

# AS Level

# English Language

PAPER 1 LANGUAGE: CONTEXT AND IDENTITY



## SPECIMEN PAPERS

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Pearson Edexcel Level 3 Advanced Subsidiary GCE in English  
Language Paper 1 (8EN0/01)

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## **Introduction**

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This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced Subsidiary GCE in English Language and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

## General marking guidance

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

## Marking guidance – specific

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

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

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



Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

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# English Language

## Advanced Subsidiary

### Paper 1: Language: Context and Identity

Specimen Papers for first teaching  
September 2015  
**Time: 1 hour 30 minutes**

Paper Reference

**8EN0/01**

**You must have:**  
Source booklet (enclosed)

Total Marks

### Instructions

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

### Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Try to answer every question.
- Check your answers if you have time at the end.

Turn over ►

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**PEARSON**

**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 all feature the act of welcoming 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)

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**TOTAL FOR SECTION A = 25 MARKS**



**SECTION B: Language and Identity**

**Read Text D on page 6 of the source booklet before answering Question 2 in the space provided.**

**2** Analyse how the comedian Sarah Millican presents herself in Text D.

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

- mode
- field
- function
- audience.

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**TOTAL FOR SECTION B = 25 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**





**Pearson Edexcel Level 3 GCE**

# **English Language**

**Advanced Subsidiary**

**Paper 1: Language: Context and Identity**

Specimen Papers for first teaching  
September 2015

**Source booklet**

Paper Reference

**8EN0/01**

**Do not return the source booklet with the question paper.**

*Turn over* ►

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**PEARSON**

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| Text A – London Tour Guide                                      | 3 |
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| Text C – Aladdin Blog   | 5 |

#### SECTION B

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|--|---|
| Text D – Magazine article by comedian Sarah Millican | 6 |
|--|---|

## SECTION A: Language and Context

### Text A

*This data is from a guided tour in London visiting the crime scenes of Victorian serial killer Jack the Ripper. It was recorded in March 2015.*

#### KEY

|                              |                                      |  |
|------------------------------|--------------------------------------|--|
| TG = Tour Guide              | (.) micro pause (less than a second) | (3) longer pause (number of seconds indicated) |
| [ _ ] paralinguistic feature | <b>bold</b> emphatic stress          |  |

**TG:** If you'd like to sort of er just gather in (4) if you'd like to gather in just for a wee sec thank you (.) alright folks well first of all welcome to this city walk everyone my name is Stuart and (.) as you can see it's rather a large group (.) have no fear you've got two guides that's good isn't it (.) so so Henry is er is my colleague as well so (.) it happens that we're splitting the group into two (.) but just before we do so however (.) unique to this particular walk are these rather wonderful maps (.) now you'll find in one of these maps [holding up map] (.) are the streets as they were in the 1880's thus also where the killings took place as well (.) you'll also find on the reverse are the principal suspects involved in the case all this for a mere pound what can I say (.) so I'm going to be coming amongst you now should you wish to purchase this rather fabulous item

## Text B

*This text is an extract from The Etiquette Book for Ladies and Manual of Politeness by Florence Hartley, published in 1860.*

When the time arrives at which you may expect your guest, send the carriage to the station to meet her, and, if possible, go yourself, or send some member of the family to welcome her there. After her baggage is on the carriage, drive immediately to the house, and be certain all is ready there for her comfort.

As soon as she is at your house, have her trunks carried immediately to her own room, and lead her there yourself. Then, after warmly assuring her how welcome she is, leave her alone to change her dress, bathe, or lie down if she wishes. If her journey has been a long one, and it is not the usual hour for your next meal, have a substantial repast ready for her about half an hour after her arrival with tea or coffee.

## Glossary

*repast* — a meal



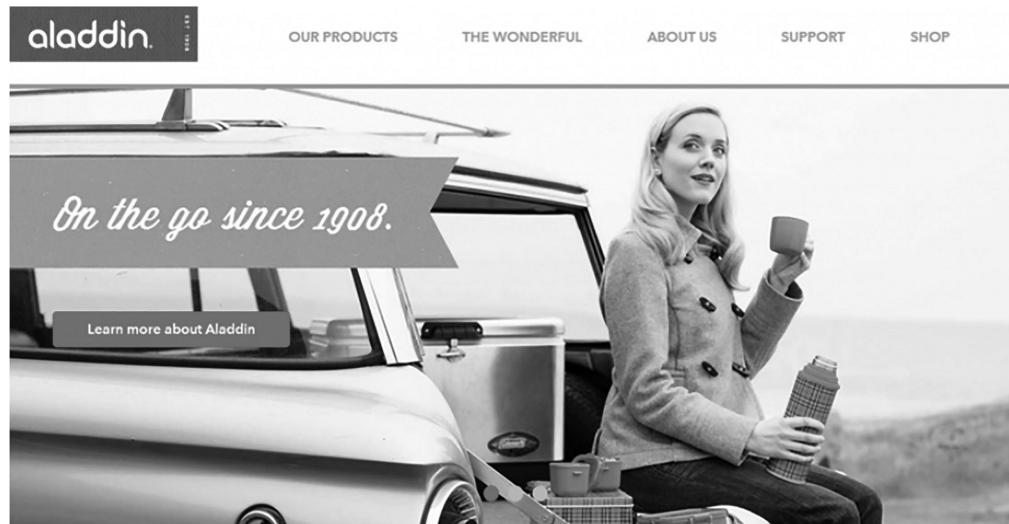
## Text C

This text is from the blog for Aladdin which is a company that specialises in producing containers to store food and drink for outside catering.

By Jenn | May 21, 2013



# Welcome to Our New Website!



Welcome to the new Aladdin website! We're excited you're here and that we have a bright'n'shiny site to share with you. We figured we'd get started with a mini digital tour.

First, this website is designed to be a place for us to share inspiration and information with you, but it's also built to for you to share back with us. Social media is built right-in throughout the site, and we've added this blog with forums for comments on each post. Don't be shy - we want to hear from you! Post/comment/tag/pin/tweet away.

Next, it's packed with insider info about our company and the how'n'why we create our products. Check out our Product Promise page for what makes an Aladdin product "Aladdin," and what you can expect from each of the items we make. Then, visit the Our Company page to get a feel for our corporate culture (if you can call us corporate) and the way we operate as a business, including the great works our CSR and Environmental Responsibility teams are doing.

## Glossary

CSR — Corporate Social Responsibility

## SECTION B: Language and Identity

### Text D

*This is an edited extract from an article written by comedian Sarah Millican documenting her experience of attending the British Academy of Film and Television Arts (BAFTA) awards. It was published in Radio Times magazine in 2014.*

Last year, I was nominated for a Bafta. Me. The quiet girl at school. The awkward girl at college. The funny woman at work. A Bafta. And in a genderless category too. Alongside the entertainment greats: Graham Norton, Alan Carr and Ant and Dec. It felt ridiculous but I was thrilled. I've been nominated for awards before (even won a couple) and it really is the best. If winning is chips and gravy then being nominated is still chips. Lovely, lovely chips.

On the run up to the ceremony, plans were made. This here smashing magazine asked me to present an award, someone asked if I wanted my hair and make-up done, my fella took the night off to accompany me, my friend asked if she could come shopping with me for my dress.

Yes, yes, all of this, yes. My friend and I danced into John Lewis knowing that a) they have lots of mini shops in there, and b) I can fit it into most of them. Fancy expensive designer shops are out for me as I'm a size 18, sometimes 20, and I therefore do not count as a woman to them.

We knew which one was the right one as soon as I swished back the curtain and both my friend and I oohed. At the till, when asked, I told the lady it was for a wedding as I was too embarrassed to announce I was off to the Baftas.

The red carpet is very intimidating, although I garnered a few laughs when I replied to the "Who are you wearing?" question with "John Lewis" and the "Where did you get your dress?" question with "The Trafford Centre". I had a few awkward photos taken by the wall of paparazzi. Awkward as I'm not a model (I'm a comedian), have never learnt how to pose on a red carpet (I'm a comedian) and I have pretty low self-esteem.

I'd heard the phrase "knees knocking" before but didn't know it was an actual thing until I presented the Radio Times Audience Award. It went OK, I don't think I messed up and I went back to my seat. After the ceremony, we had a lovely meal (apart from one of the courses that had soil on it, intentionally) with the RT lot and then I bullied Stephen Mangan into introducing me to Matt LeBlanc. Night made, we went to the car to drive home.

### Glossary

RT — Radio Times

## BLANK PAGE

### Source information

Text A: taken from recording - permission obtained for use

Text B: taken from *The Ladies Book of Etiquette and Manual of Politeness* by Florence Hartley.  
Boston: Hesperus Press Ltd

Text C: taken from [www.aladdin-pmi.com](http://www.aladdin-pmi.com)

Text D: taken from <http://www.radiotimes.com/news/2014-05-15/sarah-millican-twitter-was-a-pin-to-my-excitabile-bafta-balloon>

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**Paper 1 Mark scheme**

**Section A: Language and Context**

**Indicative content**

**Question 1**

|                 | <b>TEXT A</b>  | <b>TEXT B</b>   | <b>TEXT C</b>   |
|-----------------|--|---|---|
| <b>MODE</b>     | Spoken. Single speaker addressing a crowd of people. Non fluency features present.   | Written, planned and permanent. Extract is from a manual.   | Multi-modal with conventions of speech and web such as colloquialisms and interactive features linking to social media  |
| <b>FIELD</b>    | Field of travel representing the occupation of the speaker as a tour guide: 'map', 'city walk'. The field of crime relates to the sites visited on the tour: 'killings', 'case', 'suspects'. | References to travelling and hospitality reflect the topic of receiving a guest: verbs, 'meet', 'welcome', 'lead'.  | Field of internet and social media reflecting mode: 'site', 'digital', 'blog', 'forums'. Field of business: 'product', 'company', 'corporate'.  |
| <b>FUNCTION</b> | Informative and transactional. Provides information about the tour in an entertaining manner while creating interest in a product to accompany it.   | Instructional. Provides specific details of actions to do and avoid in order to offer clear advice and guidance.  | Informative and persuasive to generate interest in the new site and to use the new features and products.   |
| <b>AUDIENCE</b> | Tourists visiting London, people interested in crime, history and the case of Jack the Ripper.   | Originally intended for a Victorian female, middle/upper-class audience who require education in social etiquette. Audience has evolved to be people who are interested in history and social change. | Independent-minded, socially conscious middle class audience implied by references to corporate responsibility. This is reinforced by image further suggesting trend-conscious relatively affluent (predominantly female) audience. Readers could be new or returning visitors to the site. |

|                                  | <b>TEXT A</b>   | <b>TEXT B</b>  | <b>TEXT C</b>   |
|----------------------------------|---|--|---|
| <b>DISCOURSE/<br/>PRAGMATICS</b> | Personal connection with audience: 'alright folks', 'my name is Stuart'. Guide is friendly and informative. Speech is fluent suggesting rehearsal. Guide is a performer and generates interest in the tour and products: 'rather wonderful maps', 'a mere pound what can I say'.  | The formal lexis and sentence structure reflect the traditions of the period as well as historical variation: 'substantial repast', 'trunks'. The instructions are lengthy and detailed. Narrator is authoritative and dictates the action to be carried out, using imperatives: 'send the carriage', 'leave her alone'.                                 | Formulaic web-store conventions: menu links, pictures and logo. Establishes friendly, positive connection with audience using the new website features as an opportunity to attract customers.  |
| <b>GRAPHOLOGY/<br/>PHONOLOGY</b> | Stress on second syllable of 'purchase' gives Victorian-sounding pronunciation.   |  | Conventions of web: menu, hyperlinks, logos of social media sites. Varied fonts and a large image to demonstrate the products and lifestyle they promote.   |
| <b>GRAMMAR/<br/>MORPHOLOGY</b>   | Direct address to engage the audience. Declarative sentences to inform. Imperative: 'gather in' to organise the group mitigated by, 'if you'd like to', 'sort of' and 'just' to seem more polite. Markedly formal structure at the end: present continuous with future marker: 'I'm going to be coming amongst you now should you'. | Direct address to convey the authoritative voice of narrator: 'lead her there yourself'. Lengthy complex and compound sentences reflect time of writing as well as providing ongoing tasks to complete. Conditional clauses: 'may...', 'If... ', offer advice for different possibilities. Frequent use of imperatives to instruct: 'drive immediately'. | Direct address to engage and use of pronoun 'we' to represent company. Declarative forms to present information with some imperatives to instruct and exclamatives to convey enthusiasm. Discourse markers are used to guide readers through the site: 'First', 'Next', 'Then'. |

|                             | <b>TEXT A</b>   | <b>TEXT B</b>   | <b>TEXT C</b>   |
|-----------------------------|---|---|---|
| <b>LEXIS/<br/>SEMANTICS</b> | <p>Polite with some informality.<br/>Colloquial greeting: 'alright folks' and collocation: 'have no fear' used to create rapport.<br/>Register shifts to formal: 'principal', 'purchase'.<br/>Dialect 'wee sec'.<br/>Noun phrases: 'rather fabulous item', 'a mere pound' used to create interest. Old fashioned lexis 'thus' is used perhaps to emulate Victorian times.<br/>Humorous hyperbole: 'fabulous'.</p> | <p>Lexis is formal representing order and tradition of etiquette: 'substantial repast', 'bathe'.<br/>Some old fashioned lexis reflects the period it was written: 'trunks', 'carriage'.<br/>Lexis reflects Victorian modes of transport and the duties performed by women in social situations.</p> | <p>Informal and conversational tone created with colloquialisms, collocations and clippings: 'we figured', 'bright 'n' shiny', 'info'.<br/>Proper nouns direct to other title pages: 'Product Promise'.</p> |

AO4 - explore connections across data

- Candidates may draw comparisons and contrasts between the language features presented in the texts.
- Function: Both A and C are informing with a transactional purpose. Text A's product of the map is practical and would be of immediate use to the audience allowing for an instant sale. In Text C the company provides several pieces of information and directions to different product pages to cater to the varied interest of their audience. They go into more detail to encourage people to explore the site.
- Both Text B and C guide the audience through tasks with Text B's narrative instructing duties and responsibilities to action while Text C provides direction on how to navigate the site.
- Text A and C are both welcoming the audience compared to Text B which is informing the reader how to welcome a guest.

These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic approaches.

**Please refer to the specific marking guidance on page 2 when applying these marking grids.**

|                |             | <b>A01 = bullet point 1</b>  | <b>A03 = bullet point 2</b> |
|----------------|-------------|--|-----------------------------|
| <b>Level</b>   | <b>Mark</b> | <b>Descriptor (A01, A03)</b>   |                             |
|                | 0           | No rewardable material   |                             |
| <b>Level 1</b> | 1-3         | <b>Recalls information</b> <ul style="list-style-type: none"> <li>• Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant terms and makes frequent errors and technical lapses.</li> <li>• Lists simple information about context.</li> </ul>  |                             |
| <b>Level 2</b> | 4-6         | <b>Broad understanding</b> <ul style="list-style-type: none"> <li>• Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant terms that show broad understanding, although there are frequent lapses.</li> <li>• Describes contextual factors and language features.</li> </ul>   |                             |
| <b>Level 3</b> | 7-9         | <b>Clear understanding</b> <ul style="list-style-type: none"> <li>• Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant terms accurately and written expression is clear.</li> <li>• Explains clear contextual factors and language features. Begins to link these to construction of meaning.</li> </ul>  |                             |
| <b>Level 4</b> | 10-12       | <b>Consistent application</b> <ul style="list-style-type: none"> <li>• Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of terminology. Structure of response is confident with some effective transitions.</li> <li>• Displays consistent awareness of contextual factors and language features. Consistently makes links to construction of meaning.</li> </ul> |                             |
| <b>Level 5</b> | 13-15       | <b>Discriminating application</b> <ul style="list-style-type: none"> <li>• Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate terminology. Structures writing in consistently appropriate register and style.</li> <li>• Evaluates contextual factors and language features. Able to discriminate when making links to construction of meaning.</li> </ul>                           |                             |

| <b>Level</b>   | <b>Mark</b> | <b>Descriptor (AO4)</b>   |
|----------------|-------------|---|
|                | 0           | No rewardable material  |
| <b>Level 1</b> | 1-2         | <b>General and descriptive</b> <ul style="list-style-type: none"> <li>• Makes no connections between the data.</li> </ul>   |
| <b>Level 2</b> | 3-4         | <b>Broad understanding</b> <ul style="list-style-type: none"> <li>• Notices obvious similarities and differences. Recalls basic theories and concepts.</li> </ul>   |
| <b>Level 3</b> | 5-6         | <b>Clear understanding</b> <ul style="list-style-type: none"> <li>• Explains a range of connections across data. Mostly supports with relevant theories, concepts and methods.</li> </ul>                       |
| <b>Level 4</b> | 7-8         | <b>Consistent application</b> <ul style="list-style-type: none"> <li>• Displays a consistent awareness of connections across data. Supports with carefully selected theories, concepts and methods.</li> </ul>  |
| <b>Level 5</b> | 9-10        | <b>Discriminating application</b> <ul style="list-style-type: none"> <li>• Analyses connections across data using an integrated approach. Critically applies theories, concepts and methods to data.</li> </ul> |



## Section B: Language and Identity

### Indicative content

#### Question 2

##### Text D

This well-known comedian describes her experience of attending an award ceremony where she has been nominated and presents a professional, personal and famous identity:

- the text is written for a magazine but contains features of the spoken mode to create a conversational, personal tone
- colloquialisms are used throughout to create a chatty, humorous tone which reflects her professional comedy persona: 'fella', 'This here smashing', 'Night made'
- shared knowledge is presumed with proper nouns listing celebrities: 'Graham Norton', 'Alan Carr', 'Matt LeBlanc'
- semantic fields of food and weight allude to body image: 'size 18, sometimes 20'. Self-consciousness about size and not conforming to the stereotypical thin ideal is reflected in the metaphor: 'chips and gravy'
- semantic fields of celebrity: 'paparazzi', 'awards', 'red carpet'
- the noun phrase 'Fancy expensive designer shops' and declarative 'I therefore do not count as a woman to them' reflect the cultural attitude towards larger women and their exclusion from fashion
- three-fold parallel structure of noun phrases used to convey the different identities Sarah Millican has had: 'The quiet girl at school. The awkward girl at college. The funny woman at work'. The connotations of the adjectives can be explored: 'quiet', 'awkward'
- minor sentences and repetitive structures: 'a Bafta. Me. ... A Bafta.' suggest she views herself as unworthy of such an achievement
- a function is to inform the audience of her experience and her feelings about working in an industry where women are judged on appearance
- repetitive declaratives in parenthesis: '(I'm a comedian)' emphasise her professional identity. She distances herself from the labels and expectations attached to other female professionals in the media: 'I'm not a model'
- references to gender and the cultural expectations placed on women are prevalent throughout. Sarah Millican's reference to 'a genderless category' specifies that being female is not a criterion to be nominated
- connotations of celebration and excitement: 'I danced into John Lewis'
- Millican presents herself as an ordinary woman in an extraordinary situation: 'too embarrassed to announce I was off to the Baftas', 'awkward photos', 'I don't think I messed up'
- direct speech is used to quote jokes Sarah Millican made during the red carpet interviews. Humorous asides are made in parenthesis showing a humorous self, reinforcing her profession and function to entertain: 'Where did you get your dress?' 'The Trafford Centre', '(apart from one of the courses that had soil on it, intentionally)'
- Sarah Millican is honest about her feelings making personal statements with the declarative: 'I have pretty low self-esteem'.

These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic approaches.

Please refer to the specific marking guidance on page 2 when applying this marking grid.

| AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3 |       |   |
|--|-------|---|
| Level  | Mark  | Descriptor (AO1 ,AO2, AO3)  |
|  | 0     | No rewardable material  |
| <b>Level 1</b>   | 1-5   | <p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>• Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant terms and makes frequent errors and technical lapses.</li> <li>• Uses a highly-descriptive approach or mainly paraphrases. Little evidence of applying understanding to the data.</li> <li>• Lists simple information about context.</li> </ul>  |
| <b>Level 2</b>   | 6-10  | <p><b>Broad understanding</b></p> <ul style="list-style-type: none"> <li>• Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant terms that show broad understanding, although there are frequent lapses.</li> <li>• Has broad understanding of basic concepts and issues. Applies some of this understanding to the data.</li> <li>• Describes contextual factors and language features. Application is undeveloped.</li> </ul>  |
| <b>Level 3</b>   | 11-15 | <p><b>Clear understanding</b></p> <ul style="list-style-type: none"> <li>• Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant terms accurately and written expression is clear.</li> <li>• Shows clear understanding of relevant concepts and issues. Applies this understanding to data in a clear way.</li> <li>• Explains clear contextual factors and language features. Begins to link these to construction of meaning.</li> </ul>   |
| <b>Level 4</b>   | 16-20 | <p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>• Applies analysis consistently and supports ideas with use of relevant examples. Language use is carefully chosen with appropriate use of terminology. Structure of response is confident with some effective transitions.</li> <li>• Demonstrates consistent understanding of data and associated concepts and issues. Consistently applies this understanding to the data.</li> <li>• Displays consistent awareness of contextual factors and language features. Consistently makes links to construction of meaning.</li> </ul> |
| <b>Level 5</b>   | 21-25 | <p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>• Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate terminology. Structures writing in consistently appropriate register and style.</li> <li>• Shows discriminating understanding of a wide range of concepts and issues. Applies this to the data in a discriminating way.</li> <li>• Evaluates contextual factors and language features. Discriminates when making links to construction of meaning.</li> </ul>  |



