Level 4**

10–12 Discriminating controlled application

- Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.

**Level 5**

13–15 Critical evaluative approach

- Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.
You do not need any other materials.
This booklet introduces five subtopics for the examination, one for each of the five topics:

The five topics are:

- Global English
- Language and Gender Identity
- Language and Journalism
- Language and Power
- Regional Language Variation

The summary, given for each topic, is a starting point for students to use for their own subtopic investigations.

The suggested resource list is intended to act as guidance and students should broaden their research beyond the list. Students and teachers need to consider carefully which resources to use as the list is for guidance and suggestion only.

Please note that resources were checked at the time of publication – all web addresses were working and all publications were available for purchase. However, materials may be withdrawn from circulation and website locations may change.
Topic: Global English

Subtopic: South African English

South Africa as a country was established as a result of colonialism and war. The boundaries that were set were political and did not take into account the grouping of the original African inhabitants – diverse groups who spoke a wide range of languages. Today, South Africa has several official languages.

Your investigation should focus on the English dialects of South Africa.

You should research:
- the historical development of South African Englihes
- relevant language frameworks of South African Englishes
- the influence of social and cultural changes on South African English.

Suggested research resources

General

Books

Specific

Data could be taken from transcripts of South African speakers in the public eye, representations in the media and everyday conversations.

Websites
A collection of transcripts and recordings from different areas of South African English: www.dialectsarchive.com/south-africa
Topic: Language and Gender Identity

Subtopic: Constructing ‘Ideal’ Women

Attitudes towards gendered identity are represented and reproduced in discourses focused on women’s bodies. These often construct an ‘ideal’ through the language selected, although these ‘ideals’ will vary depending on the contexts of production and reception.

Your investigation should focus on the language used to construct ‘ideal’ women.

You should research:
• the main developments in linguistic theory linked to gender and sexuality from the 1980s onwards
• relevant language frameworks used in constructing ‘ideal’ women
• the influence of social, cultural and historical changes on the construction of ‘ideal’ women.

Suggested research resources

General

A PDF produced by the English and Media centre provides suggestions of useful resources for this area of study: www.englishandmedia.co.uk/emag/debcamemag.pdf

Books


Specific

Data could be taken from social media, blogs, websites, advertising and print media.

A TED (Technology, Entertainment and Design) talk on body image:
www.youtube.com/watch?v=LOdyhEeYnJI#t=81

Leeds University papers:
• Research into the Representation of Gender and Body Image in the Press. Available at: http://ics.leeds.ac.uk/files/2012/05/miriam-lowe.pdf
**Topic: Language and Journalism**

**Subtopic: Opinion Articles**

The language of journalism has always changed in response to social, cultural and technological development. Newspapers, and later other forms of journalism, have both followed and led public opinion.

Your investigation should focus on the changing language used in print and electronic journalistic opinion articles.

You should research:
- the different ways journalists have expressed opinions over time
- relevant language frameworks used in journalistic articles
- the social, cultural and historical changes to journalism particularly with the impact of technology.

**Suggested research resources**

**General**

**Books**


**Specific**

Data could be taken from websites, newspapers and magazines.

- Historical newspapers archive: www.britishnewspaperarchive.co.uk/
Topic: Language and Power
Subtopic: Legal Language

The language of the courtroom and of police interviews has changed over time. The language used in the course of inquiries and legal investigations can affect the equality of participants.

Your investigation should focus on the language used in the courts and by the police in the course of inquiries and investigations.

You should research the following aspects of the language of courtrooms and investigative interviews:
- the historical development
- relevant language frameworks
- the influence of social and cultural changes.

Suggested research resources

General

Books

Specific

Data could be taken from court records and reports, Judicial Reviews and public inquiry documentation, police interview and investigation transcripts, and print media.

Websites
www.oldbaileyonline.org: a fully searchable edition of the largest body of texts detailing the lives of non-elite people ever published, containing 197,745 criminal trials held at London's central criminal court.

Articles

Books
Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

The English of Yorkshire and the North East has developed under similar historical, social and cultural circumstances. There are recognisably distinct dialects in these regions but many features are also shared.

Your investigation should focus on the dialects of Yorkshire, Durham, Newcastle or Northumberland.

You should research the following aspects of these regional varieties:
• the historical development
• relevant language frameworks
• the influence of social and cultural changes.

Suggested research resources

General

Websites
Project Gutenberg for free ebooks: www.gutenberg.org/

The British Library: www.bl.uk/

Books

Specific

Data could be taken from transcripts of regional speakers in the public eye, representations in the media and everyday conversations.

Websites
Examples of spoken English from the North East can be found on the Talk of the Toon site: http://research.ncl.ac.uk/decte/toon/

Examples of spoken English from all parts of Yorkshire and the North East can be found on the British Library website: www.bl.uk/learning/langlit/sounds

Articles
Discussing attitudes to Northern English: www.lel.ed.ac.uk/class/resources/northernenglish/
Write your name here

Surname Other names

Centre Number Candidate Number

Pearson Edexcel
Level 3 GCE

English Language
Advanced
Paper 3: Investigating Language

Sample assessment materials for first teaching September 2015
Time: 1 hour 45 minutes

You must have:
Source booklet (enclosed)

Instructions

• Use black ink or ball-point pen.
• Fill in the boxes at the top of this page with your name, centre number and candidate number.
• Answer ONE question from Section A and ONE question from Section B – both questions should be on the topic you have chosen.
• Answer the questions in the spaces provided – there may be more space than you need.

Information

• The total mark for this paper is 45.
• The marks for each question are shown in brackets – use this as a guide as to how much time to spend on each question.

Advice

• Read each question carefully before you start to answer it.
• Check your answers if you have time at the end.
SECTION A

Answer ONE question on your chosen topic.

You must answer on the same topic in both sections.

Write your answer in the space provided.

**Topic: Global English**

**Subtopic: South African English**

1. Read the data provided on pages 4–5 of the source booklet.
   
   To what extent are Texts A1 and A2 representative of the language varieties of South African English?

   (Total for Question 1 = 15 marks)

**Topic: Language and Gender Identity**

**Subtopic: Constructing ‘Ideal’ Women**

2. Read the data provided on pages 6–7 of the source booklet.

   To what extent is Text B representative of the ways in which language is used to construct women’s bodies?

   (Total for Question 2 = 15 marks)

**Topic: Language and Journalism**

**Subtopic: Opinion Articles**

3. Read the data provided on pages 8–9 of the source booklet.

   To what extent is Text C representative of the ways in which language is used in current opinion articles?

   (Total for Question 3 = 15 marks)
**Topic: Language and Power**

**Subtopic: Legal Language**

4 Read the data provided on pages 10–12 of the source booklet.

To what extent is the language of Text D representative of police interviewing?

(Total for Question 4 = 15 marks)

**Topic: Regional Language Variation**

**Subtopic: English of Yorkshire and the North East**

5 Read the data provided on pages 14–15 of the source booklet.

To what extent is Text E representative of the language varieties of Yorkshire and the North East?

(Total for Question 5 = 15 marks)
Indicate which question you are answering by marking a cross in the box ☑️. If you change your mind, put a line through the box ☒️ and then indicate your new question with a cross ☑️.

Chosen question number:  

Question 1 ☐  Question 2 ☐  Question 3 ☐

Question 4 ☐  Question 5 ☐
SECTION B

Answer ONE question on your chosen topic.

You must answer on the same topic in both sections.

Write your answer in the space provided.

Topic: Global English

Subtopic: South African English

6 ‘There is no such variety as Black South African English (BSAE). It is a second language, with second language features.’

Discuss this statement with reference to your own research.

You should consider:
• relevant language frameworks
• any relevant social, historical and cultural factors.

(Total for Question 6 = 30 marks)

Topic: Language and Gender Identity

Subtopic: Constructing ‘Ideal’ Women

7 ‘Discourse about women’s bodies always constructs a narrow physical ideal.’

Discuss this statement with reference to your own research.

You should consider:
• relevant language frameworks
• any relevant social, historical and cultural factors.

(Total for Question 7 = 30 marks)
Topic: Language and Journalism
Subtopic: Opinion Articles

8  ‘Journalism today is becoming too opinionated and offensive.’

Discuss this statement with reference to your own research.

You should consider:
• relevant language frameworks
• any relevant social, historical and cultural factors.

(Total for Question 8 = 30 marks)

---

Topic: Language and Power
Subtopic: Legal Language

9  ‘Unequal power relationships are inevitable in the context of the courtroom and investigative interviews.’

Discuss this statement with reference to your own research.

You should consider:
• relevant language frameworks
• any relevant social, historical and cultural factors.

(Total for Question 9 = 30 marks)

---

Topic: Regional Language Variation
Subtopic: English of Yorkshire and the North East

10  ‘The English of Yorkshire and the North East are no longer distinct and separate varieties of English.’

Discuss this statement with reference to your own research.

You should consider:
• relevant language frameworks
• any relevant social, historical and cultural factors.

(Total for Question 10 = 30 marks)
Indicate which question you are answering by marking a cross in the box ☑. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☑.

Chosen question number:  

- Question 6 ☐  
- Question 7 ☐  
- Question 8 ☐  
- Question 9 ☐  
- Question 10 ☐
Do not return this source booklet with the question paper.
## CONTENTS

<table>
<thead>
<tr>
<th>Topic/Subtopic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global English: South African English</td>
<td>4–5</td>
</tr>
<tr>
<td>Texts A1 and A2</td>
<td></td>
</tr>
<tr>
<td>Language and Gender Identity: Constructing ‘Ideal’ Women</td>
<td>6–7</td>
</tr>
<tr>
<td>Text B</td>
<td></td>
</tr>
<tr>
<td>Language and Journalism: Opinion Articles</td>
<td>8–9</td>
</tr>
<tr>
<td>Text C</td>
<td></td>
</tr>
<tr>
<td>Language and Power: Legal Language</td>
<td>10–12</td>
</tr>
<tr>
<td>Text D</td>
<td></td>
</tr>
<tr>
<td>Regional Language Variation: English of Yorkshire and the North East</td>
<td>14–15</td>
</tr>
<tr>
<td>Text E</td>
<td></td>
</tr>
</tbody>
</table>
# English Phonemic Reference Sheet

## Vowels

<table>
<thead>
<tr>
<th>Kit</th>
<th>Dress</th>
<th>Trap</th>
<th>Lot</th>
<th>Strut</th>
<th>Foot</th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>e</td>
<td>æ</td>
<td>œ</td>
<td>Æ</td>
<td>u</td>
</tr>
<tr>
<td>Letter</td>
<td>Fleece</td>
<td>Bath</td>
<td>Thought</td>
<td>Goose</td>
<td>Nurse</td>
</tr>
<tr>
<td>θ</td>
<td>iː</td>
<td>aː</td>
<td>oː</td>
<td>uː</td>
<td>ɔː</td>
</tr>
</tbody>
</table>

Diacritics: = length mark. These vowels may be shorter in some accents and will be transcribed without the length mark // in this case.

## Diphthongs

<table>
<thead>
<tr>
<th>Face</th>
<th>Goat</th>
<th>Price</th>
<th>Mouth</th>
<th>Choice</th>
<th>Near</th>
<th>Square</th>
<th>Cure</th>
</tr>
</thead>
<tbody>
<tr>
<td>ei</td>
<td>eu</td>
<td>ai</td>
<td>au</td>
<td>œι</td>
<td>œι</td>
<td>œι</td>
<td>œι</td>
</tr>
</tbody>
</table>

## Consonants

<table>
<thead>
<tr>
<th>Pip</th>
<th>Bid</th>
<th>Tack</th>
<th>Door</th>
<th>Cake</th>
<th>Good</th>
</tr>
</thead>
<tbody>
<tr>
<td>p</td>
<td>b</td>
<td>t</td>
<td>d</td>
<td>k</td>
<td>g</td>
</tr>
<tr>
<td>Church</td>
<td>Jam</td>
<td>Fly</td>
<td>Vase</td>
<td>Thing</td>
<td>This</td>
</tr>
<tr>
<td>tf</td>
<td>dʒ</td>
<td>f</td>
<td>v</td>
<td>θ</td>
<td>ð</td>
</tr>
<tr>
<td>Say</td>
<td>Zoo</td>
<td>Shoe</td>
<td>Treasure</td>
<td>House</td>
<td>Mark</td>
</tr>
<tr>
<td>S</td>
<td>Z</td>
<td>ñ</td>
<td>ʒ</td>
<td>h</td>
<td>m</td>
</tr>
<tr>
<td>Not</td>
<td>Sing</td>
<td>Lot</td>
<td>Rose</td>
<td>Yet</td>
<td>Witch</td>
</tr>
<tr>
<td>N</td>
<td>η</td>
<td>l</td>
<td>r</td>
<td>j</td>
<td>W</td>
</tr>
</tbody>
</table>

Glottal stop | Syllabic /l/ Bottle | Syllabic /n/ Fatten |
| j           | l          | η          |
Topic: Global English
Subtopic: South African English

Text A1

This speaker is a white English speaking South African man. He is 23 and is currently a postgraduate student in the UK. He was born and grew up in Johannesburg in a working-class family.

MARK KEY

<table>
<thead>
<tr>
<th>A = South African Man</th>
<th>I = Interviewer</th>
</tr>
</thead>
<tbody>
<tr>
<td>□ paralinguistic features</td>
<td>/_/ key phonemic transcription*</td>
</tr>
<tr>
<td>(3) longer pause (number of seconds indicated)</td>
<td>(.) micro pause</td>
</tr>
</tbody>
</table>

* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.

A: OK you can put on the table you know [indicates interviewer’s recorder] did you have /hɛv/ some coffee
I: yeah thanks I’ll just (0.5) OK so where were you born
A: OK I was born in in Joburg I live in Joburg all of my years it’s a bit dilapidated not like a township we had big gardens and a pool and (.) my father used to be a a you know surveyor but I think /fiŋk/ he always wanted /wɔntɪd/ to be a farmer he kept /kǔpt/ chickens in the garden I was scared of them man [laughs] when I was small and me and my brothers /bræpəz/ we used to chase them and my ma she used to you now you stop /stɔp/ that you you know
I: where did you go to school
A: oh I went to a community school we got a regular education sort of set /sɪt/ for us and we participated in sports we did oh football swimming I was good at (.) won the junior championship you see the trophy there by the books and we all my brothers the same
I: so you had a good childhood
A: oh yea lots of friends /frʌndz/ lots of fun down by the lake lots of braai* get a bit pie-eyed [laughs] catch a tan /ten/ it was a good time man I’ve got some pictures I’ll show you just now
I: thanks (.) so why did you come to the UK
A: things were you know not so easy jobs and things I came here to study
I: to Nottingham
A: yeah
I: do you like it
A: no I’m fine fine but ag /æx/ the dark you never get see the sun I miss the light more than (.) but I get on OK it’s lekker man [laughs] that’s what we say
**Text A1**

This speaker is a white English speaking South African man. He is 23 and is currently a post-graduate student in the UK. He was born and grew up in Johannesburg in a working-class family.

**A:** OK you can put on the table you know [indicates interviewer's recorder] did you have /hɛv/ some coffee

**I:** yeah thanks I'll just (0.5) OK so where were you born

**A:** OK I was born in in Joburg I I live in Joburg all of my years it's a bit dilapidated not like a township we had big gardens and a pool and (.) my father used to be a a you know /fiŋk/ he always wanted /wɔnt/ to be a farmer he kept /kɩpt/ chickens in the garden I was scared of them man [laughs] when I was small and me and my brothers /bræƿəz/ we used to chase them and my ma she used to you know /stɔp/ that you you know

**I:** where did you go to school

**A:** oh I went to a community school we got a regular education sort of set /sɛt/ for us and we participated in sports we did oh football swimming I was good at (.) won the junior championship you see the trophy there by the books and we all my brothers the same

**I:** so you had a good childhood

**A:** oh yea lots of friends /frɩndz/ lots of fun down by the lake lots of braai* get a bit pie-eyed [laughs] catch a tan /ten/ it was a good time man I've got some pictures I'll show you just now

**I:** thanks (.) so why did you come to the UK

**A:** things were you know not so easy jobs and things I came here to study

**I:** to Nottingham

**A:** yeah

**I:** do you like it

**A:** no I'm fine fine but ag /æx/ the dark you never get see the sun I miss the light more than (.) but I get on OK it's lekker man [laughs] that's what we say

**Text A2**

This speaker is a white woman in her 40s. She grew up in Vereeniging, in an area where Afrikaans is the predominant language, followed closely by English and Sesotho. She has lived in South Africa all her life.

I grew up in Vereeniging? we moved to Richards Bay /bɑɪ/ for about six /ˈsækts/ months /ˈmæntz/ when /ˈwɪn/ I was four years /jɜz/ old /ˈəʊlt/ and then /ˈðɪn/ came back and I lived my whole life in Vereeniging and then /ˈðɪn/ I moved /ˈmuvt/ to Alberton about two years ago (.) weekend it was more going out into the /ˈdɪ/ sun [laughs] because South Africa is a land of sun (.) so go out go swimming go hiking /ˈaɪkɪŋ/ just do anything /ˈɪnɪθɪŋ/ as long as you're out side /ˈaʊtsaɪd/ (.) so (.) that's about it (.) my parents also lived their whole lives in the Vaal Triangle that is vanderbiylpark they lived there and then /ˈðɪn/ they moved to Vereeniging when they were married and they live still there still living there I've been married I'm divorced at the moment? so I'm single with my two black cats [laughs] I'm very happy /ˈæpt/ I started um studying at Potchefstroom University? and after I studied there I started working at Vereeniging Public Library for seven and a half /ˈɑf/ years? and after that I studied further I did my psychology honours and after that I did a little bit of um psychiatric testing /ˈtɪstɪŋ/ um personality testing /ˈtɪstɪŋ/ that kind of stuff (.) then at Athlone I worked for about a year and a half /ˈɑf/ and then /ˈðɪn/ I came to the school do librarian work as well I feel very /ˈvɜːtɪŋ/ important [laughs] even if it's part time and I have to work in library.
**Topic: Language and Gender Identity**

**Subtopic: Constructing ‘Ideal’ Women**

**Text B**

This text is a transcript from the Channel 4 television programme ‘How to Look Good Naked’ (episode broadcast in May 2007). This programme was presented by Gok Wan who would give the participant a makeover to boost confidence in their appearance. The discussion is between Gok Wan and programme participant, Michelle.

**MARK KEY**

<table>
<thead>
<tr>
<th>GV = Gok Wan voiceover</th>
<th>G = Gok Wan</th>
<th>M = Michelle</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ ] paralinguistic features</td>
<td>/_/ key phonemic transcription*</td>
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* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.

**Underwear scene**

Gok and ‘Gok’s mirrors’ are in a large, white room. Voiceover as Gok paces, waiting for Michelle to arrive

GV: facing up to your body is the first step to looking and feeling good naked it’s been years since Michelle has got her clothes off for anyone let alone me or you lot out there this will be one hell of a challenge

G: (5) he//ya

M: // [walks into the room – smiles] hello//

G: // how are you nice to meet you

[they shake hands – Gok smiles]

M: and you [they kiss each other on the cheek]

G: what we need to do is get you down to your underwear [Michelle undresses] (5.5) just take a minute now just take a moment to look at yourself

**Scene changes. Shows footage of Michelle, who is sitting facing the camera**

M: hate the tops of my arms they’re all wobbly they feel like dinner-lady arms (1) I really dislike my belly cos it sort of sticks out like a little beer belly really if I wore certain types of knickers I sort of bend over and feel my knickers rolling [makes rolling movement with hands] down where my belly’s hanging over (4)

**Scene changes. Back to room with the mirrors**

M: [stands in front of mirrors looking at reflection] I I just feel awful very vulnerable (2) very vulnerable (4) erm I haven’t sort of (1) had these feelings in such a long time [sniffs] (6)
G: who's looking back at you in the mirror now? do you recognise that per//son?

M: 

   feel the person I was years ago I can't seem to identify myself with I feel I've lost
   (1) I've lost me along the way to be honest (4) I just see this long body and short
   legs and (2) lots of fat and (2) [sniffs] not nice at all//

G: //you have an hourglass figure

   with a small waist (1) I don't think (2) you need to change a single thing (2.5)
   something stopped (1) and we just need to kick start it a//gain [smiles]

M: //yeah

G: and I wanna d//o it

M: //thank you thank you/

G: //I will do it I promise you/

M: //thank you

G: do you want a cuddle?/

M: //[laughs] yes thank// you

G: //well done [they hug]

M: [sniffs]

**The makeover: shopping interaction**

*Michelle and Gok walk into a large department store, into the women's clothing section*

G: at the moment you're dressing like a fourteen-year-old boy// is what

M: //yeah

G: I would say so we need to get you out of all that right?

GV: (2.5) Michelle's at a loss where it comes to glamming up and always resorts to
casual clobber (2) I'm going to show her and you how to sex it up without going
over the top

G: OK this suit will work for you because one it's young it's// also

M: //yeah

G: casual (1.5) OK but it's also got all the elements you need in it it's going to nip you
in at the waist (1.5) yeah? it's going to showcase all of your upper // torso

M: //yeah

G: also this skirt this panelling's going to elongate you all right? we're going to make
you look like a sophisticated mature elegant sexy woman that knows her body
shape// all right?

M: //OK
Text C

Topic: Language and Journalism

Subtopic: Opinion Articles

This text is written by the writer and broadcaster, Charlie Brooker, and was published on The Guardian newspaper website. He is writing about concerns over processed food in England.

A big lump of horse ran into your burger? Don’t wave it around or everyone’ll want one

The Guardian, Sunday 20 January 2013 20.00 GMT

We worry too much about food in this country. That’s probably why we throw so much away. This wasn’t always the case. Take a stroll back in time to the 1920s: look around this jerky black-and-white world. No one cares what they eat, so long as they are eating something. They scratch in the mud all day so they can gnaw their blackened fingernails for sustenance in the evening. Peas are exotic. Battered potatoes a lah-di-dah delicacy. These people dream of a horsemeat value burger. Dream of it.

Today, a cheery splash of errant horse DNA in our mechanically recovered meat product and we indignantly vomit in protest. But then cheap food disgusts us in general. In 2013 a range of unofficial food laws requires every British citizen to pretend to be a distinguished gourmet 24 hours a day. As recently as the late 1990s it was still A-OK to walk down the street bunging Salt ‘n’ Vinegar Chipsticks down your shouthole. Now it’s illegal. Chipsticks are illegal. Even thinking about Chipsticks is illegal. You’re breaking the law right now. Also, you really want some Chipsticks.

There are loopholes. Contemporary snack food often disguises itself as something hoity-toity and respectable. Bye-bye Chipsticks, hello thrice-cooked chippalettoes in sober packaging adorned with tasteful font choices and words like “artisan” and “finest”: the hand-picked organic figleaf of respectability. You still shovel them down your neck like you’re conducting a suicide-bombing campaign against your own arteries, but you do so while watching Borgen instead of Take Me Out, you sophisticate, you.

The great minced horse scandal of 2013 has been focused on “value” burgers, which means while many are disgusted, few can be entirely surprised. As a consumer, you implicitly understand that each time you buy a “value” meat product you are entering into a gentleman's agreement with the producer. Your end of the deal: you won't ask awkward questions and you'll swallow as fast as you can. Their end: they’ll program their slaughtering robots to pick out any visible toenails and mince the eyelids so finely you won’t feel the lashes tickling your throat on the way down. You paid 10p and ate something vaguely carcass-flavoured: you’re fully aware you’re eating meat regurgitated through a sieve in the Twilight Zone. You know damn well the tuppenny beef disc you’re chewing consists of sinewy globules and bloody tumours sluiced off a malformed skeleton by a high-pressure hose in a flyblown abattoir, smashed into patties by an automated fist-pounding machine, bulked out with sawdust and fishfood

Pearson Edexcel Level 3 Advanced GCE in English Language
and papier-mâché, packed into boxes and piled high for economy of scale. You’re either trying not to think about it, or you genuinely don’t care, in which case good for you. Eat what you want.

Unexpected surprises aren’t confined to the bargain basement. Lest we forget, supermarket burgers are available in fancy Downton Abbey formats too. Veal. Venison. Monocled beef. The high-class callgirls of the burger world. Yet even in this gentrified sector of the chilled cabinet it’s not always entirely obvious what you’re getting. Waitrose, for example, offers a top-of-the-range Heston Blumenthal Lamb & Cucumber burger: £3.50 for two, so you might want to consider applying for an interest-only mortgage first. They look pretty good and I’m sure they taste magnificent – like a recently slaughtered ovine angel softly bleeding to death on to your tongue – but if you squint at the list of ingredients on the back of the packet you’ll see the words “pork shoulder”. Because that’s what you look for in a lamb burger – lashings and lashings of pig.
Text D

Topic: Language and Power
Subtopic: Legal Language

This text is an interview between a male Detective Constable and a male suspected of resisting arrest and causing injury to another Police Officer.

MARK KEY

<table>
<thead>
<tr>
<th>DC = Detective Constable</th>
<th>S = Suspect</th>
<th>XXX represents information removed for sensitivity reasons</th>
</tr>
</thead>
<tbody>
<tr>
<td>[] paralinguistic features</td>
<td>/_/ key phonemic transcription*</td>
<td>() micro pause</td>
</tr>
<tr>
<td>(3) longer pause (number of seconds indicated)</td>
<td>? rising intonation</td>
<td>// overlapping/simultaneous speech</td>
</tr>
</tbody>
</table>

* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.

DC: James I have to inform you that this interview is being tape recorded all right mate

S: yep

DC: now I called you James e do you p are you happy being called James or do you (.)

S: any i//t// it don't really matter

DC: //no// yeah OK so (. you're happy with //James// not Tommo

S: //yeah // yep

DC: OK mate [clears throat] right (. let me introduce myself my name's XXX Detective Constable 123 and I'm stationed at XXX in the CID department can you give me your name

S: it's James XXX

DC: and date of birth

S: XXX of the XXXth ninet//een [indistinct]

DC: //and where do you live

S: er [gives address]

DC: right sorry give us your date of birth again

S: XXX of the XXXth nineteen eighty

DC: right (. James can I just ask you y you're putting your hand //over your mouth// and it muffles it up

S: //oh sorry// heh [laughs]
DC: and //people have got to listen to this after//
S: //er(.) nineteen// eighty

...Later in interview

DC: OK(.) would [clears throat] so(.) the next question is would you agree that apart from meself and(.) y ers yourself(.) there is no-one else(.) present in this room
S: //mm yep

...Later in interview

DC: [clears throat](.) now(.) first thing I need to(.) get out of you(.) or(.) ask yer
S: yeah
DC: is(.) do you accept(.) that you assaulted(.) the police officer
S: no(.) cos I didn’t assault him(.) I pushed him at the end of the day and I know that’s counts as an assault but I didn’t hit him

DC: do you accept that th the officer (.). was arresting you(.) at the time
S: I didn’t know he was arresting me at the time

...Later in interview

DC: the officer’s received injuries that amount to(.) what we call ABH and that’s bruising(.) which we accept could have happened during the struggle(.) but they still happened during the struggle with yourself(.) and OK(.) the injuries w you might not regard as serious(.) in terms of(.) the fact(.) that it’s gonnu(.) put him in extreme pain(.) but they still amount(.) to an ABH and I’ll tell you what they are(.) graze to the left right elbow(.) graze to the lar left right knees(.) graze to the left right rear shoulder(.) soreness(.) at bruising below right breast and to(.) the nip of his er nobe on his node on his er(.) on his chest(.) OK
S: (there) look there I’ve got some
DC: yeah //unclear) s-//-
S: //from falling on// the floor [unclear]
DC: //I hear// what you’re saying(.) but the officer’s saying(.) that those(.) those(.) number of bruisings occurred(.) whilst he was effectively arresting you(.) and during the struggle that ensued

...Later in interview

DC: [clears throat] OK(.) he also(.) goes on to say(.) that err(.) he actually(.) grabbed hold of your hand(.) e-sorry your(.) grabbed hold of your arm(.) and told you(.) that you were under arrest
S: they didn’t at all

DC: and at that (.) and //at that you started to struggle//

S: //no I’ll right I’ll stand up// in court against him on that one cos he’s properly I hate that! (.) all officers lie to get out of it (.) and no-one even takes a word of what [unclear]
they didn't at all

and at that (.) and //at that you started to struggle//

//no I'll right I'll stand up// in court against him on that one cos

he's properly I hate that! (.) all officers lie to get out of it (.) and no-one even takes [unclear]
Text E

Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

This text is an interview with Sandy, 50, from Goldthorpe, South Yorkshire who has lived in Sheffield for 20 years. She is a teacher and is university educated. The interviewer uses Southern British Standard pronunciation.

MARK KEY

<table>
<thead>
<tr>
<th>S = Sandy</th>
<th>I = interviewer</th>
<th>W = waitress</th>
<th>C = customer</th>
</tr>
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<tbody>
<tr>
<td>[ ] paralinguistic features</td>
<td>/<em>/</em> key phonemic transcription*</td>
<td>(.) micro pause</td>
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<tr>
<td>(3) longer pause (number of seconds indicated)</td>
<td>? rising intonation</td>
<td>// overlapping/simultaneous speech</td>
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* The English Phonemic Reference Sheet has been included to help you understand the key phonemic transcriptions.

I: so what's been happening

S: me /mɪ/ mum /mʌm/ come /kʌm/ yesterday you know /no:/

I: mm how is she

S: she's fine her eyes /ʔə rɪz/ you know

I: not so good

S: not so good I took her /a/ to doctor's but /bʌt/ (.) mind you she doesn't /dʌmp/ miss much /mʌtʃ/ our Maggie were there with that new feller and me mum were onto that at once don't like look of him /æntɪm/ she says

I: [laughs] Pete what's wrong with Pete

S: [laughs] what's right with him /wʌɪm/ more like

I: [laughs] me (.) well I'm not going against what Maureen says

S: I'll tell her /a/ you said that [laughs] our Karen you know Karen right our Karen I call her /s/ that cos she's like me sister I've know her /s/ from knee high /æt/ you wouldn't think she come /kʌm/ from Goldthorpe would you

I: [laughs] no

S: our Karen says same about me mum but /bʊʔ/ she me mum that is she says you've got to come across to visit (.) you and Jan she says you haven't /æmp/ been /bɪn/ in a while (.) me and Harry's /ʔærtɪz/ going /ɡɔwɪn/ over next weekend so

I: this weekend coming

S: no one after /æftə/

I: yeah I'll have to see what Jan's doing
S: (to waitress) yeah can I get er can I get two (to I) did you /dɪdʒə/ want coffee (I indicates cappuccino. To waitress again) er cappuccino er cappuccino

W: two cappuccino anything else

S: did you want a scone /skɔʊn/

I: not for me

S: can you pass /pæs/ me bag ta (to waitress) can we have /æv/ some /sʌm/ water

W: course you can

C: is there anyone sitting here

S: no you're fine (0.5) have /æv/ you /yə/ got room /ru:m/ here /ɪə/ I'll move us /ˈʊz/ coats

(Later in the conversation)

S: so he /l/ says he don't /dʊnt/ have /æv/ none have none (.) but I /bərəɪ/ know he does because I've seen it in house /ˈaʊs/ where he put it he says he give it to his mum but he never

I: so what happened to it

S: that's for him /fərɪm/ to know and rest on us to find out (.)

I: [laughs]

S: I'll tell you what though their Janet were there and she says he never had /nevəræd/ it so I don't know what to make of it /ərɪt/ (1) did you want another one of them scones

I: oh go on then

S: when she comes back I'll get us some they're not bad these mind they're not like me mum makes

I: [laughs] no one makes scones like Maureen

S: everyone in Goldthorpe come round for me mum's scones she takes /teks/ them up to church as well she give some to man who does her garden other day and she says he's sitting there on wall with his cup of tea in one hand and one of her scones in other Lord Muck [laughs]

I: [laughs]
Source information

Text A1: transcript collected by Danuta Reah – permission given for use.

Text A2: © The recordings used in this project are used by special permission of the International Dialects of English Archive, online at http://www.dialectsarchive.com.”


Text C: © The Guardian


Text E: transcript collected by Danuta Reah – permission given for use.

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Paper 3 Mark scheme

Section A
Indicative content
Question 1

**Topic: Global English**
**Subtopic: South African English**

**General**
Students should show an awareness of the range of Englishes in South Africa, and the
different backgrounds to the various forms. They should note that the speaker in Text A1 is
probably a first-language speaker of English, whereas the speaker in Text A2 is a second-
language speaker of English. Students should also show awareness that the context of an
interview is likely to result in fairly formal usage in both examples. They should comment on
the second language status of many varieties of White South African English (WSAE) and
comment on the possibility in all varieties of the influence of a range of other languages.

**Analysis**
Students should comment on some of these features and identify them as those found in
different varieties of South African English (SAE). Both speakers use forms that are close to
British Standard English.

**Morphology and syntax**
- Text A1: this speaker comes from a working-class background.
- The speaker uses some features associated with ‘General’ to ‘Broad’ varieties: omission of
  verbal complement: ‘put on the table’ rather than ‘put it on the table,’ did + uninflected
  verb rather than have + past participle ‘did you have coffee?’ Prepositional use ‘by’ with
  locative ‘there’. These forms are often attributed to the influence of Afrikaans.
- There is also the use of ‘no’ to introduce an affirmative clause ‘no I’m fine’.
- Text A2: this speaker comes from a middle-class background.
- The speaker uses features associated with a ‘General’ variety: omission of some
  prepositions ‘weekend’ rather than ‘at the weekend’. Use of articles: Omission of definite
  article ‘in library’ rather than ‘in the library’, ‘weekend’ rather than ‘the weekend’.
- This speaker uses an example of Afrikaans structure in ‘they live still there’.

**Lexis**
- Text A1: the speaker uses some of the lexis of SAE: braai (from Afrikaans for – barbecue),
township, pie-eyed, lekker, and the tags ‘man’ and ‘ag’.
- Text A2: apart from place names, the lexis is similar to that of British Standard English.

**Phonology**
There are several features associated with WSAE across both items of data. The DRESS vowel
is raised and centralised (close to BSE KIT).
- Text A1: the TRAP vowel is raised towards the DRESS vowel.
- Text A2: the speaker uses ‘upspeak’, the rising intonation that is spreading widely in the
  UK and the US. This speaker converts /d/ to /t/ /muvt/ and /t/ to /d/ in connected speech
  /autsət/ and omits syllable initial /h/. There is one example of Th-stopping.
These features are subtle, and any reasonable attempt to comment on the phonology using
the information they have been given should be rewarded, as long as the candidate uses
either phonological symbols and/or lexical sets, and is making a reasonably accurate point.
Please refer to the specific marking guidance on page 2 when applying this marking grid.

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Indicative content
Question 2

Topic: Language and Gender Identity
Subtopic: Constructing the ‘Ideal’ Women

General
Students should show an awareness of the range of theories linked to gender and sexuality over the last 40 years and how language has been used to construct ‘ideal’ women. They should comment on the impact of media and celebrity culture in presenting women and show how it has changed over time.

Analysis
Students should comment on some of these features and identify them as those found within language used to create body image.

The data is presented in the form of a transcript so students should make reference to spoken discourse features.

Spoken discourse
• Overlaps to indicate the control Gok Wan (GW) has within the conversation.
• Range of pauses to represent uncertainty of Michelle (M) when speaking.
• Paralinguistic features to illustrate the reactions of M – ‘sniffs’, ‘makes rolling movement with hands’, ‘they hug’.
• Fillers show uncertainty ‘erm’.

Pragmatics
• GW employs politeness principles and positive reinforcement to help support M ‘well done’, ‘nice to meet you’, ‘I promise’.

Lexis
• Informal and colloquial language employed by GW ‘cos’, ‘yeah’, ‘belly’, ‘wanna’ to help M feel relaxed and important.
• Contractions regularly used ‘haven’t’, ‘I’ve’, ‘don’t’.
• M uses mainly negative lexical items when describing her body, image and opinion – ‘fat’, ‘vulnerable’, ‘hate’, ‘dislike’ together with a number of similes to describe her body ‘like a little beer belly’ and ‘feel like dinner-lady arms’.
• In contrast, GW uses positive supportive lexis and reinforcement when discussing M’s body ‘you have an hourglass figure’, ‘I wanna do it’, ‘do you want a cuddle?’.
• GW uses repetition to reinforce his commitment to M ‘just take… just take’.
• Lexical field of fashion, clothing and body shapes – assumes viewer and M understand the terms ‘hourglass figure’, ‘panelling’, ‘elongate’, ‘torso’.

Grammar and syntax
• GW employs personal pronouns ‘you’, ‘I’ to make M feel special and positive about herself.
• Utterances are generally short and simple with GW employing questions to elicit a response from M – ‘who’s looking back at you in the mirror?’.
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### Indicative content

**Question 3**

#### Topic: Language and Journalism

**Subtopic: Opinion Articles**

**General**

Students should show an awareness of the conventions surrounding the language of journalism and how the style of reporting has changed over time. They should comment on the impact of globalisation on the media via the mode of technology and how celebrity culture has had an impact on the types of features presented in the articles. In addition they should also consider how many contemporary articles are more informal and opinionated in their construction – becoming more entertaining rather than purely informative – thereby creating the sub-genre ‘infotain’.

#### Analysis

Students should comment on some of the following features and identify them as those found in the variety of journalistic articles.

**Graphology**

- Large font size used for headline to interest audience browsing on website.
- Small photo of Charlie Brooker looking hostile that is in keeping with the tone of the article.

**Discourse**

- Sarcasm and cynicism is prevalent (through their research students may be familiar with Brooker’s style).
- Brooker mocks his audience and, sometimes, himself.
- Article opens with inclusive language ‘we’ but Brooker frequently uses ‘you’ when lampooning the contradictory behaviour of people. He sometimes uses the less personal ‘people.’
- Article is carefully structured for clarity with changes of topic signposted.
- Brooker uses humour to get his points across: hyperbole ‘They scratch in the mud all day so they can gnaw their blackened fingernails for sustenance in the evening,’ bathos ‘The great minced horse scandal of 2013’, ‘Lest we forget’.
- Intertextuality creates incongruous and sometimes humorous connections: ‘Downton Abbey formats’, ‘Lest we forget’ widely known from Remembrance Day services and from Kipling’s Recessional.

**Lexis**

- Semantic field of food, both high dining (‘gourmet’) and fast food (‘burger’, ‘chipsticks’).
- Food industry by comparing pretensions towards good food (‘artisan veal’ and ‘venison’) with the reality (‘slaughter’, ‘toenails’ and ‘eyelids’).
- Switches between using our euphemistic, often French words for various meats and using the reality of the animal (‘pig’).
- Article is written to create a sense of disgust with words like ‘vomit’ and ‘flyblown’.
- Switches between latinate lexis and colloquial forms such as ‘lah-di-dah’ and ‘shouthole’ (which is close to a taboo term for a different orifice).
Syntax
- Text is largely declarative, with interrogatives appearing only in the headline and the picture caption (which Brooker will not have written).
- Occasional imperative to create emphasis.
- Occasional minor sentences that give a slight impression of the spoken voice in a text that is largely standard: ‘The high-class callgirls of the burger world’.
- Syntactic patterning for rhetorical effect: ‘Now it’s illegal. Chipsticks are illegal. Even thinking about Chipsticks is illegal.’

Pragmatics
- Brooker regularly flouts Grice’s Maxim of Quality. Much of what he says is not true and readers know this. This allows the article to carry the implicature that the food industry is exploitative and we, as consumers, frequently collaborate in this.
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Question 4

Topic: Language and Power
Subtopic: Legal Language

General
Students should show an awareness of the ways in which language can be used to create and maintain the different power relationships that exist in the legal system, particularly relating to interviews in this context. They may consider the different levels of expertise in relation to the law, the functions of the exchange, the understanding of the situation that the different participants have and how this is encoded in the language.

Analysis
Students should comment on some of these features and identify them as those found in examples of legal language.

Context and function
- This interview is carried out to collect evidence that will be used in court if the suspect is charged. DC is aware of this and makes several references to it.
- DC is addressing a wider audience including the court. The language used by S suggests he is not aware, or not continually aware of this (for example use of deictic forms in describing his own injuries). He addresses DC as his sole audience.

Discourse
- Context is potentially unequal: the DC will select and ask the questions, the S will respond.
- DC establishes his role through his language choices (clarification requests, asking for information he already knows)
- DC creates the effect of a personal conversation by the use of personal pronouns: ‘let me introduce myself, give me your name’.
- S follows the lead that DC gives, responding to questions and often undermining his denials by admissions.

Pragmatics
- DC uses presuppositions to assume S’s guilt: ‘do you accept... you might not regard’.
- DC outlines details of offence.
- DC identifies S’s actions as offences: ‘what we call ABH’.

Syntax and grammar
- DC frequently addresses statements to S, and asks for confirmation (‘okay’).
- High use of modals by DC which suggests uncertainty but often used to indicate probability: ‘you might not regard as serious suggests the injuries are, in fact, serious’.
- Use of personal pronouns to establish relationship: ‘give me your name’.
- Suspect uses deictic forms which will disadvantage him as the main function of the interview is to provide evidence and be listened to later.

Lexis
- Use of legal terms for offences ‘ABH’.
- Use of naming to establish friendly context, a friendly relationship: ‘mate’, use of first name by DC to S, but not vice versa.
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</table>
Indicative content

Question 5

**Topic: Regional Language Variation**

**Sub topic: English of Yorkshire and the North East**

**General**

Candidates should show an awareness of the concept of linguistic North, often identified in folk linguistics by the reduction or omission of the definite article, the lack of a FOOT STRUT split and a restriction of lengthening in the BATH vowel. Accept any reasonable identification of these features, but not impressionistic spelling or ‘eye dialect.’

Candidates may refer to the isoglosses identifying the differences between northern and southern forms.

Candidates should acknowledge the historical reasons for northern English being distinct from southern dialects. This question does not require detail about this.

**Analysis**

Students should comment on some of these features and identify them as those found within the English of Yorkshire and the North East.

**Phonology**

- **Vowels:** S. does not have the FOOT STRUT split, /kʊm/ and BATH words use the TRAP vowel, /æʃtə/. GOAT is a monophthong, /go:wɪn/, which does not usually occur in the NE.
- **H Dropping:** initial /h/ is absent or glottalised. Typical of Yorkshire, but not Geordie. This is a stigmatised pronunciation, suggesting S. has a very traditional Yorkshire background. The velar nasal is not used; uses /ɪŋ/ or /ɪŋg/. Most Yorkshire speakers would use this pronunciation, but in South Yorkshire, close to Sheffield, /ɪŋg/ would be the expected pronunciation.
- **Glottal stops:** one example of a syllable final glottal stop. Glottalisation varies across the north, and is also influenced by age. Younger speakers use more glottalised forms.
- **Assimilation:** the Yorkshire use of ‘don’t’ /dʊnt/ where SE would use ‘doesn’t’ leads to the assimilation of the /t/ to /p/ in the context of the following /m/. Also in ‘haven’t been’ /æmˈpɛn/.

**Morphology and syntax**

- **Pronoun system:** the systematic variation of the pronoun systems of northern English may be noted. Candidates might comment on other pronoun forms they might expect S. to use, variations across the dialects of Yorkshire and the NE, and the different forms found in the NE (for example, ‘wor’ as first person possessive in the NE). S. uses ‘me’ and ‘us’ and first person singular and plural possessives.
- **Definite article:** definite article are reduced to glottal stops. Reduction of the definite article is found in many northern dialects, except for the NE. The reduction may take the form of /s/, /t/ /ʔ/ or zero pronunciation.
- **Indefinite article:** uses the indefinite article in the same way a SE speaker would. Candidates may comment on the way the indefinite article is reduced in some northern dialects.
- **Irregular verbs:** northern dialects ‘level’ irregular verbs e.g. speak, spoke, spoke. S. levels ‘come’ so the present, past and past participle are identical.
- **Verb ‘to be’:** varies across northern dialects. South Yorkshire is more or less the reverse of SE: I, you, he, she, it were, we, you, they was.
- **Narrative present:** Yorkshire speakers often use the present tense when they are relating events that happened in the past ‘she says’ rather than ‘she said’.
- **Prepositions:** S. uses ‘on’ rather than ‘of’: ‘Look on him.’
- **Negatives:** double and even triple negation is found across Yorkshire. S uses the double negative: ‘he doesn’t have none’. She also uses ‘never’ to create a negative: ‘he says he give it to his mum but he never’.

**Lexis**
S. uses mostly standard lexis, but there are some northern features: ‘feller’
The use of ‘our’ in naming to identify family members is a feature of northern English.
Please refer to the specific marking guidance on page 2 when applying this marking grid.

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<thead>
<tr>
<th>Level</th>
<th>Mark</th>
<th>Descriptor (AO1, AO2, AO3)</th>
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<th>AO2 = bullet point 2</th>
<th>AO3 = bullet point 3</th>
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Section B
Indicative content
Question 6

Students will have researched/investigated various data so detailed indicative content is not applicable.

**Topic: Global English**
**Subtopic: South African English**

Possible content:
- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the historical development of South African Englishes
- students may take the view that BSAE is threatened by media and technological developments
- students are likely to engage with what constitutes a ‘second language’.

May include references to some of the following points:
- relevant language frameworks of South African Englishes – phonology, morphology, lexis and semantics, grammar and syntax, discourse structure, pragmatics
- influence of social and cultural changes on South African English.
Please refer to the specific marking guidance on page 2 when applying this marking grid.

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<thead>
<tr>
<th>Level</th>
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  • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data.  
  • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data.  
  • Makes no connections between the data. |
| Level 2 | 7–12 | **General understanding**  
  • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.  
  • Summarises basic concepts and issues. Applies some of this understanding when discussing data.  
  • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.  
  • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. |
| Level 3 | 13–18 | **Clear relevant application**  
  • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.  
  • Clear understanding and application of relevant concepts and issues to data.  
  • Explains construction of meaning in data by making relevant links to contextual factors and language features.  
  • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. |
| Level 4 | 19–24 | **Discriminating controlled application**  
  • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.  
  • Discriminating selection and application of a range of concept and issues to the data.  
  • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.  
  • Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. |
| Level 5 | 25–30 | **Critical and evaluative**  
  • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.  
  • Evaluative application of a wide range of concepts and issues to the data.  
  • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.  
  • Evaluates connections across data. Critically applies theories, concepts and methods to data. |
**Indicative content**

**Question 7**

Students will have researched/investigated various data so detailed indicative content is not applicable.

---

**Topic: Language and Gender Identity**

**Subtopic: Constructing the ‘Ideal’ Women**

Possible content:

- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider developments in linguistic theory linked to gender and sexuality over the last 40 years
- students are likely to engage with the impact of media and technology on the representation of gendered identity
- students may take the view that a narrow concept of the ideal woman can be identified in very early texts: it is only the requirements of the ideal that change.

May include references to some of the following points:

- relevant language frameworks used in constructing ‘ideal’ women – lexis and semantics, grammar and syntax, graphology, discourse structures, pragmatics
- influence of social, cultural and historical changes to gender identity.
Please refer to the specific marking guidance on page 2 when applying this marking grid.

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<tr>
<th>Level</th>
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Indicative content

Question 8

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**Topic: Language and Journalism**

**Subtopic: Opinion Articles**

Possible content:
- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the impact of globalisation and technology on the developments in journalism
- students are likely to engage with the public reaction to opinion articles/journalists perceived as offensive
- students may take the view that journalism has always engaged in robust debate and is not very different today in this respect than earlier examples of journalism.

May include references to some of the following points:
- relevant language frameworks used in journalistic articles – lexis and semantics, grammar and syntax, graphology, discourse structures, pragmatics
- influence of social, cultural and historical changes to journalism.
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Question 9

Students will have researched/investigated various data so detailed indicative content is not applicable.

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<tr>
<th>Topic: Language and Power</th>
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<tr>
<td>Subtopic: Legal Language</td>
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</table>

Possible content:
- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the historical development of the language of law
- students are likely to engage with a critical discourse analysis approach
- students may take the view that any power imbalance that exists is closely linked to the social status and role of the participants.

May include references to some of the following points:
- relevant language frameworks of the language of law – lexis and syntax, morphology, grammar and syntax, discourse structure, pragmatics, graphology
- influence of social and cultural changes on the language of law.
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<td></td>
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<td><strong>AO2 = bullet point 2</strong></td>
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<td><strong>AO3 = bullet point 3</strong></td>
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<tr>
<td></td>
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<td><strong>AO4 = bullet point 4</strong></td>
</tr>
<tr>
<td>Level 1</td>
<td>0</td>
<td>No rewarable material</td>
</tr>
<tr>
<td>Level 2</td>
<td>1–6</td>
<td><strong>Descriptive</strong></td>
</tr>
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<td>Level 3</td>
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<td>• Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</td>
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<tr>
<td></td>
<td></td>
<td>• Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.</td>
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<td>• Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.</td>
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Indicative content
Question 10

Students will have researched/investigated various data so detailed indicative content is not applicable.

**Topic: Regional Language Variation**
**Subtopic: English of Yorkshire and the North East**

Possible content:
- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the historical development of the English of Yorkshire and the North East
- students may take the view that this regional variety is threatened or in resurgence owing to media and technological developments
- students are likely to engage with what constitutes a dialect.

May include references to some of the following points:
- relevant language frameworks – phonology, morphology, lexis and semantics, grammar and syntax, discourse structure, pragmatics
- influence of social and cultural changes to regional language varieties.
Please refer to the specific marking guidance on page 2 when applying this marking grid.

<table>
<thead>
<tr>
<th>Level</th>
<th>Mark</th>
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