

# The key features of Pearson Edexcel AS and A level English Language

We have consulted with those that know most about the subject: teachers, subject associations and our partners in Higher Education, in order to produce specifications that will prepare students for the research and study skills required of them in higher education and the workplace. We have worked

with experts such as Professor Urszula Clark at Aston University to produce a **Language Transition Unit**, which will introduce students to key language terminology and concepts, bridging the gap between GCSE and AS and A level.

## Celebrating the diversity of the English Language

Our approach offers students **opportunities to engage with the great variety of English** in use, and to consider some critical language debates.

- ❖ How does language vary according to the place it is used, not only geographically, but also socially and culturally?
- ❖ How has language changed over time?
- ❖ Does my own language use vary? When does this happen and why?
- ❖ What role does language have in making me who I am? Does it reflect or construct my identity?

## Provides plenty of opportunity for creativity

English language study should not only introduce students to how language is used, but it should also develop their ability to use and craft language themselves; to cultivate their own distinct creative voice. We have **retained the creative writing coursework** tasks to give students plenty of creative opportunities.

## Develops research and investigative skills

Developing research, investigation and analytical skills is excellent preparation for further study or entering the workplace. Our **Investigating Language component** introduces students to these skills in a manageable way, appropriate to the demands of A level study.

- ❖ A choice of **five engaging topic areas**.
- ❖ **Pre-released subtopics** every January, to focus on a specific area of research.
- ❖ **Guidance on primary and secondary data sources**, as well as appropriate wider reading.

## Nurtures individual specialism

Together, the creative writing and language investigation components **give students maximum opportunity to develop their particular language specialism** in their second year of study.

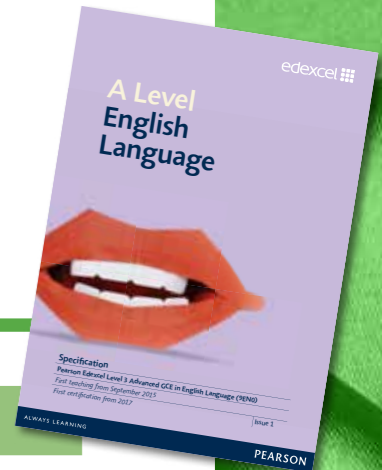
- ❖ Students interested in journalism might select to write newspaper articles for their coursework, followed by language and journalism for their investigation component.
- ❖ Students interested in law might choose to produce speeches for their coursework, followed by language and power for their investigation component.
- ❖ Students interested in story writing might choose to produce short stories showcasing a specific accent or dialect for their coursework, followed by regional language variation for their investigation component.

## Co-teachable AS and A level

- ❖ The AS specification has been **designed to be entirely co-teachable** with the first year of a two-year A level course.
- ❖ **All the AS topics appear in the A level** specification, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.

## Holistic assessment

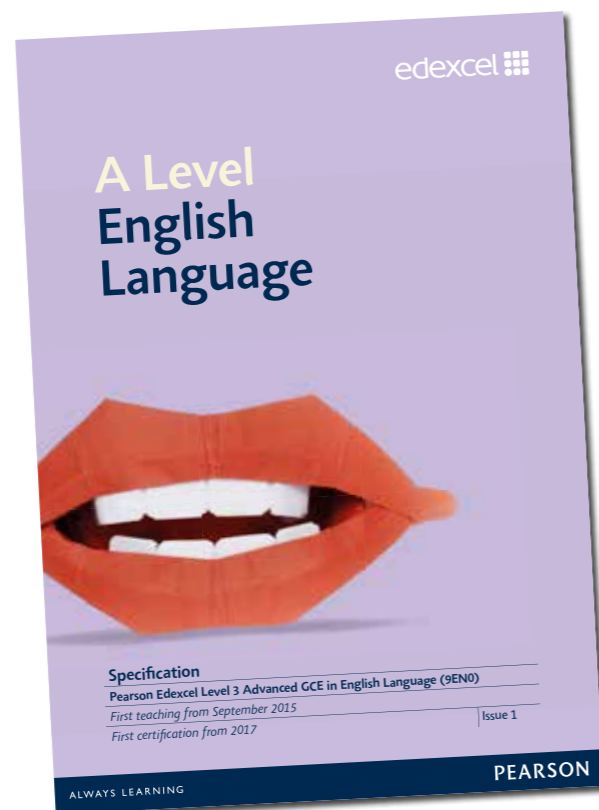
- ❖ **Holistic mark schemes** allow examiners to mark the students' work in the same way as it was written - as a single cohesive piece of writing, with the response to each Assessment Objective integrated throughout.
- ❖ We want students to be able to focus on giving their best response to their exam question, not on trying to remember how many marks are attributed to each Assessment Objective.



# A level assessment at a glance

## A level (first assessment: summer 2017)

Component 1: Language Variation	Component 2: Child Language	Component 3: Investigating Language	Coursework: Crafting Language
✓ 60 marks   ⚖️ 35% weighting   ⌚ 2 hours 15mins	✓ 45 marks   ⚖️ 20% weighting   ⌚ 1 hour	✓ 45 marks   ⚖️ 25% weighting   ⌚ 1 hour 45 mins	✓ 50 marks   ⚖️ 20% weighting
<p><b>Students study:</b></p> <ul style="list-style-type: none"> <li>register and how language varies depending on mode, field, function and audience</li> <li>how language choices can create personal identities</li> <li>language variation in English from c1550 (the beginnings of Early Modern English) to the present day.</li> </ul> <p><b>Section A – Individual Variation (30 marks)</b> <b>One</b> compulsory question on two linked unseen texts/data.</p> <p><b>Section B – Variation Over Time (30 marks)</b> <b>One</b> compulsory question on two thematically linked unseen texts, from two different periods.</p>	<p><b>Students study:</b></p> <ul style="list-style-type: none"> <li>spoken language acquisition and how children learn to write between the ages of 0 and 8</li> <li>the relationship between spoken language acquisition and literacy skills that children are taught, including the beginnings of reading</li> <li>appropriate theories of children’s language development.</li> </ul> <p><b>One</b> compulsory essay question based on a set of unseen data – either spoken or written.</p>	<p><b>Students will select a research focus from five topic areas:</b></p> <ul style="list-style-type: none"> <li>Global English</li> <li>Language and Gender Identity</li> <li>Language and Journalism</li> <li>Language and Power</li> <li>Regional Language Variation.</li> </ul> <p>A subtopic for each topic area will be pre-released in the January prior to the summer examination.</p> <p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>develop their research and investigation skills</li> <li>undertake a focused investigation</li> <li>consolidate their knowledge of language frameworks and key language concepts</li> <li>develop their personal language specialism.</li> </ul> <p><b>Section A (15 marks)</b> <b>One</b> question on an unseen text related to their chosen subtopic.</p> <p><b>Section B (30 marks)</b> <b>One</b> evaluative essay question drawing upon the knowledge acquired from their own investigation.</p>	<p><b>Students will:</b></p> <ul style="list-style-type: none"> <li>research a selected genre</li> <li>demonstrate their skills as writers within their selected genre, crafting texts for different audiences and/or purposes</li> <li>reflect on their research and writing in a commentary.</li> </ul> <p><b>Assignment 1 (30 marks)</b> <b>Two</b> pieces of original writing from the same genre, differentiated by function and/or audience.</p> <p><b>Assignment 2 (20 marks)</b> <b>One</b> commentary, reflecting on the two pieces they have produced.</p> <p>Advisory word count is 1500–2000 words for the original writing and 1000 words for the commentary.</p>



# AS assessment at a glance

## AS (first assessment: summer 2016)

Component 1: Language: Context and Identity	Component 2: Child Language
✓ 50 marks   ⚖️ 50% weighting   ⌚ 1 hour 30 mins	✓ 50 marks   ⚖️ 50% weighting   ⌚ 1 hour 30 mins
<p><b>Students study:</b></p> <ul style="list-style-type: none"> <li>the range of contexts in which language is produced and received</li> <li>how the contexts of production and reception affect language choices</li> <li>how writers/speakers present themselves to their audience in a variety of modes</li> <li>how the language of writers/speakers reflects and constructs their identity or identities.</li> </ul> <p><b>Section A – Language and Context (25 marks)</b>  <b>One</b> compulsory question on a small set of thematically-linked unseen data.</p> <p><b>Section B – Language and Identity (25 marks)</b>  <b>One</b> compulsory question on unseen 21st century texts.</p>	<p><b>Students study:</b></p> <ul style="list-style-type: none"> <li>the development of both speech and writing in children between the ages of 0 and 8</li> <li>how language development is influenced by the function and context of language used</li> <li>appropriate theories of children’s language development</li> <li>producing writing for different functions and audiences.</li> </ul> <p><b>Question 1 (20 marks)</b>            Creative response to <b>one</b> short piece of unseen written data.</p> <p><b>Question 2 (30 marks)</b>            Response to <b>one</b> longer set of unseen spoken data.</p>

### Additional free resources for AS and A level

#### Language Transition Unit

Of all the English A level subjects, the step up from GCSE is perhaps the most challenging in English Language. Our free online transition unit, **produced in collaboration with Professor Urszula Clark at Aston University**, includes engaging and interesting language topics where students are introduced to some of the key language terminology and concepts.

#### Getting Started Teacher Guide

- Written by a range of experts in the field of English Language, Linguistics and English Studies.
- Provides background information and key concepts for both teachers and students.
- Includes introductions to each of the areas of study within the AS and A level specifications.
- Includes examples of wider reading to support delivery of each topic.

## Approaches to co-teaching Pearson Edexcel AS and A level English Language

Our specifications have been designed so you can co-teach AS and A level students in the same class, with the **same teaching topics**. All AS topics appear in the A level specification, so there is no requirement to make decisions around AS and A level routes prior to the start of the course.

### Example of content for the delivery of a co-taught AS and A level cohort

Year 1	Year 2
<ul style="list-style-type: none"> <li>Language in Context</li> <li>Language and Identity</li> <li>Child Language Acquisition</li> </ul>	<ul style="list-style-type: none"> <li>Historical Variation</li> <li>Research and investigation skills</li> <li>Crafting Language coursework</li> </ul>
<p>Teachers may wish to begin preparation for the coursework with A level two-year students towards the end of year one, whilst the AS students prepare for their AS examinations.</p>	

### Only teaching A level classes?

Whilst the specifications are co-teachable, if you decide not to enter your A level students for the AS exams you can approach the course content in any order, as best suits your students.

### How are they assessed?

AS and A level content will be assessed to a different standard, appropriate to the level of study. Students who sit the AS exams and then continue to the full A level will be assessed on their AS content again, at the end of their course of study, to the A level standard.

# A level Sample Assessment Materials

## Paper 1: Language Variation

### Section A: Individual Variation

#### 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)

### Source Booklet

Students will respond to one question, comparing and analysing two pieces of data. The data will always be contemporary.

### Section B: Variation over Time

#### 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)

Students will respond to one question, based on two pieces of thematically linked data from different times.

### Source Booklet

#### 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 severall 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 intercession\* 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 austeritie, 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 Kingdom; that we have endeavored, 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 gentle 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 chastitie; yet for all these conformities and reformations, wee were by authority (to which wee in all humillty 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 enabled 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 harmful consequence permitted, still to stand in status quo prius\*, namely, that Nurse of barbarisme and beastlinesse, 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.

##### Glossary

- \*intercession – pleading on behalf of
- \*bawling and railing – a type of theatre that involved shouting and arguing
- \*garbe – manner, behaviour
- \*Equipage – standard of living
- \*live upon our shifts – make do
- \*gettings – income
- \*status quo prius – Latin phrase meaning 'as previously'
- \*bandogs – dogs chained up because of their ferocity

##### 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 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.

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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.

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.

## The Very Hungry Cirettapillar

The stories of a 20-something calamity with a blog-worth of ideas.

### 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 koala bears have a bifurcated penis. 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 Arbitrator*.\*

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

\*The Arbitrator is a character in the computer game Halo.

# A level Sample Assessment Materials

## Paper 2: Child Language

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.

(45)

Students will respond to one question based upon EITHER written OR spoken data.

## Source Booklet

**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**

F = Father	T = Thomas	M = Mother
//overlap	[ ] paralinguistic features	/./ key phonemic transcription*
( ) micro pause	(3) longer pause (number of seconds indicated)	? rising intonation

\*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 /tʃənt/  
F: did you say you are not feeling very well?  
T: erm ( ) I said ( ) I am /æm/ ( ) am feeling /fiwɪn/ 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 /feɪn/ that /dæt/  
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 /f/ ( ) nos /f/ ( ) no not yet  
F: are you going to put children on it after

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F: do you think tigers come through?  
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 am staying /steɪn/ at home /həu/  
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 /dʒʌs/ go bed

## Paper 3: Investigating Language Section A

Topic: Language and Journalism

Subtopic: Opinion Articles

Students will respond to data selected from their studied pre-release topic.

- 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?

## Source Booklet

**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

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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.

## Section B

Topic: Language and Journalism

Subtopic: Opinion Articles

Students will respond to one question on their studied pre-release topic, drawing upon examples from their own research.

- 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.

# AS Sample Assessment Materials

## Paper 1: Language: Context and Identity

### Section A

#### SECTION A: Language and Context

Read Texts A–C on pages 3–5 of the source booklet before answering Question 1 in the space provided.

1 Texts A–C are all forms of birthday greetings drawn from different contexts.

Analyse and compare how contextual factors affect language choices in these texts.

You should refer to any relevant language frameworks and levels to support your answer and consider:

- mode
- field
- function
- audience.

(25)

Students will respond to one set of thematically linked data.

### Source Booklet

#### SECTION A: Language and Context

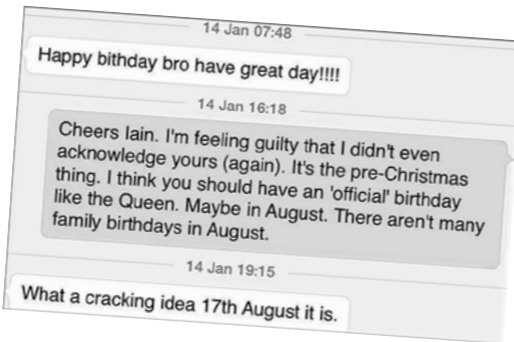
##### Text A

This text is a screenshot of the website homepage of an online furniture retailer.



##### Text B

This is a text message exchange between two adult brothers.



##### Text C

This text is taken from Hansard, the official written record of discussions in the Houses of Parliament. This extract is from the weekly Prime Minister's Questions in the House of Commons on 26 March 2014.

Q15. [903287] **Karen Lumley (Redditch) (Con):** In the week of my 50th birthday and the month of Redditch's 50th anniversary as a new town, will the Prime Minister join me in congratulating Ken Williams, the head of the Kingfisher centre, for helping me to organise the anniversary as well as my first apprenticeship fair, from which we will get more apprenticeships on top of the 3,000 we have had since this Government came to power?

**The Prime Minister:** First, let me very publicly wish my hon. Friend a very happy 50th birthday and, at the same time, wish everyone in Redditch a very happy 50th anniversary as its basis. That was a very kind gift. I do not think I have yet put it in the Register of Members' Financial Interests\*, so I had better put that right after this exchange. My hon. Friend is absolutely right to be pushing apprenticeship fairs and job fairs. We are aiming for 2 million apprenticeships in this Parliament and we have 1.6 million already trained. That is one of the most important things we can do to provide a strong and secure future for our country.

Glossary

\*Register of Members' Financial Interests: a record of any financial interest or other material benefit that a Member of Parliament receives which could influence their actions, speeches or votes in Parliament.

### Section B

#### SECTION B: Language and Identity

Read Text D on pages 6–7 of the source booklet before answering Question 2 in the space provided.

2 Analyse how the company 'method' presents itself in Text D.

You should refer to any relevant language frameworks and levels to support your answer and consider:

- mode
- field
- function
- audience.

(25)

### Source Booklet

#### SECTION B: Language and Identity

##### Text D

This text is from a bottle of bathroom cleaner manufactured by the company, method. The cleaner was bought in November 2013. The photographs are included to show how the text appears on the bottle.

hello, we're method.

we are **people against dirty**®. in your hand, you hold the power to join us in the good fight. the fight to make our planet, and homes, a cleaner place. we are passionate believers in the Cradle to Cradle® design philosophy, meaning that each one of our products has a past and a future. that's why we make our bottles from old bottles and our non-toxic cleaners are biodegradable. it's also why every material we use is assessed by independent scientists for environmental quality + safety for people. because we believe that cleaning products can put the hurt on dirt without doing harm to people, creatures or the planet. they can even smell like rainbows. it might sound like a tall order. but we're a small passionate bunch with big ambitions.

we believe that anywhere you wear a towel should remind you of a spa

**find another use for your elbow grease.**

the bathroom is where you get sparkling clean, so shouldn't your bath + tiles be the same? we think so. put an end to icky grime and get a spa-inspired clean by using our non-toxic bathroom cleaner with **powergreen**® technology. the naturally derived formula easily dissolves soap scum + pesky stains, so you do less scrubbing. **easy to use:** spray, wipe, stand back and admire. for use on most sealed surfaces.

psst: it's always a good idea to test in an inconspicuous place first.

Students will respond to one question on one piece of data.



# AS Sample Assessment Materials

## Paper 2: Child Language

### Question 1

Answer ALL questions.

Read Text A on page 5 of the source booklet before answering Question 1 in the space provided below.

- 1 Produce an article for a magazine called 'The Linguist' analysing and exploring Georgia's spelling development. The article is part of a series charting Georgia's language development aimed at A Level English Language students.

In your answer you should:

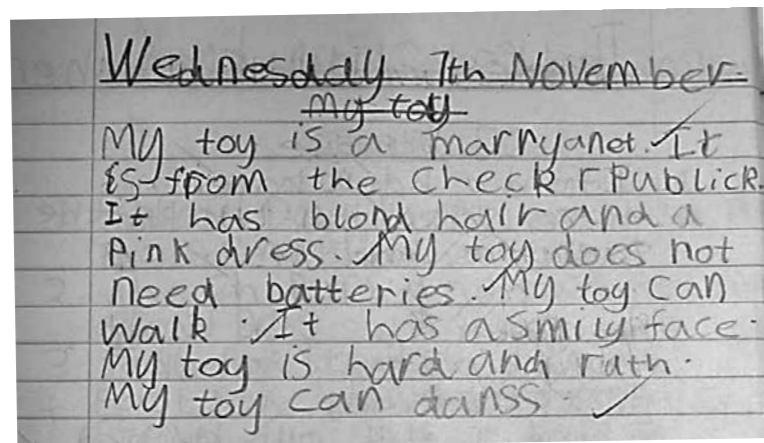
- use an appropriate writing style
- write with accuracy and control
- write to engage your audience
- introduce relevant theories and research
- focus on language frameworks and levels as appropriate.

Students will respond to one question, crafting their response appropriately for the given audience, form and/or purpose.

### Source Booklet

#### Text A

This text is written by Georgia (aged 7) and was produced at school. She is describing a toy.



#### Typed version

My toy is a marryanet. It is from the check rPublic. It has blond hair and a pink dress. My toy does not need batteries. My toy can walk. It has a smily face. My toy is hard and rath. My toy can danss.

This question will always be based on a small example of written data.

### Question 2

Read Texts B to D on pages 6–7 of the source booklet before answering Question 2 in the space provided below.

- 2 Analyse the way Eleanor's spoken language has developed between the ages of 22 months and 3 years 6 months in Texts B to D.

You should refer to the following language frameworks and levels as appropriate:

- phonology
- morphology
- lexis
- syntax
- discourse.

Students will respond to one question analysing children's spoken language development.

### Source Booklet

#### Texts B, C and D

These texts are all examples of Eleanor interacting with her relatives at home.

#### KEY

E = Eleanor	M = mother	G = grandmother
[ ] paralinguistic features	/ / key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	// overlapping/simultaneous speech

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

#### Text B

Aged 22 months

M: it's granny say hello granny Eleanor

G: hiya Eleanor

M: say hello say hiya

G: hiya

E: hello granny /ləʊ gwæni/ cuddle /kʌdu/ granny /gwæni/ cuddle yoghurt /dɒɡst/ [points at fridge]

M: do you want some yoghurt? have some more stew

E: [shakes head] finished have some [points at M's plate]

M: that's mummy's this is yours this is Eleanor's

E: help [holds out bowl]

This question will always be based on spoken data.

#### Text C

Aged 26 months

G: hello Eleanor

E: hello granny /ləʊ gwæni/

G: what are you doing?

E: riding bike and /ən/ buggy

G: are you riding you bike and your buggy

E: yes /je/ (5) and go swings park and /ən/ feed the /ə/ ducks

G: you're going to the swings park? and feeding the ducks?

E: yes (5) bye bye granny OK see you later

#### Text D

Aged 3 years 6 months

E: sheep the /dʒ/ sheeps the /də/ goat and the /ðə/ dogs

M: right

E: in to the /ðə/ box

M: oh are you not going to have sheep on your farm

E: no

M: why

E: I don't want to

M: why not?

E: because (1.0) it's my animals and I an I maked the decision /dʒɪzn/

M: oh yeah that's true

E: But /but/ I don't want (.) sheep

M: OK

E: or a goat

M: but I thought you liked lambs

E: no they're sheep

M: right

E: but /but/ (.) I don't want sheep on the farm

M: OK so what animals have you got on your farm

E: I got pigs cows horses /hɒstz/ and ducks (0.5) and cows