

# A Level English Language

Summer 2019 Exemplars

Paper 3: Investigating Language (9EN0/03)





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## Introduction

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- The purpose of this pack is to provide teachers and students with some examples of responses to A level English Language Paper 3: Investigating Language (9EN0/03).
- The responses in this pack were taken from the Summer 2019 summer examination series. The questions papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a sample of responses; examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on 03330 164120 or via [here](#).



# Section A Exemplar Scripts



### Script 1: Question 5

Indicate which question you are answering by marking a cross . 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

In terms of phonology, both text E1 and E2 show features of the Tyneside accent and dialect. Glottalisation is a common feature of Tyneside speakers, the noun "people" is pronounced, /pi:pʔl/, with glottalisation in the middle of the word. This can also be seen in E2 where, "sickers" is pronounced, /sɪkʔɪz/. People of both age groups, 40's and 20's, use the glottalisation in their speech and we can say this aspect is representative of the Tyneside dialect.

Tag questions are frequently used by Tyneside speakers and is a distinctive feature of the dialect. "You know?" is used by both speakers in E1, an interview with residents in their 40's. Also 2/3 of the speakers in E2 ~~also~~ use the tag question, suggesting that both transcripts are representative of the Tyneside dialect. These



repetitively used tag questions by both age groups implies that there is little difference between the dialects of people of different ages. Thereby inferring that the Geordie dialect is strong and distinctive.

Although some features are common of a Tyneside speaker, I would expect more dialectal words to be used in both texts. For example in text E1 the lexis "cannot" is used by speaker 1, a male in his 40s. However the dialectal translation would ~~be~~ be "Canny". However it could be argued that the speaker has attempted to tone his accent down to accommodate the seriousness of the conversation, as Gillies would argue. That being said perhaps E1 isn't fully representative of a strong Tyneside dialect due to the little dialectal words used.

In text E2 the personal pronoun "my" is replaced with "me" /mɪ/, common of the Tyneside dialect. He would expect this of all aged Geordie speakers however this pronoun change is not present in text



E1, with them instead using ~~the~~ the personal pronoun "I". He could say that text ~~is~~ E1 is not fully representative of the Tyneside dialect due to ~~the~~ lack of common features.

Typically grammatical feature, double negatives can be seen in E1, "you cannot get nothing /nɒθɪŋ/". Christine would agree that this is common of many speakers. This feature is often used by Tyneside speakers in modern Tyneside as well as in 1991, when the transcript is from. We can argue that this transcript is a more representative of the Tyneside dialect.

We can conclude that both texts do demonstrate features which represent the Tyneside dialect such as glottalisation, dialectal words like "Bairn" and tag questions. However there ~~was~~ are some features such as ~~dialectal~~ dialectal words such as "Canny" and "divver" that we would have expected to appear in the transcripts, leaving the texts fairly but not fully representative of the Tyneside dialect.



## Script 2: Question 1

Indicate which question you are answering by marking a cross . 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**

Both texts A1 and A2 represent the language of Pacific creoles fully. This can be seen as the language in which children are talking in has obvious connections to the English language as also does the song in text A2.

Pacific Creoles are languages evolved from pidgin languages, which are very simplistic languages used by different groups of people as a lingua franca ~~is~~ mostly for trade purpose. These languages are often derived by mixing tribal languages with a 'bigger' language. Tok Pisin ~~is~~ has evolved from a pidgin created with the English language during the British Colonization period. This influence of the English languages is clear in many aspects of the language, such as its phonology, lexis and grammatical structures.

Most of the lexical elements in both texts have a clear ~~represent~~ link to the English language, as in text one words such as the verb 'ken', meaning 'can' and the abstract noun 'taim' meaning 'time' are used. Tok Pisin, as other creole languages adopts a phonological strategy when spelling, therefore the spellings produced might seem non-standard from an English language perspective. As it is



possible to see in the examples given previously, the phoneme-grapheme count of the word is always exact. In fact in the Tok Pisin pronunciation of 'can', /ken/, three phonemes are used, therefore the spelling produced would result into Ken. It is important to acknowledge however that spelling is not yet standardised in the Tok Pisin creole. This can be seen in text A2, in which the 2<sup>nd</sup> person singular personal pronoun 'you' is produced in three different manners: 'yo', 'yu' and 'you'. The most popular form seems to be 'yu' as once again it matches the phoneme-grapheme count /yu:/.

Another feature allowing the texts to represent the language of Pacific creoles is its morphology. Whilst pidgin languages have no morphology, once they develop into creoles they gain a basic form of morphology. This can be seen in both texts as in text A1 a morphological element such as a band morpheme can be seen as an inflection on numerals. The numbers 'tupelo' (two) and 'fipelo' (five) seem to maintain the inflection 'pelo/a'. This could be an inheritance from a previous tribal language, used to signal a number. Furthermore, this inflection can also change its final syllable between /o/ and /æ/ in order to signal that the object in the sentence is singular or plural. This is a clear representation of the language of the Pacific creole of Tok Pisin as this feature has never been present



in the various stages of the English language. However, whilst the inflections of Tok Pisin show aspect of the language not affected by ~~the~~ English, the initial syllable of the numbers represents the English numeral system. This can be seen from the syllables <tu> (/tu/) and <fi> (/fi/) which are the initial sounds in the numbers 'two' and 'five.'

Whilst Tok Pisin's lexis is heavily affected by the English language, certain words in the vocabulary are created by the speakers of the language in order to give the language its own identity. This can be seen in words such as 'kaikai' (eat) and 'Marimari' (mercy). These specific ~~are~~ lexical elements have no relation with the English language, as also inferred by the words being composed by the repetition of the same syllable. Repeating syllables is a key aspect of tribal and pidgin languages as they create words that are easy to remember therefore they are able to ~~simplify~~ simplify the trading process.

A similar analysis can be done with the grammar of the creole, as it is very simplified compared to English grammar. This can be seen in the ~~an~~ declarative 'taim bilong em', which has a literal translation of 'Time belongs to her'. This word order is completely different to the word order used in the English language. This is because of the fact that, Tok Pisin, having evolved from



a pidgin language (as also inferred by the translation of the language's name 'Talk Pidgin'), has a reduced vocabulary therefore the noun 'turn' does not exist in the language, which has to then use 'Taim' in order to have a similar meaning.

The last two features explored and analysed show how Tok Pisin and the texts represent Pacific peoples as a language different from English.



### Script 3: Question 2

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 ☒

Text 8 is of written mode and is an extract published in 1962, about a group of four super heroes. The characters are looking and reflecting on the role of female Superheroes within their adventures.

Lexically speaking the extract represents language in comic books to a certain extent. For example, after reading the letters one of the male characters says 'Well it's time to set the record straight!' this shows that even though the letters are about Sue, he feels it is his role to decide how the problem should be solved. This makes Sue appear less able and insignificant even within her own life. On top of this it infers that Sue does not have the ability to decide herself, this is common in comics and can be backed up by HOC (1994) who stated that 'women are invisible, therefore in no place to make their own decisions' showing how even when regarding her own situation, the males within the plot are still the dominant characters.

On top of this Sue can be seen to later apologise for the way she had been acting 'I realize



What a fool I've been indulging in self-pity when I should be trying to comfort you.' Not only does this show a common theme in female speech whereby the woman uses more apologies (Lanoff). It also highlights how females are being used to expected to be caring and emotional, using their language to build relationships (Maltz & Borne). This shows how she is fitting into the stereotypes of how women are ~~talked~~ said to act, therefore being representative of comic books.

Throughout the text the male characters can be seen to talk for longer and more often than Sue. With utterances such as 'Take it easy pal! He was didn't mean any harm, they just don't understand! This shows how dominant the role of the male characters are and backs up the theory that males talk for longer and are interrupted less (Simone). This highlights a clear inequality in how the genders are being represented.

On top of this out of 19 panels, Sue only appears in 10, even though the plot is largely based around her, this shows how dominant the male story line is which is a common theme in comic books and can be backed up by Woods who stated that 'women are used as devices to move the male's story line along'.



Jones 2014 said that 'women are <sup>represented as</sup> mere objects of desire, basically submissive and intellectual creatures who's virtue is found in the low display of her body.' in Text B, this is not the case, although she is represented dressed in a tight fitting costume showing of her curves and womanly features which is common for female characters (Conline-cocca's Bone back test). There is little reference to her appearance, throughout the text. This shows that she is being used for more than just her looks and has a more inclusive role within the plot therefore contradicting Jones.



### Script 4: Question 3

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

Text C is showing representing the ways in which language is used in broadcast interviews strongly because of the deferential approach to the interview from both the interviewer and the interviewee. This could be because of the interview being broadcasted onto a popular television magazine programme where there is an overhearing audience as Good Morning Britain has many viewers. For example Susannah Reid, one of the interviewers starts of the interview with positive politeness 'very good morning to you', this is supported by Goffman. As the woman presenter has opened with this politeness then this suggests that women are more linguistically polite than their male counterparts, which is supported by Holmes as Piers Morgan ~~is~~ is not seen starting the interview with politeness. This could also be due to the reputation that Morgan



has to not be deferential.

In terms of the lexical choice, this shows a strong extent in the ways that language is used in broadcast interviews. The second person possessive pronoun 'you' is used constantly throughout the transcript which is a use of direct address to the interviewee which could be used to gain conversational power over Paul Nuttall who is the interviewee and for him to feel intimidated by the fact that he is being interviewed by two interviewers who are using the synthetic personalisation, which is supported by Fairclough. Also Reid uses the modal verb 'might' throughout the transcript to soften the approach towards Nuttall that she is not being adversarial as that is not the image that she is trying to preserve. ✳

It is interesting to note that even though Morgan seems more adversarial he uses a tag question where Reid does not, this is suggesting that Morgan is



asking for conformation and reassurance from Nuttall. 'A beard is a face covering, isn't it?' which is ~~showing that~~ challenging Lakoff's theory that women use tag questions more. However, this is not showing that extent of language in broadcast interviews because Morgan does not have a beard but Nuttall does so it is being more ~~sarcastic~~ sarcastic and adversarial than deferential.

The formulation that is used is showing that Reid is turning a bit adversarial about the topic as she does not agree with what is being said. 'Are you saying' is showing that she does not want to Nuttall to gain conversational power in the interview, which is showing a strong extent to a way that language is used in a ~~Bre~~ broadcast interview. But while she is expressing this formulation, Nuttall is interrupting constantly with the repetition of 'hang on', this is showing to the interviewers that may be holding Nuttall to account in this



accountability interview but it is the interviewee who holds a much more dominant position in society, which is supported by Mulvaney.

\* Also Morgan uses 'gonna' which is showing a sign of informality which is not representing the language used in broadcast interviews as they are not relaxed nor are they informal as this could lead to them losing power in the interview. However, Morgan has a strong reputation where he is well-known for being informal so this is accepted from him because of his social status. Whereas, Reid is not seen anywhere in the interview as being informal.



### Script 5: Question 4

Indicate which question you are answering by marking a cross . 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

When looking at this ~~text~~ transcript from a ~~text~~ television programme based in school, we can see several language features that represent language or that in school behaviour management systems. Mr Drew initiates the conversation by inviting Vinri to come over to him. He finishes his request with the word 'please' which is a politeness strategy used to promote compliance. Within behaviour management systems, authority is expected to use professional and standard conversational style, and this opening sentence evidences that.

Mr Drew uses another politeness strategy "I'd like you to enter the school". By saying this instead of using a direct imperative, the teacher is keeping face. He then goes on to become slightly patronising towards the student, "until I see something telling me that there's a special new Vinri Hunter law", which arguably asserts power to the teacher because the student has to just accept this tone.

Goffman had a politeness theory that suggested we use politeness strategies and change our language to the audience to create compliance. Brown and Levinson built upon this theory with their face theory, which suggested that language can show consideration of people's feelings. It has two components, positive face, which is a person's need to be liked, and negative



face which is a person's need to not be imposed on. This is also one of Lakoff's politeness principles.

Both teachers within the extract refer to the student as multiple names, such as Vin, Vinni, mate, Vicent, and ~~the~~ by using these names to address the student again display power from the teacher and power asymmetry, because the teacher can address students however they like but students are expected to address teachers by their title. ~~This could be seen as an example of Fairclough's synthetic personalisation as~~ When the teacher refers to the student ~~as~~ informally as 'mate', this could be an example of Howard Giles convergence from his accommodation theory, because the teacher is using language that is similar to most young people's vocabulary to interact.

Miss Conway uses repetition of a question towards Vinni, "you reckon you're gonna have a positive day today", which perhaps implies she is after a particular answer from Vinni. Repetition is a common feature of language in behaviour management systems as it can encourage students to actively think harder about their responses rather than replying without thought.

There is use of mitigation from Miss Conway, "turn it <sup>can you</sup> off please" perhaps to make it feel as less of an demand to the student so they do not feel imposed upon. The student shows knowledge of the consequences of having his phone on, "because it is ~~is~~ ~~is~~



on in the lesson. what's gonna happen?" "gonna get complicated"

Mr Drew shows use of face threatening act ~~too~~ near the end of the extract, "I am aware that you think that you're allowed to do these things" "you think the rules don't apply to you and nobody will say anything" "I will" which is challenging to the students behaviour and shows that the teacher will have the final say.

There is interruption from Mr Drew, which asserts power to the teacher because it goes against Grice's turn taking principle, which in a school context is allowed by the teacher as they are the ~~the~~ powerful participant. Virni responds by interrupting with "I am my note" which is very sarcastic and a face threatening act perhaps to protect himself from being imposed on.

When looking at the text as a whole, we can see that the use of imperatives and directives as well as the power asymmetry between the teachers and students represents the language of behaviour management systems well.



Script 6: Question 2

Indicate which question you are answering by marking a cross . 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

The text was published in 1962 and was therefore part of the 'Silver Age' of comics. The Silver Age saw women being more acknowledged in ~~the~~ comic books, but most wouldn't exist without their male counterparts and tended to rely on the male protagonist to rescue them or make decisions for them. An example of this is Lois Lane in the Superman comics who, at the time, primarily served the role of 'damsel in distress'. This text is arguably unrepresentative of this standard as Sue Storm had been introduced into the comic universe with a sense of individuality and her own identity as 'the Invisible Girl'. The primary function of comics is to entertain, although it could be argued that this text has a secondary political purpose of responding to some of the backlash that the publication had received, ~~from~~ perhaps from the male-dominated readership, for presenting a female character in a position of power that's equal to some of the male characters.



In terms of Lexis, Sue Storm is described by the male characters as having 'bravery and courage'. The syndeton consists of two abstract nouns which are used to present the female superhero as strong, ~~and~~ powerful and deserving of a place in the comic universe. ~~From~~ This is perhaps unrepresentative of how females were usually perceived at this time due to the ~~part~~ comic being published before the progression of the equal rights movement so females were typically placed below men in the patriarchal hierarchy, therefore having less power in society. However, ~~the other~~ it's interesting to note that the other characters rarely use the vocative when addressing Sue. For example, one of the male superheroes ~~uses~~ employs the simple present exclamation 'she's not exaggerating Ben!' which refers to Sue Storm using the second person pronoun 'she' rather than her name, which is employed when directly addressing the other male character 'Ben'. Furthermore, they use the diminutive pronouns 'honey' and 'sis', which suggests that although they respect Sue Storm they may not see her as having quite as much power and superiority that



they do, which is more representative of the presentation of gender identities at the time.

Grammatically, the male superheroes also have a higher MLU than Sue Storm which is representative of this comic book era. This is perhaps because in order to reinforce the secondary function of the text, the males use <sup>(McCloud)</sup> ~~speech~~ "synaesthetic icons", to capture the essence of speech, much more than the female character as perhaps the publisher thought the readership was more likely to accept the message from the male characters. ~~Contrary~~ ~~to what~~ Moreover, theorist Godwin suggested that females use more epistemics in their speech which is contradicted by Sue Storm's declarative simple sentence 'I've got to get them out of there'. The deontic modality of the sentence presents Sue Storm as assured and unflinching in the face of conflict, which is atypical of the presentation of gender at this time.

In terms of iconography, the text is representative of how comics present gender identities through physiognomy. This is shown through the male characters' ~~explicitly~~ hyperbolic physique, especially in the second panel where the male is presented topless. This ~~is~~ portrayal



follows what Demarest (2010) describes as an 'exaggerated ideal for American men' ~~are~~ in terms of the broad shoulders and muscly physique which contrasts Sue's diminutive, slim figure which carries sexual connotations. ~~This~~ According to Jones (2014), 'women are described as objects 'whose virtue is found only in the lewd display of their body'.

In conclusion, the text is quite unrepresentative of its comic book era as ~~it is~~ ~~in~~ ~~some~~ ~~ways~~ ~~goes~~ ~~against~~ ~~at~~ ~~the~~ ~~time~~, it doesn't primarily focus on appealing to the hegemonic masculinities of the male-dominated readership. Although, it is interesting to note that her superhero name is 'The Invisible Girl' which could reflect women's positions in society at the time. However, there are times in which the portrayal of Sue is typical of comic books, such as when she comforts the male character in the ~~the~~ hyperbolic phrase 'you're <sup>one of</sup> the most wonderful people in the world!' which perpetuates Tanner's idea that 'women structure their interactions as a framework for affiliation'.



# **Section A: Exemplar Scripts Commentaries**



Script number	Examiner commentary and mark
<b>Script 1</b>	<p>This response just achieves Level 3 as there is sufficient clear application of knowledge to the data.</p> <p>The response immediately opens with a clear discussion about the representative nature of the phonological aspects of the data. The use of clear examples leads to a slightly sweeping statement about glottalization, which is typical of L2/3 borderline responses.</p> <p>The paragraph about tag questions follows a similar structure to first paragraph: identifying a feature, offering clear examples and making explicit references to the representative nature of these features. The comment about the distinctive nature of Geordie English is underdeveloped and it could have been useful to explore this idea in light of the 'over time' aspect of the question.</p> <p>There is an attempt to engage with the data in a slightly more detailed way in the third paragraph as the candidate attempts to explain the absence of typical dialectal elements in light of certain contextual factors. Again, this helps to lift the response beyond the generalised comments which typify Level 2 responses.</p> <p>The analysis of pronouns helps to broaden the range of data this response covers and makes clear links to common features of the dialect, demonstrating some clear understanding about the variety.</p> <p>The attempt to discuss Cheshire, while potentially relevant, is somewhat underdeveloped as is the attempt to discuss the features of the dialect over time.</p> <p>The concluding paragraph reiterates the lack of specific dialect terms that were expected.</p> <p>Overall, it is the range of clear examples that are discussed and the relevance of the comments that help this response nudge into Level 3.</p> <p><b>Level 3: 7 marks</b></p>



Script number	Examiner commentary and mark
<b>Script 2</b>	<p>This response sits at the top of Level 4.</p> <p>It opens with an explicit view that the data represents Pacific Creoles and offers an overview of the formation of Creoles in general.</p> <p>It then goes on to explore the relationship between phonology and orthography in typical representations of Pacific Creole, carefully selecting examples from the text to build up a discriminating discussion of the data.</p> <p>The response then looks closely at the morphology of the data, examining relevant links to context and the typicality of these features.</p> <p>There is a controlled discussion of ideas surrounding identity with carefully considered links to lexical features and the functional aspects of Creole creation.</p> <p>The candidate then offers a controlled analysis of syntax and semantics, again supported by carefully selected examples.</p> <p>The response has an increasingly sophisticated expression which helps cement its place at the top of the band.</p> <p><b>Level 4: 12 marks</b></p>
<b>Script 3</b>	<p>This response sits at the very top of Level 3.</p> <p>The response opens with a generic introduction before discussing the lexis of the data. There is a clear attempt to analyse the language in terms of its typical representation of gender identity and there are clear links made to the contextual factors surrounding the narrative of the comic strip. The analysis of the data is clearly supported by references to external research, showing clear understanding of some of the key issues of gender representation in comic books.</p> <p>There is a relevant discussion about the use of apologies and there are links to relevant concepts surrounding gender identity and representations of women.</p> <p>The comparison between the representations of men and women allows for some clear explanation of context and there are relevant links to wider issues surrounding the representation of women in comics.</p> <p>The final comment about graphology shows some clear consideration of the data in light of other research.</p> <p>Overall, this response offers a clear discussion about the narrative and how it represents gender identity. While there are a number of valid and clear examples discussed, the specific focus on linguistic elements is not sustained sufficiently for a mark in Level 4.</p> <p><b>Level 3: 9 marks</b></p>



Script number	Examiner commentary and mark
<b>Script 4</b>	<p>This response sits securely in the middle of Level 2 and offers a general discussion about the data and how it is representative of broadcast interviews.</p> <p>The response opens with a clear position on the statement with some awareness the context of the piece shown.</p> <p>The comments about politeness and gender are broad and generalised with the links to concepts being quite underdeveloped e.g. ‘This is supported by Goffman.’ There is an attempt to discuss the reputation of Morgan but this is not supported by clear examples from the text.</p> <p>There are some attempts to make comments about specific language choices but again these are often dealt with in a way that shows a broad and generalised understanding of language rather than a clear and relevant understanding of the language use in relation to its context. The discussion of ‘you’ does not fully consider the context of an interview and the reference to synthetic personalisation is not appropriate in a face-to-face interaction such as shown by the data.</p> <p>The brief reference to Reid’s image could have been developed further and would have potentially made an interesting point about the way broadcasters use language to represent themselves.</p> <p>The comments about tag questions again show a generalised understanding of their use and the reference to Lakoff simply is not appropriate or relevant in this context.</p> <p>The comments about the use of the formulation border on the descriptive and there is little acknowledgement of this feature as a genre convention.</p> <p>Similarly, the references to Morgan’s informality are quite broad and sweeping and there is little discussion of the contextual factors that might influence the interviewers’ use of language in terms of the comparison to Reid.</p> <p>Overall, although this response does select examples from the data, the comments are broad and generalised with little evidence of clear understanding of the representative factors of a broadcast interview.</p> <p><b>Level 2: 5 marks</b></p>
<b>Script 5</b>	<p>This is another response that sits at the top of Level 3 but gets there in a different way than S3.</p> <p>The response opens with a clear agreement that the data is representative and supports this with clear examples. There are relevant links to the context of the data, looking at the expected language features of professionals and revealing a clear understanding of the motivations behind Mr Drew’s language choices.</p> <p>The second paragraph offers valid comments about the shift in tone but is an example of where this candidate has not quite been able to explore the data in the controlled and discriminating style required for Level 4.</p> <p>The candidate then shows clear knowledge of theories surrounding politeness but the lack of explicit application at this point makes it a little redundant.</p>



Script number	Examiner commentary and mark
	<p>The analysis of the terms of address employed by the teachers shows clear understanding of some of the power concepts that underpin teachers' language choices, but the candidate would have benefitted from examining the impact or purpose of these changing features in more detail.</p> <p>As the response continues, there are a number of implicit links to the candidate's wider research, acknowledging how the language of the data is representative of language used commonly by teachers.</p> <p>The final few paragraphs of the response become less secure in terms of the structure and development of the ideas, although there is consistently clear understanding shown of the power struggle between Vinni and Mr Drew.</p> <p>The response ends with a summative comment about the text, clearly linking back to the focus of the question.</p> <p><b>Level 3: 9 marks</b></p>
<b>Script 6</b>	<p>This response just nudges its way into Level 5 and is a carefully crafted, sophisticated response that deals with the data in a critical and mature way. The written expression of this response is a strength.</p> <p>The response opens with a clear acknowledgement of the text as unrepresentative of comic books, linking the content of the data well with their own research to critically evaluate the representation of the female character.</p> <p>There is evidence of the candidate critically examining the context of the data, especially the secondary purpose of the text. Very few candidates actually recognise this aspect of the data.</p> <p>The response moves on to discuss lexis, making some discriminating comments about how Sue's identity is presented by the other characters. This is then developed by an increasingly evaluative discussion about the terms of address, contrasting the way the different genders are represented.</p> <p>The candidate then makes some discriminating comments about the MLU of the characters followed by a critical discussion of Sue's language, making explicit links to the atypical nature of this aspect of gender representation.</p> <p>The comments about graphology are among the best we have seen with direct and critical examination of the representation of masculinity, supported by relevant critics reflecting the range of research that enriches the response.</p> <p>The final paragraph is used to not only summarise but also reinforce the ideas of the essay, supported by evaluative discussions of Sue's identity and the context of the data.</p> <p><b>Level 5: 13 marks</b></p>



# Section B Exemplar Scripts



### Script 7: Question 7

Indicate which question you are answering by marking a cross . 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

I disagree with the statement as I found that any change in approach to gender only happened very recently within comics.

In my research I chose to investigate whether ~~the~~ female stereotypes in comics had changed over time. I focused on the Marvel character Black Widow (BW) and used 6 comics from her first appearance in 1964, across 10 year increments to 2014.

The first <sup>mainstream</sup> female superhero was Wonderwoman, published in 1941. She was originally created as a feminine ideal, however after the creation of the comic code in 1953 this changed as the code recommended that the use of female characters should be avoided, and if they were to be used, that they should only be a background character. This reflected



women's role in society at the time, as stay at home covers all cleaners who were meant to look nice and stay quiet.

As Christina Blache 2012 suggested "Comics do not have their own set of ideals and values, instead they reflect those of society".

These traditional stereotypes continued into the first BW comic, where her role was to seduce and distract the main character Iron man, while her male companion did the physical work. She didn't show evidence in my data of a "real" superhero power - after seen as physical or 'superhuman abilities' - until 1984 when she showed a great martial arts ability, which came from her background as a top Russian spy. Her powers were not on the same levels as men, after requiring their assistance in order to succeed in battle. As Ito said "women often become invisible



helpless when they lose the water.  
Only in 2014 did she show an  
increased ability at weapons use,  
but this shows that the stereotype  
of women being weaker and less  
physically able than men only  
recently changed.

Lexically speaking, my data showed  
no change in lexical field over time  
when it came to describing BW. In  
1964 she was described 'breath-taking',  
'perfect' 'like a goddess', in 1984  
she was described as 'exquisite' and  
in 2004 she was described as 'sexy'.  
Although the register of the language  
used to describe her appearance has  
changed, the underlying meaning has  
not, she is still an object to  
be looked at and desired.

~~One area which did change over  
time was BW's role within the  
superhero universe, and the lexis  
used to describe her character personality  
reflected this. In 1964 she began  
as a villain,  
Despite her role in the~~



Superhero universe changing overtime, the terms used to describe her as a person did not. In 1964 she was described as 'evil' when she began as a villainous Russian spy. By 1984 she had moved to the good side to repent for her crimes but was described as 'unfeeling'. In the most recent date from 2014, even after she had joined the well known group the Avengers, she was still described as a 'killer'. This showed much less respect for her role as a protagonist than was shown to the likes, and suggests that any woman with any kind of power must be inherently evil. Her appearance in the comics also showed no great improvement overtime. I measured this through the percentage of panels she appeared in in each comic. It fluctuated ~~was~~ from 7% in 1974 to 70% in 1984, however this improvement didn't last, and even in the most recent date from 2014 which was her own



Comic, she only appeared 62% of the time, showing that she never became an on-background character, reflecting the ideas of gender from the time when she was first published. This is also reflected in the fact that until 2016 she did not have her own comic, despite being around for 60 years. She had been featured in comics for Iron Man (1964), Daredevil (2004) and the team Force Works (1994) but until 2014 she did not surpass being a sidekick for her hero, showing that up until recently the gender stereotypes reflected in comics haven't changed.

Another way in which gender stereotypes have shown no change in their representation is graphologically through the costuming of characters. Collier suggested hypersexualisation, where a large breast and small waist are emphasised, often accompanied by long hair. These features portrayed her 60 years of data. In 1964 she was dressed in a tight green



dress, with cleavage on show, a small waist and fur shawl, with long red hair tied up in a bun. In '74, ~~1974~~ '84, she wore a pale blue loose jumpsuit, cinched at the waist with short choppy red hair, which was the closest she came to a less stereotypical female silhouette. In '94 she was drawn in her now well known black cat suit, skin tight to emphasise a small waist and large bust, as well as long flowing red hair and has remained that way to the present.

Another key issue of her costuming is the lack of practicality compared to the others, further cementing the idea that she is only there to look good rather than be of any actual use. Her outfit gives no option for storing the firearms that she later uses, whereas Hawkeye is always equipped with his bow and arrows, and Captain America famously stores his iconic shield on his back. In conclusion, I find



This statement to be very true. Only recently has gender representation shown any ~~evidence~~ evidence of movement away from the traditional stereotypes which go back decades, and the values still are seen in today's comics. To reflect ~~on~~ on the theory by Christina Bleacher, it could be suggested that not only has comics values and ideas barely changed, but in fact it is society which has not progressed, and this is in fact a reflection of that.



### Script 8: Question 9

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

For my research I chose to look at school behaviour policies and how they are enforced. I focused on "Ready to Learn" (RtL) in particular, which is a type of behaviour policy that gives more power to the students. I wanted to see if my analysis of RtL behaviour policies were consistent with ~~the~~ my findings of theories of power (in particular the power of institutions such as schools). I have analysed ~~the~~ RtL behaviour policies via the frameworks of lexis, grammar and discourse.

In 2018 St Ninians High School (SNHS) established a new behaviour policy named "Ready to Learn (behaviour) policy". This replaced the previous behaviour policy which was implemented in 2014 named "a policy statement on school behaviour". There are considerable and drastic differences between the two policies that I will outline within the frameworks of lexis, grammar and discourse. One of the main components of the 2018 version is



comparison to the 2014 version is the power that has been given to the students via the language used within and the new strategies that were implemented.

In terms of discourse, the 2014 version was more aimed towards staff and how they should deal with behaviour. For example, "move the child within the classroom" was within the behaviour policy under the heading of "Sanctions". This ~~the~~ language usage highlights who the policy is directed at and shows the teachers personal power thanks to their role. However, the 2018 version is more inclusive as it is directed at pupils and their guardians. We can see this through the updated use of language throughout the behaviour policy. For example, there is an introduction stating what it is and what the policy aims to do. By having a more 'open' behaviour management system this gives power to the students as they have the ability to access this information.

Within the newly implemented ~~behavior~~ R+L behaviour policy a new strategy has been



implemented. The strategy is an 'appeals' system, so whenever a student is issued a 'stages slip' for producing an undesirable behaviour they have the right to appeal it. If the student believes that they have been treated unfairly they can go to a different member of staff and appeal the decision. A parent of the child cannot do so - only the child themselves can. This puts responsibility on the child for their own actions or lack of actions. This is supported by Michel Foucault's "technology of self" where the individual takes responsibility for themselves. By naming it an 'appeals system' this has connotations lexically of the law and formality. Personally, I do not believe that an appeals system and the language behind it gives too much power to the students - instead it prepares them for life outside of school. Furthermore ~~lexically~~, the 2014 version did not contain any type of appeals system and the fact that it had to be completely changed suggests that it was outdated.

Lexically, the 2014 version used speciality



initialisms such as "HoY" and "SMT". This is not inclusive to students or parents, rather it excluded them via the language usage, once again highlighting that the behaviour policy was not intended for them. The 2018 RfL version on the other hand used 'normal' lexis that was easy to understand, such as, "We aim to provide all of our students with the highest quality education". The language used within school behaviour management was not given the students too much power, instead, it ensures that they are included and not submissive. Norman Fairclough has stated that "Teachers have spent years acquiring specialist knowledge and techniques, which warrants the reward of authority". However although they have ~~the~~ personal and instrumental power over the students, this does not mean the students are completely powerless as the newly updated 2018 version ensures that they have some power.

Grammatically, the 2018 RfL behaviour policy uses shorter more concise sentences. Thus ensuring the purpose of the policy remains clear. Modal verbs such as



"we" and "us" are used repeatedly throughout the policy. This creates a relationship with the audience (Fairclough's synthetic personalisation) as it portrays the institution and the pupils and their parents as working together to achieve a common goal. This language useage does not give too much power to the pupils as it is merely including them more within their education.

Ready to Learn behaviour policies do not work in every school. The BBC programme "Schools" showed three schools within one education trust implement R+L policies. Each school had different needs, so R+L policies were not always the most suitable fit.

By conducting my research I am able to conclude that the language of school behaviour management does not give too much power to the pupils. Historically there has been major changes ~~with~~ of how behaviour is managed within schools, an example being corporal punishment



being banned in 1986. Although students are gaining more power this is not a negative, rather it is increasing desirable behaviours and allowing schools to operate more smoothly.



### Script 9: Question 8

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**

~~I agree with the statement that BC interviews are about the m~~  
I looked at gender differences within broadcast interviews and how male and female interviewers differ. I picked three language features being; tag questions, declaratives and interrogatives. My hypothesis predicted that women would use more tag questions, women would use more declaratives and that men would use more interrogatives.  
~~I looked at~~ I carefully looked at 6 transcripts from broadcast interviews, three male and three female and transcribed the data to analyse. I looked at interviewers such as Emily Maitlis, Kirsty Wark, ~~an~~ Cathy Newman, Piers Morgan, Jeremy Paxton and Nick Robinson. My hypothesis ~~own~~ turned out to be correct as all my predictions were proven. I made sure that my ~~many~~ investigation was a fair test by using the same number of transcripts for male and female ~~interviewers~~ interviewers and transcribing the data from the same length of each interviews. I found it particularly difficult to transcribe the data as it was hard to transcribe interruptions and pauses however I tried to make it as fair a ~~test~~ <sup>investigation</sup> as possible.

~~I found through my investigation I~~ <sup>disagree</sup> ~~to agree~~ with the statement that broadcast interviews are about the interviewer and the interviewee using language to persuade an external audience rather than



an exchange of information between the participants because I found through my investigation that the main focus for the interviewer is to ~~gain content for the audience to make~~ and interviewee is to ~~get their point across to the audience~~ <sup>gain information from the other person</sup> ~~they do this by the use of WH interrogatives in order to~~ the interviewer does this by the use of ~~tag questions~~ <sup>interrogatives</sup> in order to gain more knowledge from the interviewee. My hypothesis predicted that men would use more interrogatives than women which proved to be correct, I found that men use 12 interrogatives throughout my transcripts whereas women ~~used~~ only used 7. examples of interrogatives used by men would be "you did say that didn't you?" which I found that Piers Morgan said in the interview with Donald Trump and "I heard you ~~thought~~ <sup>think</sup> so too don't you?" which was stated by Jeremy Paxton. Interrogatives used by women included "you agree don't you?" which was stated by Emily Maitlis. This supported my hypothesis and also supported Tannen's theory that men are more confrontational, this also goes against the statement as it ~~doesn't show that~~ shows an exchange of information and shows the interviewer trying to gain information from the interviewee rather than trying to persuade the audience. However the ~~interviewee~~ interviewee doesn't use interrogatives.

Secondly my research goes against the statement and proves that broadcast interviews are in fact about exchanging information because my research showed the use of tag questions



Particularly coming from female interviewers, my hypothesis predicted that ~~all~~ women would use more tag questions which was supported by my ~~own~~ research where I found that women used 11 tag questions whereas men only used 3. This shows that broadcast interviews are more about exchanging information rather than to persuade an external audience as it shows the interviewer trying to lead their question into finding out more about the interviewees ~~with~~ ~~as~~ opinions and find out more information. ~~My reason~~ Due to the fact that my research showed that women used more tag questions than men this supports Lakoff's theory that women use more tag questions, I found within my investigation that women use tag questions such as "don't you think?" which was said by Kirsty Wark in one of ~~my~~ <sup>the</sup> interviews I looked at and "do you agree?" which was what Cathy Newman asked in another interview I looked at. I also found that men used tag questions such as "would you say?" which was said by Nick Robinson in another interview I looked at, this further goes against the statement and supports the idea that broadcast interviews are about an interviewer and interviewee exchanging information. tag questions are a key feature of broadcast interviews.

Finally another point to support why I do not agree with the statement is that within my research I looked at declaratives and my hypothesis predicted that ~~in~~ female interviewers would



use more declaratives which proved to be true as women used 11 declaratives whereas men only used 4 the declaratives I found from the women included "I heard this was the case" which was said by Cathy Newman in an interview I looked at and "did you do it" which was said by Emily Maitlis in another interview I looked at.

This supports Tannen's theory that men are more confrontational as the use of ~~was~~ declaratives within women shows they aren't straight up when asking questions and tend to hedge more. This further goes against the statement as it doesn't show the interviewer as persuading the audience.

Overall ~~my~~ I disagree with the statement because it does not support my investigation as my data ~~now~~ shows that BC interviews are in fact about an exchange of information and I could see this through the use of ~~an~~ tag questions, interrogatives and declaratives in my transcript. ~~My~~ Overall I think that my investigation was fair as I made it equal when transcribing the data being careful when looking at the interviews and ~~keeping~~ the number of transcripts I transcribed for male and female however in order to ~~make it~~ make my investigation better next time I would improve it by using longer transcripts to get more information and statistics.



### Script 10: Question 7

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

For the most part I agree that early superhero comics represented traditional stereotypes, although there are some exceptions. I also believe that things can be different today, but they aren't always. I believe that comics today have a variety of factors that effect how character's gender stereotypes are viewed, such as their role and significance in the story. I will be discussing a Fantomah text from the 1940's, a Wonder Woman text from 1941, a Thor text from 2012 where the character ~~is~~ Thor is presented as a woman and a Batman text from 2010, focusing on an extract of Harley Quinn and the Joker.

Chomsky Lakoff says that in conversation men want dominance. ~~and women~~ This theory is supported by <sup>grammar in</sup> the 1941 Wonder Woman text in which one reporter shows the interrogative 'Got a boyfriend?' this was after Wonder Woman had performed a rescue and implies that the reporter thinks that she needs a man to be



Successful which, was a common thought towards women as it was believed that they relied on men. There are a variety of exclamations used in this text also. ~~It is thought~~ In a paper published, Rebecca Davis says men and women use exclamations for different purposes. In the Wonder Woman text male reporters shout over one another to attempt to gain dominance in the conversation but Davis claims women use exclamations to express emotion for example a minor female character states 'I cannot go on!' which was said after a loved one had passed away. This shows the traditional gender stereotypes that are present in old comics. The 2012 Thor comic opposes this, as the only exclamation used is by the female character (Thor) who says 'How dare you!', this is to gain power over the person whom she is talking to, the villain. This opposes Lakoff's theory as in this text the female character has power ~~of~~ over the male. This shows how gender stereotypes have changed.

Zimmerman and West say the majority of interruptions come from men. This is apparent in the Wonder Woman text with the reporters but it isn't



apparent in the Fantomah text from the 1940s as it is clear that she is the most powerful character in the comic. Lexically she uses aggressive language, which supports Davis' research paper, in which she found that men and women use similar amounts of aggressive language. This shows that Fantomah is a powerful character and therefore explains why she isn't interrupted by the men in the text. This ~~opposed~~ opposes the idea that early comic books enforce stereotypes.

The ~~Harley Quinn~~<sup>Batman</sup> text also shows that in some modern comic books that the stereotypes are still present. As this text supports Zimmerman and West's theory that men interrupt more as in the extract the Joker interrupts Harley. This shows the power that the Joker has over Harley and the darker side of their relationship when ~~us~~ he uses adjectives such as 'stupid' and 'fool' to describe her. This opposes the statement as the older text opposes the stereotypes more than the modern text.

In terms of discourse, Neil Cohn says texts and images come together to make a meaningful whole. In the Thor text, the narration is from Thor's point of view, this was most probably done to engage



the audience as they discover things at the same time. The Wonder Woman text has a lack of narration throughout which is not typical for a comic book. This could be due to the amount of speech which we would consider a large amount of speech for a comic book. All of the comics I looked at had a combination of images, speech and narration in varying quantities.

I also found that a lot of comic books use discourse markers ~~as~~ such as the Harley Quinn / Batman text which used 'Then' when Harley was trying to recite her day. The Fantomah text also used discourse markers but this was mostly in the narration. This shows that the features of discourse have remained quite similar throughout the years in comic books. This could support ~~the~~ Cameron's theory that gender roles depend on context.

Graphologically, the Fantomah text makes it clear that she is the main focus as she her name takes up a large portion of the front page and the image of her takes up another large portion. This emphasises that she is the most important and powerful character, which opposes the



Stereotype that in traditional comics the female was seen as inferior to the male. However, this is opposed by the 1941 Wonder Woman comic which has a plain, boring background which makes the reader feel as though she isn't as good as male superheroes with bright and colourful backgrounds. This then supports the argument that traditional comic books follow stereotypes.

Lakoff says men and women use vastly different language features to distinguish between themselves who has the power. In the Batman text, the Joker uses the tag question 'isn't it?' which according to Lakoff is a typical feature of women's speech, not men's, this opposes Lakoff as it shows the Joker undermining himself. However, there is a clear power dynamic between the two with the Joker being the more dominant and even abusive towards Harley, as seen when he hits her. This supports and opposes stereotypes however Brown (2002) (Zoll research paper) found that the stereotypes are usually still enforced in modern comics when the female is the 'damsel in distress' or the 'villain'.



Harley is both.

In conclusion, I for the most part agree that traditional Comics follow stereotypes of the comic book genre, however I have found some exceptions in my research such as Fantomah. In terms of modern texts I believe the role of female characters depends on what role the female plays in the story as damsels in distress are still a common trope of the genre and ~~it~~ female villains are also often portrayed ~~it~~ with these stereotypes. I believe the idea that the stereotypes do not exist rely heavily on the context of the situation.



## Script 11: Question 10

Indicate which question you are answering by marking a cross . 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

Geordie English (GE) is a dialect used by the residents of Tyneside in the North-East of England, and contains many features that are distinguishable from Received Pronunciation (RP). Existing as a result from heavy Old English influence, Tyneside failed to receive the heavy linguistic influence that other areas of England, mainly further South, did through various events. For example, through failing to conquer the North-East and Scotland, William the Conqueror could not bring Norman influence to Tyneside as he did elsewhere, resulting in many Old English forms remaining prominent in Tyneside. However, as technology has advanced, from inventions such as the radio to more recent ones such as the internet, it could be argued that technological and societal change has prompted development of the GE dialect. Lexis, such as the old GE 'bleezers' which was used in the field of coal, have died out due to lacking need to identify means that are no longer used, whereas new forms from a range of influences have entered. The extent of this change is highly debatable, as will be discussed.

Firstly, it could be argued that GE has maintained its identity in the face of progression, which can be supported by an interview with Cheryl Cole that took place on a talk show <sup>in the early 2000s</sup>. Through the interrogatives, Cheryl 'How ya gan the neet? Yareet?', Cheryl, a celebrity from the area, displays common Geordie features, such as in the greeting 'Yareet'.



ca. A zero-linked contraction of <you alright>; this form displays Cheryl's pride in her regional dialect by applying positive politeness through the greeting, which in turn builds a positive face by expressing Cheryl's desire to be liked. However, flaunting her regional dialect to do so, through the substitution of the diphthong /aɪ/ for /i:/ or /jɑ:ri:t/, she also gains additional benefit to meet the entertaining purpose of the talk show directly through her accent. Also, by using the lexical verb <gan>, meaning to go - derived from Old English <gān> meaning the same - she clearly accepts the view possessed by society towards GE, ~~enhancing~~ enhancing the audience's understanding of it, whilst converging to Geordie audiences to express pride in her dialect, thus showing its strong identity. However, separate data taken from a recording between students at a sixth form in Newcastle, 'He DM'ed us yesterday' shows the societal impact that has been inflicted on GE as the once-heavy isolation has diminished. The lexical verb <DM'ed> <sup>is</sup> taken from initialisation of the ~~term~~ modified noun phrase <direct message>, which whilst applying greater description to the speech through the modifying adjective <direct>, also shows how technology has influenced GE, creating terms that would be unfamiliar to older GE users. This could be somewhat downplayed, as the inclusion of <us> as a first-person ~~pron~~ object pronoun is emblematic of GE features still being used by younger audiences. As a result of pronoun forms, such as the second person <thy> and <thou>, which showed distance between speakers and social class, being lost across the Early Modern English period, GE maintained some non-standard forms to compensate. As they are still being used by younger audiences, this arguably disproves the statement, as so long as there exists non-standard variation



Net is seen as standard amongst GE users, there will always be a distinct identity to ~~the~~ uphold it.

Elsewhere, the Geordie identity can be found elsewhere in Tyneside, such as in a One Show segment, where a local man was interviewed about his city. The declarative, 'An aye passion aye. It's the area, the river, the Tyne Bridge, the football ground' portrays various elements of this, for instance, through the merjeerson cays. Derived from the Middle English *ayes*, showing affirmation, the word can also be used without function, or as a discourse marker, and in this instance presents itself as being used habitually by Geordies, thus becoming standard amongst GE users. Also, the modified noun phrase <football ground> displays an element of Tyneside that has great cultural importance for Geordies, relating to the noun <passion>, whilst the phonological representation of the modifier <football> as /futbɔ:l/ displays the four-syllable split. This is the concept that Northern dialects lack the strut /ɪ/ monophthong, and therefore apply /ʊ/ in its place - which ultimately conveys to the audience a distinct identity for Geordies. Contrasting this, however, is a segment from the BBC sitcom 'I'm Alan Partridge' which aired in the late 20<sup>th</sup> century, containing the character Michael the Geordie. Emphasising his accent for comedic effect, such as in the declarative, ~~what~~ 'what a reason is, if they had themselves /fuzels/ proper jobs...', this supports the idea that Geordie is a media creation, as the sole purpose of this inclusion is to entertain. The four /ʊ/ phoneme is present here also, but within the anticipatory pronoun <themselves>.



The third-person pronoun is repeated for emphatic stress on the dialect, in order to entertain the audience in a comedic manner. This is shown by the adjacency pair's response, through Alan Partridge replying with the interrogative 'what?', with likewise emphatic stress used to portray confusion, and present Geordie as being a comedy act in the media. The first person pronoun <I> being represented as /a:/ supports this, though whilst being a common feature of GE attributable to isolation that prevented Geordie vowel sounds being influenced during the Great Vowel Shift, arguably removed the importance of Geordie being conveyed to the general public audience.

Such a pride in their dialect is highly relevant in GE even today, though historical importance is arguably what underpins the dialect's usage amongst younger generations. In a memoir taken from a local editor of a local newspaper, the Shields Gazette, Dorfy writes 'wor dornin' an' patchin'' when discussing her childhood in the late 19th - early 20th century. The lexical verbs <dornin'> and <patchin'> both relate to pastimes of her childhood, though whilst not being frequently used by modern Geordies, show the unique lexemes that are applied within the Geordies' unique lexicon. For the present participle form, the velar nasal /ŋ/ inflection that would be spoken has been ~~graphically~~ orthographically altered to reflect her pronunciation that substituted the phoneme for an alveolar ~~nasal~~ nasal /n/ in order to convey the casual approach to speech and lack of formality portrayed ~~by~~ commonly by GE users. Such a flexibility is still present in modern GE users, and is vital in maintaining the Geordie identity. In my sixth form recordings, one student applied the declarative



'canny radge thee hize' when discussing the actions of his friend. The lexeme <canny> is strongly associated with the GE dialect, and pragmatically possesses various meanings. Stemming from 16<sup>th</sup> century northern dialects, the term originally meant < cunning >, due to the now defunct meaning of < can > as < knowledge >, though now can mean either < quite > or < very > as an intensifying adverb, or as < good > as an adjective. Following speech act theory, by applying it in these contexts it acts as an adverbial of manner for the adjective < radge >, which also acts ~~the~~ as non-standard colloquial lexes, meaning < bad >. Alongside the ~~many~~ interjection < hize >, the speaker displays various linguistic forms that have been associated with GE for decades, therefore showing the real world application it still possesses today.\* Due to the context of the speech being casual and amongst two close friends, this further supports that GE is widespread amongst Newcastle - converging to the audience of another Geordie. The speaker applies the dialect to express a great deal of pride in it, which could potentially diverge from a wider audience. This is supported by a separate Cheryl interview taking place in Newcastle, where she states, 'we're in Walker, and that is where me dad lives'. Though taking place on ~~the~~ TV, the neutral manner in which Cheryl applies the first-person object pronoun < me > in place of the possessive < my > shows that the dialect is in the nature of Geordies, regardless of how comprehensible it is to a wider audience.

In summary, Geordie English is still a hugely prevalent dialect in Britain, and worldwide, today. Regardless of media portrayal of it, again found in Michael the Geordie's interrogative 'what's it all about',



The dialect still has huge real-world application, and is a focal point of Geordie life. The substitution of the diphthong /aʊ/ for the long phoneme /u:/ seeks to dramatise Geordie in a way that audiences can enjoy, and does so successfully. It is the roots of these patterns that make it successful in national media - with the GE word for Newcastle - <Toon> <sup>tu:n</sup> - displaying this perfectly, as the elongated vowel sound /u:/ may be commonly dramatised, but still features regularly for many GE users. Regardless of inventions of the past 50 years such as the internet ~~bringing~~ connecting Geordies with a wide audience that they previously had little access to, so long as Geordies interact with one another, the dialect will survive and carry the identity that it has always held with it. Though the closure of the mining industry removed its function ~~as a~~ in a working-class environment to simplify miscommunication, the local audience will always hold pride in it that prevents it from ~~losing~~ losing its relevance.



### Script 12: Question 9

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**

Throughout my investigation I ~~seeked~~<sup>aimed</sup> to discover the most effective and ineffective methods of behaviour management in schools. During my research I considered the effectiveness of an asymmetrical relationship, as well as the impact of politeness strategies and face-saving acts. Additionally, I looked at the use of declaratives, imperatives and interrogatives and the factors which affected their success. In consideration of current strategies giving too much power to the pupils, I will be primarily talking about 3 particular texts. This includes a SEAL circle time transcript of a year 2 class, as well as my second transcript of a year 9 humanities lesson in which the focal student ~~is~~ is Basheera. I will also be looking at my ~~2nd~~ ~~trans~~ third transcript of a year 9/10 coursework lesson in which the focal student is Otis.

In my SEAL circle time text there is clear evidence of an asymmetrical relationship in which the teacher has the most power. This is evident through the fact that the teacher is the topic manager. She adopts this role through her use of interrogatives, for example "what are the rules of circle time?", and also by selecting a child to answer. By doing this the



teacher is in charge of the lesson and is able to keep the students focused on one task. Another way in which the teacher maintains this powerful role is ~~that~~ by reformulating a student's answer. For example ~~if~~ she repeats a student and adds to their answer, specifically with her use of the ~~set~~ declarative "she can't be like the lion, yeah she can't be big and scary". This allows the teacher to correct anything the child missed off so the whole class knows what the answer should be.

Kohn's concept of student focused learning proposed that 'curiosity should be nurtured' and students should not be praised or punished for what they do or don't know. His idea is focused around the point that students shouldn't be worried about how much they know and should instead be focused on learning. This idea is relevant in the SEAL text in that, if the student doesn't know the answer to something, they can pass and the teacher will return back to them later on. Although effective in encouraging learning, this does give students power in that they can refuse to participate in discussion or speak when asked a question.

Overall, this transcript is a good example of students not having too much power. The strategies used mean that the teacher is always in charge. Her rules of no one speaking when someone else is speaking is respected as no one interrupts throughout the exchange.



In my second transcript (focal student Basheera) there is consistent evidence of a lack of respect for the teacher. The teacher uses the interrogative "is it unreasonable that I speak without having you interrupt me please Basheera".

The interrogative is softened by the use of "please", a possible safe face-saving act in which the teacher wants to appear calm and friendly. This attempt to build a relationship with the students is unsuccessful. This teacher is a cover teacher as the ~~class~~<sup>class'</sup> regular teacher is on maternity leave.

It is connoted that

↑ The students do not have any previous relationship with this teacher. They don't like that he ~~do~~ teaches differently than what they're used to and see this as a reason to be disrespectful. In an attempt to combat this, the teacher threatens Basheera with punishment through the declarative "you're seeing me at break, Basheera". Although Basheera is not pleased with this, her behaviour is not modified. This is probably because she has already been threatened with a punishment so she may as well continue. She also knows that she cannot be forced to go to detention and so there is no valid reason for her to behave.

Basheera's negative behaviour ~~is~~ also affects her friends. Studies have shown that students in particular tend to misbehave when they are around their friend for attention and to 'look cool'. This affecting factor is evident through the fact that Basheera is encouraging the people around her to misbehave as well. For example, Basheera uses the interrogative "Jamie



why - why aren't you talking" to <sup>try to</sup> involve him in the conversation even though she knows she shouldn't be talking.

The teacher also tries different methods to get the students' attention he mimics one student's complaints with the use of "It's long... School is long... it's a long process". This can be seen to either make fun of the student ~~to~~ in an attempt to make him realise that ~~he is better~~ his complaints are futile, or an attempt to show mutual understanding in that he knows what the student is feeling. The teacher also raises his voice <sup>with</sup> "I haven't finished speaking yet thank you year nine". Neither of these attempts work and the children's behaviour remains unmodified. Finally the teacher makes an attempt to get the students to see things from his point of view with the <sup>verb</sup> phrases "you're wasting my time... you're wasting your time". He presents them as active participants on the object (in this case his time). ~~Again~~ the students ignore him because they know that there will be no severe consequences.

In my third transcript Otis and his friend Jerome are causing distractions in the lesson by talking. Their behaviour is being affected by the environment which is evident through the use of the verb phrase "on the computer". Linguist Kohn said that the stimulus is immediately impacted by an individual's environment. This is true in this transcript. This text ~~also~~ shows evidence of an attempt at creating



synthetic personalisation on the teacher's behalf. His use of the ~~pr~~ informal pronoun "guys" indicates an attempt to build a relationship. This teacher is a trainee teacher and so may lack previous experience in behaviour management. For the most part he ignores the boys' chattering, giving them the power to continue distracting each other and everyone else around them. The boys continue to do so even when asked to stop. The teacher's use of the imperative "oh guys ~~wanna~~ get your coursework out I wanna sign where you got to" is ignored as the boys continue to mess around on the computer. Again, the students know they won't be punished. This could relate to Glasser's concept of behaviour being a choice and students taking responsibility for their actions. Because they don't care about the consequences, the students continue to not take responsibility for their actions and modify their behaviour.

In conclusion, my investigation can be seen to support the idea that today's strategies give them too much power.



# **Section B Exemplar Scripts Commentaries**



Script number	Examiner commentary and mark
<b>Script 7</b>	<p>This response is a decent Level 3 response and is quite typical of Level 3 responses.</p> <p>The candidate starts by clearly presenting their own view and then framing their research. The focus of their research is sensible and gives them a secure range of data to explore.</p> <p>There is a clear explanation about relevant contextual factors linked to relevant concepts from their own research.</p> <p>The candidate identifies relevant connections to the changing role of the Black Widow in contrast to male characters, relevantly applying this to the question. There are missed opportunities to develop these ideas in a more discriminating way.</p> <p>The response begins to analyse the changing use of lexis, making relevant connections across the data and drawing <b>some</b> conclusions. While the response does use clear examples of lexis and shows understanding of the shift in register, this point would have benefitted from a more controlled discussion about the construction of meaning behind these choices.</p> <p>The statistical information features in a number of responses and in this case, it is used to make clear links to the question.</p> <p>The response ends with a discussion of graphology, which is somewhat weaker than the rest of the response, but there are still clear attempts to make connections to the question.</p> <p><b>Level 3: 14 marks</b></p>
<b>Script 8</b>	<p>This response has been placed towards the bottom of Level 2.</p> <p>The candidate opens by clearly framing their data and explaining its relevance to the question. This framing is quite long and there is a missed opportunity to discuss the more ‘student-friendly’ title of the new policy or how the policies connect to wider ideas about behaviour management.</p> <p>The response goes on to consider the differing audiences of the two policies and makes some broad comments about power. References to evidence and language e.g. “through the updated use of language” are vague and do not serve to clarify the candidate’s points.</p> <p>The discussion about the ‘appeals system’ turns into a descriptive discussion about the behaviour policy in action and comments about the language use/connotations are broad and generalised.</p> <p>There are some valid comments about the use of initialisms, which make some implicit links to ideas about power and inclusivity, but again features vague references to “normal lexis” that offer very little in terms of exploring the data. There is an attempt to make links between the data and the question.</p> <p>There are broad comments about the syntax and pronoun use and there is some attempt to demonstrate their wider research through the BBC ‘Schools’ programme.</p>



Script number	Examiner commentary and mark
	<p>Overall, the nature of the candidate's research and response leads them towards a more descriptive discussion of the policy rather than an analysis of the language of behaviour management.</p> <p><b>Level 2: 8 marks</b></p>
<b>Script 9</b>	<p>This response sits towards the top of Level 2.</p> <p>The candidate opens by clearly framing their research but there is evidence of a narrow and somewhat restricted focus. The narrow focus of the research means that the candidate struggles to make the relevant connections across the data required for Level 3.</p> <p>The second paragraph states the candidate's opinion regarding the statement and offers some linguistic evidence to support their ideas. While a number of examples are offered, there is only a general discussion of how questions are used in interviews and the sweeping statements regarding gender are broad and descriptive.</p> <p>The candidate then goes on to discuss the use of tag questions with some generalised discussion about how tag questions can be used to 'lead' interviewees and there is an attempt to make connections across the data sources. The candidate does make an explicit link to the question, though this feels a little like a bolted on summary rather than a valid conclusion.</p> <p>The penultimate paragraph about declaratives feels confused and contradictory, with the point lacking in clarity. There is no discussion of the purpose of declaratives and there is no discussion of the contextual factors surrounding this element of language.</p> <p>There is a fairly generic conclusion which does not add to the discussion of the data</p> <p><b>Level 2: 11 marks</b></p>
<b>Script 10</b>	<p>This response sits at the very top of Level 3 offering some flickers of discrimination in terms of analysis but unable to sustain them sufficiently to achieve Level 4.</p> <p>The response opens with a clear opinion about the statement with some attempt to show that a debate will take place. The focus of the candidate's investigation is clearly framed and there is evidence of a suitable range/focus.</p> <p>The links to Dominance theory are used to discuss the presentation of Wonder Woman. The discussion about the different uses of exclamations makes relevant connections across the data and also identifies and explains the impact of context. There is a clear and relevant discussion about traditional stereotypes in contrast to modern representations of gender, which are clearly linked back to the opening discussion. The candidate has chosen clear examples to support their ideas and there is clear understanding throughout about their research.</p> <p>The candidate then goes on to discuss ideas about interruptions and aggressive language but there is a lack of examples here making the point a</p>



Script number	Examiner commentary and mark
	<p>little thin. However, yet again there is a clear link to the question and relevant connections to the data.</p> <p>The discussion about discourse, while making relevant links to the contextual aspects of comic books, is not fully supported by sufficient language analysis and again would benefit from a wider range of carefully selected examples.</p> <p>The exploration of Brown is far more relevant and successful than the discussion of Lakoff, although the candidate does try to grapple with the concept, there is a distinct lack of controlled discussion.</p> <p>There is a standard concluding comment which again reinforces the argument.</p> <p>Overall, this is clear and focused with a sensible and relevant exploration of the question.</p> <p><b>Level 3: 18 marks</b></p>
<b>Script 11</b>	<p>This response just creeps into Level 5. At times, the response is controlled and discriminating but there is sufficient evaluation of the connections across the data to warrant an award of Level 5.</p> <p>The response opens with a discussion about the creation and development of the Geordie dialect with carefully selected linguistic elements used to critically examine the contextual influences on the variety.</p> <p>The response then goes on to explore the idea of Geordie's identity as a dialect, explicitly referencing the data used in their research and critically examining the contextual influences on the language used. There is an increasingly sophisticated discussion of both accent and dialect, carefully exploring phonology and lexis and their links to the concept of identity.</p> <p>The close increasingly critical exploration of features which are 'emblematic' of the Geordie dialect begins to make some evaluative comments about the context and construction of meaning. There is an increasingly sophisticated discussion about the differences between younger and older users, which exemplifies the candidates focus on the 'over time' aspect of the topic.</p> <p>The discussion about the segment from the 'One Show' begins to make inferences about the role of the media and the presentation of Geordie as a dialect but this could have been exploited further in order to fully evaluate the idea that the modern version of Geordie is a 'media creation.'</p> <p>The increasingly critical exploration of attitudes towards the dialect is exemplified by further references to data, highlighting the breadth and depth of this candidate's research. There is an increasingly critical exploration of the links between spoken and written representations of the accent and dialect supported by increasingly judicious examples.</p> <p>There is a confident and discriminating exploration of relevant concepts and theories which allows the candidate to critically examine the contextual influences on their data and the connections between their different sources.</p>



Script number	Examiner commentary and mark
	<p>The closing paragraph is used to further analyse the different representations of the dialect and make confident links to their own views about the statement.</p> <p>The written expression of the response is a significant strength.</p> <p><b>Level 5: 25 marks</b></p>
<b>Script 12</b>	<p>This response reflects a secure Level 4 response.</p> <p>The candidate opens by clearly framing their investigation and has selected a varied set of data to draw upon.</p> <p>In the second paragraph of the response there is evidence of carefully chosen language features and relevant links to contextual factors surrounding teachers' language use. This is then supported by a controlled discussion of Kohn, carefully linking the concept with the data.</p> <p>The candidate completes their analysis of SEAL with some inferences about the effectiveness of the strategy and links to the question.</p> <p>The response then explores a second set of data. This analysis feels much more discriminating than the previous section and is much more focused on a controlled application of language analysis to explore the varying strategies of the teacher and their inevitable failure. There is a confident examination of contextual factors clearly informed by a secure understanding of the data.</p> <p>The candidate's consideration of the language used by children who are not behaving offers an interesting discussion about the power struggle within the classroom and the techniques the teacher employs to try and resolve this struggle.</p> <p>The third set of data considers the impact of environmental factors and the relationship between students and teachers. There is some considered discussion of context linked to wider research and concepts about behaviour management strategies.</p> <p>Overall, this is controlled and discriminating discussion of data revealing a deep understanding of the specific language strategies deployed by teachers to manage behaviour.</p> <p><b>Level 4: 21 marks</b></p>