
GCE English Language 2015

Variation Over Time Data Teacher Pack

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1. Introduction

Our Variation Over Time scheme of work refers to data that can be used from our past papers to support teaching Component 1 of the new A level GCE English Language 2015 qualification.

This document gathers together in one handy resource a range of suitable data from the past papers of our Edexcel GCE English Language 2008 specification.

This data can be used to teach students about particular aspects of variation over time, with texts linked thematically, allowing language development to be traced. However, please remember that this data has been taken from the 2008 specification and is therefore not entirely representative of the amount and type of data that students will encounter in the 2015 specification. Therefore, please familiarise yourself with the Sample Assessment Materials as these do give an indication of the quantity of data that will be used in examinations for [A level](#) 2015.

We thought it would also be helpful for you to have guidance on the range of features that could be explored in the data. We have therefore also included extracts from the mark schemes that relate to the data. Although the indicative content would have been written with a particular question in mind, the details provided are a good starting point for the exploration of the data.

We have also included the English phonemic reference sheet, which will be included in all GCE 2015 examination papers where phonemic transcription is used.

2. English phonemic reference chart

Vowels					
kit	dress	trap	lot	strut	foot
ɪ	e	æ	ɒ	ʌ	ʊ
letter	fleece	bath	thought	goose	nurse
ə	i:	ɑ:	ɔ:	u:	ɜ:

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

Diphthongs							
face	goat	price	mouth	choice	near	square	cure
eɪ	əʊ	aɪ	aʊ	ɔɪ	ɪə	eə	ʊə

Consonants					
pip	bid	tack	door	cake	good
p	b	t	d	k	g
chain	jam	fly	vase	thing	this
tʃ	dʒ	f	v	θ	ð
say	zoo	shoe	treasure	house	mark
s	z	ʃ	ʒ	h	m
not	sing	lot	rose	yet	witch
n	ŋ	l	r	j	w
Glottal stop		Syllabic /l/ bottle		Syllabic /n/ fatten	
ʔ		ɺ		ŋ	

3. Data from past papers

January 2010

Text 1

This extract is from William Caxton's 1494 printing of 'The History Reynart the Fox'.

Thenne the kynge Jayde fyr Tybert. ye fhalle nowe goo to Reynart and Jaye to hym thys fsecond tyme that he come to court vnto the plea for to anfwere for though he be felle to other beftys he trusteth yow wel and fhalle doo by your counfeyll. And telle yf he come not he fhalle haue the thyrde warnyng and be dayed and yf he thenne come not we fhalt procede by ryght ayenfte hym and alle hys lygnage without mercy. Tybert spack. my lord the kynge they y^t this counfeyld you were not my frendys. what fhal I do there. he wylle not for me nether come ne abyde I befeche you dere kige fende fom other to hym. I am lytyl and feble. bruyn the bere whiche was fo grete and ftrong coude not brig hym. howe fhould I thene take it on hond.

5

dayed – cited for an appointed time

kig – indicates following n is omitted

Text 3

This text is from *Trick O'Trade* by John Fox Jr published in America in 1897. It is a later written representation based on an old oral story. In this story Fox aims to represent the speech of a community in rural America.

Stranger, I'm a separate man, an' I don't *inquizite* into no man's business; but you ax me straight, an' I tell ye straight: You watch ole Tom!

Now, I'll take ole Tom Perkins' word agin anybody's 'ceptin' when hit comes to a hoss trade ur a piece o' land. He was a-stayin' at Tom's house, the furriner was, a-dickerin' fer a piece o' lan' – the same piece, mebbe, that you're atter now – an' Tom keeps him thar fer a week to beat him out'n a dollar, an' then won't let him pay nary a cent fer his board. Now, stranger, that's Tom. 5

Well, Abe Shivers was a-workin' fer Tom, an' the furriner wasn't more'n half gone afore Tom seed that Abe was up to some of his *devilmint*. Abe kin hatch up more *devilmint* in a minit than Satan hisself kin in a week; so Tom jes got Abe out'n the stable under a hoe-handle, an' tol' him to tell the whole thing straight ur he'd have to go to glory right thar. An' Abe tol'!

'Pears like Abe had foun' a streak o' iron ore on the lan', [...] an' tol' the furriner, who was thar a-buyin' wild lands right an' left. Well, brother, the furriner come up to Tom's an' got Tom into one o' them new-fangled trades whut the furriners calls a option – t'other feller kin git out'n hit, but you can't. The furriner 'lowed he'd send his podner up thar next day to put the thing in writin' an' close up the trade. [...] Next day thar was ole Tom a-settin' on his orchard fence a-lookin' mighty unknowin', when the furriner's podner come a-prancin' up an' axed ef old Tom Perkins lived thar. 10

Ole Tom jes whispers. 15

Now, I clean fergot to tell ye, stranger, that Abe Shivers niver could talk out loud. He tol' so many lies that the Lawd – jes to make things even – sorter fixed Abe. Ole Tom jes knowed t'other furriner had tol' this un 'bout Abe, an', shore 'nough, the feller says, sorter soft, says he:

"Aw, you air the feller whut foun' the ore?" 20

Ole Tom – makin' like he was Abe, mind ye – jes whispers: "Thar hain't none thar."

Stranger, the feller mos' fell off'n his hoss. "Whut?" says he. Ole Tom kep' a-whisperin': "Thar hain't no coal – no nothing; ole Tom Perkins made me tell t'other furriner them lies."

Well, sir, the feller was mad. "Jes whut I tol' that fool podner of mine," he says, [...] an' turns his hoss an' pulls up agin. He was a-gittin' the land so durned cheap that I reckon he jes hated to let hit go, an' he says, says he: "Well, hain't the groun' rich? Won't hit raise no tabaccy nur corn nur nothin'?" 25

Ole Tom jes whispers: "To tell you the p'int-blank truth, stranger, that land's so durned pore that I hain't niver been able to raise my voice."

Now, brother, I'm a separate man, an' I don't *inquizite* into no man's business – but you ax me straight an' I tell ye straight. Ole Tom Perkins kin trade with furriners, fer he have l'arned their ways. You watch ole Tom! 30

35

3. Data from past papers

June 2010

Text 2

This edited text is taken from *A Journey to the Western Islands of Scotland*, by Samuel Johnson from an edition published in 1817.

Dun Buy, which in Erse is said to signify Yellow Rock, is a double protuberance of stone, open to the main sea on one side, and parted from the land by a very narrow channel on the other. It has its name and its colour from the dung of innumerable sea fowls. [...] One of the birds that frequent this rock has, as we were told, its body not larger than a duck's, and yet lays eggs as large as those of a goose. This bird is by the inhabitants named a coot.[...] 5

Upon these rocks there was nothing that could long detain attention, and we soon turned our eyes to the Buller or Bouilloir of Buchan, which no man can see with indifference, who has either sense of danger, or delight in rarity. It is a rock perpendicularly tabulated, united on one side with a high shore, and on the other rising steep to a great height, above the main sea. The top is open, from which may be seen a dark gulf of water which flows into the cavity, through a breach made in the lower part of the inclosing rock. It has the appearance of a vast well bordered with a wall. The edge of the Buller is not wide, and to those that walk round, appears very narrow. He that ventures to look downward, sees that if his foot should slip, he must fall from this dreadful elevation upon stones on one side, or into the water on the other. We however went round, and were glad when the circuit was completed. 10 15

When we came down to the sea, we saw some boats and rowers, and resolved to explore the Buller at the bottom. We entered the arch, which the water had made, and found ourselves in a place, which, though we could not think ourselves in danger, we could scarcely survey, without some recoil of the mind. The bason in which we floated was nearly circular, perhaps thirty yards in diameter. We were enclosed by a natural wall, rising steep on every side to a height which produced the idea of insurmountable confinement. The interception of all lateral light caused a dismal gloom. Round us was a perpendicular rock, above us the distant sky, and below an unknown profundity of water. If I had any malice against a walking spirit, instead of laying him in the Red Sea, I would condemn him to reside in the Buller of Buchan. 20 25

But terror without danger is only one of the sports of fancy, a voluntary agitation of the mind that is permitted no longer than it pleases. We were soon at leisure to examine the place with minute inspection, and found many cavities which, as the watermen told us, went backward to a depth which they had never explored. Their extent we had not time to try; they are said to serve different purposes. Ladies come hither sometimes in the summer with collations, and smugglers make them store-houses for clandestine merchandise. 30

Text 3

This text is taken from *Thailand – The Rough Guide*, by Paul Gray and Lucy Ridout published in 1997.

AO PHRA NANG

Set against a magnificent backdrop of palms and cliffs, diminutive **AO PHRA NANG** (aka Hat Tham Phra Nang) is, despite the noisy longtail traffic, the loveliest spot on the cape, attracting sunbathers to its luxuriously soft sand and snorkellers to the reefs some 200m offshore. Of the three beaches it alone has no bungalows visible from the shore, just a couple of makeshift café-bars. Screened from the beach is just one luxury resort, with the sole means of direct access to Ao Phra Nang. 5

The beach and cave are named after a princess (*phra nang* means ‘revered lady’), whom the local fisherfolk believe lives here and controls the fertility of the sea. If you walk past the entrance to **Tham Phra Nang** (Princess Cave), hollowed out of the huge karst outcrop at the eastern edge of the bay, you’ll see a host of red-tipped wooden phalluses stacked as offerings to her, by way of insurance for large catches. 10

The numerous passageways and rocks around the cave are fun to clamber over, but getting down into **Sa Phra Nang** (Princess Lagoon) is more of a challenge. Buried deep inside the same rock, the lagoon is accessible only via a steep 45 minute descent that starts at the ‘resting spot’ halfway along the wooden walkway connecting the east edge of Ao Phra Nang with east Railae. After an initial ten minute clamber, negotiated with the help of ropes, the path forks: go left for a panoramic view over the east and west bays of Hat Railae, or right for the lagoon. (For the strong armed, there’s the third option of hauling yourself up the ropes to the top of the cliff for a bird’s eye view.) Taking the right hand fork, you’ll pass through the tropical dell dubbed ‘big tree valley’ before eventually descending into the murky lagoon. The muddy banks have spawned a lagoonside gallery of clay models fashioned by visitors. 15
20

The least attractive of the cape’s beaches, **EAST RAILAE** (also known as Nam Mao) is not suitable for swimming because of its fairly dense mangrove growth, a tide that goes out for miles, and sand that’s littered with leftover building material. Still, there’s a greater concentration of inexpensive bungalows here, and none is more than ten minutes from the much cleaner sands of west Railae. To get to east Railae from Ao Phra Nang, follow the wooden walkway from the eastern edge; from west Railae walk through the *Railae Bay* bungalow compound. 25
30

3. Data from past papers

January 2011

Text 1

The following text is an extract from a speech given by King James I on his accession to the throne in 1603.

As to the firſt: It is the bleſſing which God hath in my Perſon beſtowed vpon you all, wherein I proteſt, I doe more glorie at the fame for your weale, then for any particular reſpect of mine owne reputation, or advantage therein.

<p>The firſt then of theſe bleſſings, which God hath ioynly with my Perſon ſent vnto you, is Outward peace: that is peace abroad with all foreine neighbours: for I thanke God I may iuſtly ſay, that neuer ſince I was a King, I either receiued wrong of any other Chriſtian Prince or State, or did wrong to any: I haue euer, I praiſe God, yet kept Peace and Amitie with all, which hath beene ſo farre tyed to my perſon, as at my coming here you are witneſſes I found the ſtate embarqued in a great and tedious warre, and onely by mine arriuall heere, and by the Peace in my Perſon, is now amitie kept, where warre was before, which is no ſmall bleſſing to a Chriſtian Commonwealth: for by Peace abroad with their Neighbours the Townes flouriſh, the Merchants become rich, the Trade doeth increase, and the people of all ſorts of the Land enjoy free libertie to exerciſe themſelues in their ſeuerall vocations without perill or diſturbance.</p>	<p>5</p> <p>10</p> <p>15</p>
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The following texts are both examples of speeches given by American politicians

Text 2

The following transcript is the beginning of Barack Obama’s speech after the American Presidential elections in November 2008.

Key

(.) micropause

(1) timed pause in seconds

I was never the likeliest candidate for this office (2) we didn't start with much money or many endorsements (.) our campaign was not (.) hatched in the halls of Washington (.) it began in the backyards of Des Moines (.) and the living rooms of Concord (.) and the front porches of Charleston (.) it was built by working men and women who dug into what little savings they had to give five dollars (.) and ten dollars (.) and twenty dollars 5
to this cause (.) it grew strength from the young people who rejected the myth of their generation's apathy (.) who left their homes and their families for jobs that offered little pay and less sleep (.) it drew strength from the not-so-young people who braved the bitter cold and scorching heat to knock on the doors of perfect strangers (.) from the millions of Americans who volunteered (.) and organized and proved that more than two 10
centuries later a government of the people (.) by the people (.) and for the people has not perished from this Earth (.) this is your victory (2) I know you didn't do this just to win an election and I know you didn't do it for me (.) you did it because you understand the enormity of the task that lies ahead (1) for even as we celebrate tonight we know the challenges that tomorrow will bring are the greatest of our lifetime (.) two wars (.) a 15
planet in peril (.) the worst financial crisis in a century (1) even as we stand here tonight we know there are brave Americans waking up in the deserts of Iraq and the mountains of Afghanistan to risk their lives for us (.) there are mothers and fathers who will lie awake after their children fall asleep and wonder (.) how they'll make the mortgage (.) or pay their doctor's bills (.) or save enough for their child's college education (.) there is 20
new energy to harness and new jobs to be created (.) new schools to build and threats to meet (.) alliances to repair (.) the road ahead will be long (.) our climb will be steep (.) we may not get there in one year or even one term (.) but America I have never been more hopeful than I am tonight that we will get there (.) I promise you (.) we as a people will get there [applause] (15) there will be setbacks and false starts (.) there are many 25
who won't agree with every decision or policy I make as President (.) and we know that government can't solve every problem (.) but I will always be honest with you about the challenges we face (.) I will listen to you especially when we disagree (.) and above all I will ask you join in the work of remaking this nation the only way it's been done in America for two-hundred and twenty-one years (.) block by block (.) brick by brick (.) 30
calloused hand by calloused hand (1) what began twenty-one months ago in the depths of winter cannot end on this autumn night (.) this victory alone is not the change we seek (.) it is only the chance for us to make that change (.) and that cannot happen if we go back to the way things were (.) it cannot happen without you (.) without a new spirit of service (.) a new spirit of sacrifice (1) so let us summon a new spirit of patriotism (.) 35
of service and responsibility (.) where each of us resolves to pitch in and work harder and look after not only ourselves but each other (.) let us remember that if this financial crisis taught us anything it's that we cannot have a thriving Wall Street while Main Street suffers (.) in this country we rise or fall as one nation (.) as one people.

3. Data from past papers

Text 3

The following text is a representation of a speech given by Congressman and legend of the Wild West, Davy Crocket (1786–1836), to Congress on the State of Finances, State Officers, and State Affairs. The spelling is an attempt to represent the pronunciation. It has been taken from a website maintained by the English department of an American university.

"The broken fenced state o' the nation, the broken banks, broken hearts, and broken pledges o' my brother Congressman here around me, has riz the boiler o' my indignation clar up to the high pressure pinte, an' therefore I have riz to let off the steam of my hull hog patriotism, without round-about-ation, and without the trimmins. The truth wants no trimmins for in her clar naked state o' natur she's as graceful as a suckin colt i' the sunshine. Mr. Speaker! What in the name o' kill-sheep-dog rascality is the country a-comin' to? Whar's all the honor? no whar! an thar it'll stick! 5

"Why, Mr. Speaker, don't squint with horror, when I tell you that last Saturday mornin' Uncle Sam hadn't the first fip to give to the barbet! The banks suspend payment, and the starving people suspend themselves by ropes! Old Currency is flat on his back, the bankers have sunk all funds in the safe arth o' speculation, and some o' these chaps grinnin' around me are as deep in the mud as a heifer in a horse-pond! 10

"Whar's the political honesty o' my feller congressmen? why, in bank bills and five acre speeches! Whar's all thar patriotism? in slantendicular slurs, challenges, and hair trigger pistols! Whar's all thar promises? every whar! Whar's all thar performances on 'em? no whar, and the poor people belling arter 'em everywhere like a drove o' buffaloes arter their lazy keepers that, like the officers here, care for no one's stomach, but their own eternal intarnals! 15

"What in the nation have you done this year? why, waste paper enough to calculate all your political sins upon, and that would take a sheet for each one o' you as long as the Mississippi. and as broad as all Kentucky. You've gone ahead in doin' nothin' backwards, till the hull nation's done up. You've spouted out a Mount Etny o' gas, chawed a hull Allegheny o' tobacco, spit a Niagary o' juice, told a hail storm o' lies, drunk a Lake Superior o' liquor, and all, as you say, for the good o' the nation; but I say, I swar, for her eternal bankruptification! 20 25

"Tharfore, I move that the ony way to save the country is for the hull nest o' your political weasels to cut stick home instanterly, and leave me to work Uncle Sam's farm, till I restore it to its natural state o' cultivation, and shake off these state caterpillars o' corruption. Let black Dan Webster sittin there at the tother end o' the desk turn Methodist preacher; let Jake Calhoun settin' right afore him with his hair brushed back in front like a huckleberry bush in a hurricane, after Old Hickory's topknot, turn horse- jockey. Let Harry Clay sittin' thar in the corner with his arms folded about his middle like grape vines around a black oak, go back to our old Kentuck an' improve o' lawyers an' other black sheep :-for they've worked Uncle Sam's farm with the all-scratchin' harrow o' rascality, 'till it's as gray as a stone fence, as barren as barked clay, and as poor as turkey fed on gravel stones! 30 35

"And, to conclude, Mr. Speaker, the nation can no more go ahead under such a state o'things, than a fried eel can swim upon the steam o' a tea kettle; if it can, then take these yar legs for yar hall pillars."

June 2011

Text 1

The following text is taken from 'The Anatomy of the Abuses in England of Shakespeare's Youth' by Phillip Stubbes written in 1583. In it, Stubbes outlined what he believed to be corrupt and sinful practices prevalent in England at the time. In this extract, Stubbes reveals his attitude towards music.

Of Musick in Ailgna¹, and how it allureth to vanitie.

I Say of Musick as *Plato, Arifotle, Galen*, and many others haue faid of it; that it is very il for yung heds, for a certaine kinde of nice, smoothe sweetnes in alluring the audiorie to nicenes, effeminacie, puſillanimitie, & lothſomnes of life, ſo as it may not improperly be compared to a ſweet electuarie of honie, or rather to honie it-ſelf; for as honie and ſuch like ſweet things, receiued into *the ſtomack*, dooth delight at the firſt, but afterward they make *the ſtomack* ſo quaſie, nice and weake, that it is not able to admit meat of hard digeſture: So ſweet Musick at the firſt delighteth the eares, but afterward corrupteth and depraueth the minde, making it weake and quaſie, and inclined to all licenciouſnes of lyfe whatſoeuer.

5

¹*Ailgna* - backward spelling of Anglia: the Latin name for England

3. Data from past papers

The following texts are both examples of music journalism.

Text 2

The following text is taken from the music section of *The Graphic*, an illustrated London weekly newspaper, originally published on January 28th 1871.

Since we last noticed the Italian Opera Buffa, two works have materially enriched its somewhat scanty repertory. The first of these, Signor Bottesini's *Ali Baba* – was produced on Tuesday week, and not only because specially written for the Lyceum, but also because of the composer's acknowledged ability, it excited no small interest. Everybody knows that Signor Bottesini is the greatest double-bass virtuoso of the present, or, perhaps, any other time; and it may be that enormous success as an executant operates materially in various ways against his progress as a creative artist. Nevertheless, the clever Italian long since won his spurs in the latter capacity, and the announcement of a new opera from his pen was received with unqualified pleasure. Signor Emilio Taddei, the librettist of *Ali Baba*, must undoubtedly be credited with having supplied to his colleague and compatriot a story well fitted for musical treatment. The characters are distinctive, the situations varied, and the scope for dramatic effect great. In obtaining these advantages, however, Signor Taddei has not scrupled to transform the Arabian story, so that even its own author would scarcely know it. We can pardon him in all respects save one. He was at perfect liberty, for example, to change *Ali Baba* into a rich merchant, to give him a daughter, *Delia*, and to present her with two lovers, *Nadir*, a poor youth, and *Aboul Hassan*, a wealthy old commissioner of customs. He also exercised a right in making *Nadir* discover the robber's cave, and use its treasure to forward his suite with the avaricious *Ali*. But Signor Taddei should have left *Morgiana*, that pattern of quick-witted domestics, and model of faithful dependants – he should, we say, have left her alone, and not presented us with a slave bearing her name [...]

The melodies are not in every case original – *cela va sans dire*¹ – but they are often new, and always pleasing, especially as set off by the orchestrations which Signor Bottesini knows so well how to write. It is, however, in the concerted music that the composer's ability becomes most obvious. The latter displays an easy use of large resources: a straightforwardness of effect, and a steady power of continuance, for which we were not prepared; and these qualities, it should be observed, are as obvious in the last of the four finales as in the first. Did space allow, example after example might be brought forward in proof of the merits we have specified; but it must suffice to say that *Ali Baba* is a very important contribution to the repertory of Italian opera, and that it deserves the hearty appreciation of contemporary taste. The first performance, which Signor Bottesini conducted in person, was very creditable to the Lyceum company, if not as perfect as those now given. *Mdlle. Calistro* (*Delia*) sang and acted fairly well, and Signor *Borella* distinguished himself greatly in the part of *Ali Baba*, while there was obvious merit in the *Aboul Hassan* of Signor *Rocca*, and the *Robber Chief* of Signor *Torelli*. *Nadir* was represented by a new tenor, Signor *Piccioli*, whose value to the management soon became apparent. He has a pleasing voice, and a stage ability enough to make him acceptable as stage tenors go.

¹*cela va sans dire* – a French expression meaning 'that goes without saying'.

Text 3

The following text is an extract from the beginning of an article about a band called 'The Horrors'. It appeared in *NME*, a weekly music magazine, in April 2009.

True Colours

If you thought **The Horrors** were just cartoon goths, think again. On album two, they've shifted into a different gear and made the first great British psychedelic album of the decade [...]

London at the end of March. It's the kind of crisp spring afternoon that carries the promise of summer around the corner – a good time to be young and in love with music. Upstairs in a tatty Shoreditch pub just around the corner from where they played their first gig in 2005, The Horrors are examining the schedule for their upcoming US tour, picking at a bowl of salted almonds and looking suitably chipper. They've got good reason to: following a year spent cloistered in a windowless studio in east London, they've emerged blinking into the sunlight, rubbing their eyes, stretching and clutching what is a genuinely great British psychedelic record. 5 10

Released in early May on their new label XL, 'Primary Colours' is sure to shatter any lingering preconceptions that you might still have about the band – cartoon goths with spray-on jeans and mushroom-clod haircuts, hipster gadflies most at home on the gossip pages of the freesheets, a Mighty Boosh band. They're still a gangly mass of sharp elbows and unruly hair, but are today distinguished by a new confidence in line with their refined sound; the wobbly art-punk experiments and chaotic freakbeat numbers that characterised their debut album are banished in favour of swooping, elegant art-rock. Electronic textures add the kind of simultaneous melancholy and euphoria learned from early techno, while train-wreck guitar noise is combined with crafty melodies and an affecting British sense of despondency that feels much more natural than the studied freakiness of their debut. 15 20

It's preceded by download-only single 'Sea Within A Sea' – eight minutes long, influenced by Can and acid house – itself a brash challenge to the accepted protocols of the radio-friendly comeback and sometimes strikingly beautiful. With direct contemporaries Klaxons apparently succumbing to a bout of nerves and re-recording swarths of their second album, 'Primary Colours' comes tied to a sense that, in 2009, The Horrors will be the band to beat. Today, with the sunshine, the salted almonds and the afternoon pints, The Horrors feel unstoppable. 25

Shortly before a gig supporting heroes The Sonics in March 2008 – a show that marked the end of a two-year period of near constant global touring – The Horrors got word their paymasters, Universal, no longer had need of their services. It seems an almost comical association in the light of their new record, but sharing a label with Def Leppard, U2 and Kaiser Chiefs was never a situation that five men who wrote songs called things like 'Sheena Is A Parasite' would ever be able to really thrive in. 30 35

"We'd been warned that we might be dropped, but were still really freaked out by it all," recalls Tom. "But that rapidly gave way to a massive sense of relief. We felt liberated. Like, 'Now we can do anything. We don't have to answer to anyone any more'. And with XL we actually really don't have to answer to anyone at all..."

3. Data from past papers

January 2012

Text 2

The following text is taken from *The most notable antiquity of Great Britain, vulgarly called Stone-Heng on Salisbry plain* by Inigo Jones from an edition printed in 1655. It is about the ancient stone circle now known as Stonehenge.

No man knows (ſaith Huntingdon) for what cauſe Stoneheng erected, or (which is fully answered already) by what Art ſuch huge ſtones were raiſed to ſo great a height. Take with you alſo Draytons judgement in his *Poly-olbion* couched under the fiction of old *Wanſdikes* depraving *Stonheng*. (*Wanſdike* being a huge Ditch in *Wiltſhire* ſo called, anciently, as *Camden* opines, dividing the two Kingdomes of the *Mertians* and *Weſt Saxons* aſunder) 5

*Whome for a paltry ditch, when Stonendge pleas'd t'upbraid,
The old man taking heart, thus to that Trophy ſaid;
Dull heap, that thus thy head above the reſt doſt reare,
Preciſely yet not know'ſt who firſt did place thee there;* 10
*But Traytor baſely turn'd to Merlins ſkill doſt flie,
And with Magicks doſt thy Makers truth belie.*

For, as for that ridiculous Fable, of *Merlins* tranſporting the ſtones out of *Ireland* by Magick, it's an idle conceit. As alſo, that old wives tale, that for the greatneſſe it was in elder times called the *Giants dance*. The name of the *dance of Giants* by which it is ſtyled in *Monmouth*, hath nothing alluſive, no not ſo much as to the tale *he tels us*, ſaith a modern Writer in the life of *Nero Cæſar*. 15

Furthermore, our modern Hiſtorians *Stow* and *Speed*, tell us, in ſeverall parts of the Plain adjoining , have been by digging found, peeces of ancient faſhioned armour, and the bones of men, inſinuating this as an argument, for upholding the opinions of the Britiſh Writers. To which, if they would have thoſe to be the bones of the ſlaughtered Britans, how came thoſe armours to be found with them, they coming to the Treaty unarmed, and without weapons? Howſoever, what is done in the Plains abroad, concerns not Stoneheng, Neither can any man think it ſtrange, that in a place, where Fame has rendered, ſo many memorable and fierce battels, fought in time of old, ruſty armour, and mens bones ſhould be digged up. It is uſuall through out the world in all ſuch places, and (if I miſtake not) *Sands* in his *Travels*, relates, that even in the Plains of *Pharſalia*, ſuch like bones and Armour, have lately been diſcovered: and *Sir Henry Blunt* in that notable relation of his voyage into the *Levant*, ſpeaks with much judgement of thoſe *Pharſalian* fields. Likewiſe, the aforeſaid Writers, might well have remembered, ſome of themſelves deliver, *Kambulan*, or *Cambula* in *Cornwall*, ſuch habiliments of War have been digged up, in tillage of the ground, witneſſing either the fatal field, ſometimes there fought, where *Mordred* was ſlain by *Arthur*, and *Arthur* himſelf received his deaths wound : or elſe, the reliques of the battle betwixt the Britans and Saxons, in the year eight hundred and twenty. 'Tis true, the relation conduces much towards confirming, that ancient cuſtome of the Saxons, formerly recited out of *Leyland*, conſidering eſpecially, not far from this Antiquity, lie certain hillocks, at this day commonly called the *ſeven Burrows*, where it may be presumed, ſome Princes, or Nobles of the Saxon Nation lie interred. But, that Stoneheng ſhould therefore be a place of burial, the aforeſaid relation to maintain the ſame is worth noting. 40

Text 3

The following extract is taken from ‘The Complete Pyramids’ by Mark Lehner and published in 1997. In this extract Lehner discusses some of the ancient Pyramids found at Giza, Egypt.

The Queen’s Pyramids

Khufu built three pyramids for queens, labelled north to south, G1-a, G1-b and G1-c. In contrast to the levelled foundation of his own pyramid, these accommodated the slope of the ground, so that their bases are neither level nor perfect squares. They may have been planned to an ideal length of 88–89 cubits, one-fifth of Khufu’s, and, with a slope near 52°, each rose about a-fifth of its height. As with Khafre’s, the bedrock for the bottom course of casing is cut to different heights and angles, so that the top of the first course could be levelled with a minimum of cutting. 5

Each queen’s pyramid has a stepped internal nucleus. G1-c, the most complete, reveals three inner tiers or steps of mastaba-like chunks. Backing stones, equal in size and hue to the nucleus, obscure the tiers. Near the bottom is a packing layer, between core and casing, of small blocks of soft yellow sandstone – seen on all three pyramids – and, finally remains of fine limestone casing with exquisite joins. 10

All three have a passage on or near the centre axis sloping to a chamber that makes a westward turn, probably for manoeuvring the sarcophagus. The burial chambers, west of the centre axis, were cut out of bedrock and lined with masonry. 15

Which Queens?

The first pyramid to the north, G1-a, may have been for Hetepheres, thought to be the mother of Khufu (p. 117). G1-b might belong to a queen Meritetes, who lived through the reigns of Sneferu, Khufu and Khafre, based on an inscription found in the chapel of the first mastaba to the east, that of Kawab, an ‘eldest son’ of Khufu. One theory is that the male occupants of mastabas closest to the small pyramids were sons of the respective queens. 20

The southernmost pyramid, G1-c, could belong to a queen Henutsen, a name known only from much later, in dynasties 21–26, when the chapel at the centre of the eastern base of this pyramid was converted to a temple of the goddess Isis under the epithet ‘Mistress of the Pyramids’ (p. 38). All three pyramids once had similar chapels, smaller equivalents of the great mortuary temple of Khufu. But only that of G1-c survives with its walls intact, thanks to its conversion. The mortuary chapel of G1-a is now entirely missing, robbed down to the bedrock, and only the foundations of G1-b remain. 25

The Burial of Hetepheres 30

Queen’s pyramid G1-a was begun 28 m (92 ft) east of its final position, as indicated by the beginning of its passage cut into the bedrock. Aligned with the abandoned pyramid is the deep shaft belonging to Queen Hetepheres. In 1925, while George Reisner was absent in the United States, his photographer was setting up his tripod when one leg sank into the ground. Investigation led to the discovery of a sealed shaft and stairway. The shaft was extraordinarily deep (over 27 m or 89 ft) and was blocked with masonry from top to bottom – which took weeks to clear. 35

At the very bottom of the shaft was a chamber, where the excavators found a beautiful alabaster sarcophagus and, in a niche in the western wall, a small alabaster box with the string around it still in place and its sealing intact. This was the canopic chest for the queen’s internal organs. 40

June 2012

The following texts are both examples of recipes.

Text 2

The following recipes have been taken from *A Propre new booke of cokery* published in 1545.

To make clere Jelly.

Take two calves fete and a shouldre of veale & set it upon the fire in a faire pot with a gallon of water and a gallon of claret wyne / than let it boyle tyll it be Jelly & than take it up and strayne it and put therto Sinamon / Ginger & sugre and a lytell turnesole to colour it after your discretion.

5

To make a dissh full of Snow.

Take a pottell of swete thicke creame and the whites of eight egges & beate them al togider with a spon / then put them in youre creame and a saucer full of Rosewater and a disshe full of Suger with all / than take a sticke & make it cleane / and than cutte it in the ende foure square / and there with heate all the aforesayde thinges togither / & ever as it ryseth take it of and put it into a Collander / this done / take one apple and set it in the myddes of it and a thicke busshe of Rosemary and set it in the middes of the plater / then cast your Snow upon the Rosemary & fyll your platter therewith. And if you have wafers cast some in with all and thus serue them forth.

10

To make Bleaw manger.

Take a capon and cut out the braune of him a lyue and parboyle the braune tyll the flesshe come from the bone / and then drie him as drie as you can in a fayre cloth / then take a payre of cardes and carde him as small as is possyble and than take a pottell of mylke and a pottell of creame / and halfe a pownde of Ryc flower and your carded braune of the capon and put all into a panne / and stere it all togither and set it vpon the fyre / & whan it begynueth to boyle put therto halfe a pounce of beaten suger and a saucer full of rosewater / and so let it boyle till it be very thicke / then put it into a charger till it be colde and then ye maie slice it as ye do leiche and so serue it in.

15

20

For Gusset that may be an-other potage.

Take the broath of the same capons & put in a faire chaffer / then take a dozen or xvi egges and stere them al togither whyte and all / then grate a fathyng white loaf as small as ye can & mynce it with the egges all togither and put thereto salte and a good quantite of safron / and or ye put in your egges / put into your broth / tyme / sauery / margeron and parsley smal chopped / & when ye ar redy to your dyner / set the chaffer vppon the fyre with the broath and let it boyle a lytell and put in your egges / and stere it vp well for qualynge the lesse. The lesse boyling it hath / the more tender it wyll be / and then serue it forth .ii. or .iii. slyces vpon a disshe.

25

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Glossary:

Potage – a thick stew or soup

Capon – a cockerel

Bleaw manger – blancmange

Braune – fleshy parts or muscle

Pottell – a measurement equivalent to half a gallon

Chaffer – a type of cooking dish

Text 3

The following text is transcription taken from an instructional video on how to cook the perfect burger. It originally appeared on an American barbecue cookery website.

Key

- () pause
- (.) micropause
- /IPA/ to indicate pronunciation of selected words.
- Bold** indicate emphatic stress

Barbecue hamburger recipe

welcome to barbecue web (.) dot (.) com (.) today we're going to do some burgers on the barbecue (3) man (.) they look good (2) it's a real easy recipe (.) you want to /wɒnə/ get yourself some ground beef chuck sliced Vidalia onions some sliced tomatoes /tʊmeɪtɪz/ some cheese hamburger rolls and your favourite condiments (.) alright (.) let's get that grill all fired up (5) lay that charcoal about two or three briquettes thick (.) you don't need much charcoal to get a **high heat** (.) to **sear** them burgers (.) put that **grill** in place (2) now let's make them **burgers** (.) here we've got a **gorgeous** tomato /tʊmeɪdʌʊ/ (.) **beautiful** onion (9) and here's the magic (.) **beef ground chuck** (.) you always want to use ground chuck when doing the burgers on the barbecue for **best** taste (.) **flavour** (.) **nice and juicy** (.) put a little salt and pepper on (.) now this is optional (.) could add a little garlic powder (.) just a pinch (.) maybe a quarter teaspoon here in about four pounds and gently work it into the ground /graʊn/ chuck (12) oh yeah (.) just **roll** these into about baseball size (.) **or** maybe tennis ball size (.) do this beforehand (.) oh man (.) just er squish them /əʃm/ down (.) about an inch and a half thick (9) **man** they look good enough to eat already if you know what I mean but man we're going to **put** these on the **barbecue** (10) **alright** that grill should be good and /ən/ hot (2) want to get the grill scraper out and clean the grill (3) alright throw them burgers on (3) talk about **sizzling** /sɪzəlɪŋ/ hot (1) **boy** these smell good already (6) yeah (.) you want to /wɒnə/ flip them /əʃm/ (.) the idea here is to sear each side about a minute a minute and a half (2) and **lock in** them juices (4) remember you can always control that flame by using a cover on that grill (.) going to /gʊnə/ move these burgers off (.) they about rare medium rare (.) some of us might be inclined to eat them right now (.) I'm going to /gʊnə/ cook these longer so what we'll do is move them off the hot coals so they can cook nice and easily without burning (1) in the meantime (1) **slice** up a Vidalia onion (.) mmmm **oh yeah** (.) some **garden fresh tomato** /tʊmeɪdʌʊ/ (5) I could eat them right now (.) alright (.) ready to go (.) just flip them round (.) you can see they have **lost** about a third of their size (.) you know they are cooked about medium of course /əkɔːs/ (.) what I like to do about now is throw a slice of onion on each burger (.) course that's optional (8) we'll grab ourselves some **sliced cheese** (5) oh man (.) **look good** /gʊd/ (2) **OK** about a minute later the cheese is nice and melted it's time to toast up them buns (2) oh yeah now **that** looks good (2) alright let's eat (10) alright (.) let's just add a little more salt and pepper (.) and instead of ketchup I'll add one of these here garden fresh tomatoes /tʊmeɪdʌʊz/ (2) now **that's** a hamburger (2) let's plate it up (.) you know what (.) I think I'm going to eat one of these **right now** (.) **you're** going to have to barbecue your own

January 2013

Text 1

The following text is the opening section of *A Letter sent by a gentleman of England to his frende containing a confutation of French mans errors, in the report of the miraculous starre nowe shyninge* published in 1573.

Misopseudolugos Philomatheï, Salutem.

Slr, whereas ye requyre my opynion touching y^e French Pamflet of a blasing starre lately Englished: Surely I cannot but condempne y^e rashnes of him that did translate y^e same, for that at one time he offered two iniuryes. First to the Frenche man y^t made the same, for whom it had beene sufficiente that Fraunce had knowen hys dotinges, & not England also to haue bene made partaker of his follyes. Secondly the ill opynion hee seemed to haue of his owne countryemen, that amonge the abundant choise of so many excellent Mathematicians, woulde rather publishe such a toye, then vse thaduise of suche as mighte haue taughte a veritye. For the Booke although it haue fewe lines, yet hath it manye errors & that of all sortes. *Geometricall, Astronomicall, Physical, Cosmographicall* and *Historicall* First in the portrayture of *Cassiopeia* the very starres are mistaken, and the new starre misplaced. For the three other starres that frame a figure wyth hym of *Geomitricianes* commöly called *Rhombus*, are these, one of the thirde lighte in her breste, an other of the same lighte in her chayre nighe vnto the thighe of *Cassiopeia*, the thirde in the middle ascense or backe of her Chaire, this beinge of the thirde light also, is by him quite misplaced, and in steede thereof another little starre of the fift lighte placed, and the newe starre that is beneath the foote of her seate, is there situate farre higher.

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The following texts are both examples of Scientific writing.

Text 2

This text has been taken from *Tracts written by the Honourable Robert Boyle containing New experiments, touching the relation betwixt flame and air, and about explosions, an hydrostatical discourse occasion'd by some objections of Dr. Henry Moore against some explications of new experiments made by the author of these tracts, published in 1672.*

THE FIRST TITLE
Of the Difficulty of Producing
FLAME without AIRE
EXPERIMENT 1.

A way of kindling Brimstone in vacu Boyliano unsuccessfully tried. 5

We took a small earthen melting Pot, of an almost Cylindrical figure, and well glaz'd (when it was first bak'd) by the heat ; and into this we put a small cylinder of Iron of about an inch in thickness and half as much more in Diameter, made red hot in the fire ; and having hastily pump'd out the Air, to prevent the breaking of the Glass ; when this vessel sem'd to be well emptied, we let down, by a turning key, a piece of Paper, wherin was put a convenient quantity of flower of Brimstone, under which the iron had been carefully plac'd ; so that, being let down, it might fall upon the heated metal, which as soon as it came to do, that vehement heat did, as we expected, presently destroy the contiguous paper ; whence the included Sulphur fell immediately upon the iron, whose upper part was a little concave, that it might contain the flowers when melted. But all the heat of the iron, though it made the Paper and Sulphur smoke, would not actually kindle either of them that we could perceive. 10
15

EXPER. II.

An ineffectual attempt to kindle Sulphur in our Vacuum another way

A Nother way I thought of to examine the inflammability of Sulphur without Air ; which, though it may prove somewhat hazardous to put into practice, I resolv'd to try, and did so after the following manner: 20

Into a Glass-buble of a convenient size, and furnish'd with a neck fit for our purpose, we put a little flower of Brimstone (as likely to be more pure and inflammable than common Sulphur ;) and having exhausted the Glass, and secured it against the return of the Air, we laid it upon burning coals, where it did not take fire, but rise to the opposite part of the glass, in the form of a fine powder ; and that part being turned downwards and laid on coal , the Brimstone, without kindling rose again in the form of an expanded substance, which (being removed from the fire) was, for the most part, transparent, not unlike a yellow varnish. 25
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3. Data from past papers

Text 3

The following text has been taken from *Chemistry* by Blackman, Bottle, Schmid, Morcerino and Wille, published in Australia in 2008. It is aimed at first year university students.

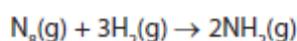
Standard enthalpy change

The amount of heat a reaction produces depends on the amount of reactants we combine. It makes sense that, if we burn 2 moles of carbon, we will get twice as much heat as if we had burned 1 mole. For heats of reaction to have meaning, we must describe the system completely. Our description must include amounts and concentrations of reactants, amounts and concentrations of products, temperature and pressure, because all these things can influence heats of reactions. 5

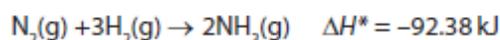
Chemists have agreed a set of **standard states** to make it easier to report and compare heats of reaction. Most thermochemical equations are written for reactants and products at a pressure of 10^5 Pa (for substances in aqueous solution) a concentration of 1 M. A temperature of $25\text{ }^\circ\text{C}$ (298 K) is often specified as well, although temperature is not part of the definition of standard states in thermochemistry. 10

The **standard enthalpy of reaction** is the value of ΔH for a reaction occurring under standard conditions and involving the actual numbers of *moles* specified by the coefficients of the equation. We signify ΔH under standard conditions as ΔH° . The units of ΔH° are normally kilojoules (kJ), but units of kJ mol^{-1} are also used. In both cases, the stoichiometric coefficients in the balanced chemical equation are understood to refer to the actual number of moles. 15

To illustrate clearly what we mean by ΔH° , let us use the reaction between gaseous nitrogen and hydrogen that produces gaseous ammonia: 20



When 1000 mol of $\text{N}_2(\text{g})$ and 3,000 mol of $\text{H}_2(\text{g})$ react to form 2,000 mol of $\text{NH}_3(\text{g})$ at $25\text{ }^\circ\text{C}$ and 10^5 Pa, the reaction releases 92.38 kJ. Hence, for the reaction as given by the preceding equation, $\Delta H^\circ = -92.38\text{ kJ}$. Often the enthalpy change is given immediately after the equation, for example: 25



An equation that also shows the value of ΔH° is called a **thermochemical equation**. It always gives the physical states of the reactants and products, and its ΔH° value is true only when the coefficients of the reactants and products are numerically equal to the number of moles of the corresponding substances. The equation at the bottom of p293, for example, shows a release of 92.38 kJ if 2 moles of NH_3 form. If we were to make twice as much, or 4,000 mol, of NH_3 (from 2,000 mol of N_2 and 6000 mol of H_2), then twice as much heat (184.8 kJ) would be released. On the other hand, if only 0.5000 mol of N_2 and 1,500 mol of H_2 were to react to form only 1,000 mol of NH_3 , then only half as much heat (46.19 kJ) would be released. 30 35

June 2013

Text 1

The following text is taken from the funeral sermon for Pope Gregory the 13th, published in 1585.

An Oration and Funerall Sermon vttered ouer the Corps of the holie Father Pope Gregorie the xiiij. who deceased in Iesus Christ the 11. of Aprill. 1585

THERE is nothing so certaine as death, either vncertain as the momēt therof. Wherefore the holy Doctor saith: Keepe thy selfe continually in that estate wherein thou desirest to dye. And y^e Prouerbe goeth, that many a one thinketh himselfe in perfect health, when he beareth death in his bosome. To say the troth we doe continually carrie death about with vs. It is in vs immediatly after we take life and mouing in our mothers wombe: and wheresoeuer we walke it is still at our heeles: If wee take horse, it is with vs: If wee bee on the water, it is the guyde of our Shippe: so as we can neuer say death to bee absent from vs: for our selues are very death, and no part of our bodie immortal: wherefore those that suppose themselues to liue in this world are farre deceiued in their owne opinions, and the pilgrimage of man in this world is but a shadowe of life, which vnto vs seemeth life, but in deede is none. The better therefore to describe the said shadow, I will make an abstraction of the dead time of mans age from the full and greatest age that a creature can liue in the world.

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3. Data from past papers

Text 2

The following text is a newspaper account of the funeral of American President, George Washington.

THE CHRONICLE
TRUTH ITS GUIDE, AND LIBERTY ITS OBJECT
BOSTON, MONDAY, DECEMBER 30th, 1799

Interment of Washington

By the politeness of a gentleman of this town, we were yesterday favoured with a George-Town paper of the 20th inst from which we extract the following :- 5

ON Wednesday last, the mortal part of WASHINGTON the Great – the Father of his country and Friend Of man, was consigned to the tomb, with solemn honors And funeral pomp. 10

A multitude of persons assembled, from many miles around, at Mount Vernon, the choice abode and last residence of the illustrious chief. There were the groves – the spacious avenues, the beautiful and sublime scenes, the noble mansion- but alas ! the august inhabitant *was now no more*. That great soul was *gone*. His mortal part was there *indeed* ; but ah ! how affecting how awful the spectacle of such worth and greatness, thus, to *mortal* eyes, fallen!–Yes ! fallen ! fallen! 15 20

In the long and lofty *Portico* where oft the hero walked in all his glory, *now* lay the shrouded corpse. The countenance still composed and serene, seemed to express the dignity of the spirit, which lately dwelt in that lifeless form. There those who paid the last sad honours to the benefactor of his country, took an impressive – a farewell view. 25

On the ornament, at the head of the coffin, was inscribed SURGE AD JUDICIUM – about the middle of the coffin, GLORIA DEO – and on the Silver plate, 30

GENERAL
GEORGE WASHINGTON
Departed this life, on the 14th December, '99
Æt. 68.

Between three and four o'clock, the sound of artillery from a vessel in the river, firing minute guns, awoke afresh our solemn sorrow – the corpse was moved – a band of music with mournful melody melted the soul into all the tenderness of woe. 35

The procession was formed and moved on in the following order; 40

Cavalry, Infantry	}With arms reversed{	Guard	
	Music, Clergy		45
The General's horse with his saddle, holsters, and pistols,			
<i>Pall Bearers</i>	{ CORPSE }	<i>Pall Bearers</i>	
Colonel SIMMS Colonel RAMSAY Colonel PAYME		Colonel GILPIN Colonel MARSTELLER Colonel LITTLE	50
	<i>Mourners</i> <i>Maſonic Brethren</i> <i>Citizens</i>		55
When the proceſſion had arrived at the bottom of the elevated lawn on the banks of the Potomac, where the family vault is placed, the cavalry halted, the infantry marched towards the Mount and formed their lines – the clergy, the Maſonic brothers and the citizens deſcended to the vault and the funeral ſervice of the church was performed. The firing was repeated from the veſſel in the river and the ſounds echoed from the woods and hills around.			
			60
Three general diſcharges by the infantry – the cavalry and 11 pieces of artillery, which lined the banks of the Potomac back of the vault, paid the laſt tribute to the entombed Commander in Chief of the Armies of the United States and to the venerable departed HERO.			
			65
The ſun was now ſetting. Alas ! the SUN OF GLORY was ſet forever. No, the name of WASHINGTON – the American Preſident and General – will triumph over Death – the unclouded brightneſs of his Glory will illuminate future ages.			
			70

3. Data from past papers

Text 3

The following is an extract from the New York Times November 25th 1963 the day before the funeral of President John F Kennedy.

Another Sad Journey

Tomorrow, Mrs Kennedy will again follow the caisson by car from the Capitol to the White House. There, she will alight to follow the coffin by foot for five blocks to St Matthew's Cathedral for the funeral mass.

White House aides declined tonight to say if the children would attend the service or the burial, which will be held in Arlington National Cemetery. 5

Mrs Kennedy will meet with foreign heads of state at the White House at 3.30 tomorrow afternoon, shortly after the burial, it was announced tonight. The State Department was flooded all day with requests of foreign dignitaries to meet her.

The solemn ceremonies of the day began in late morning for Mrs Kennedy and her children when they attended a private mass in the East Room, where the coffin rested under a crystal chandellier. 10

The mass was celebrated by the Rev. M. Frank Rupert of St. Matthews Cathedral. Present were members of the family and close friends, including Under Secretary of the Navy Paul Fay and Charles Spaulding of New York. 15

Joining Mrs Kennedy at the White House before the procession to the Capitol were her stepfather and mother, Mr and Mrs Hugh D. Auchincloss of Washington and Newport, and her stepsister and stepbrother, Miss Janet Auchincloss and Jamie Auchincloss.

Sister is Visiting

Mrs Kennedy's sister, Princess Stanislas Radziwill of London, arrived yesterday to stay with her sister until after the funeral. Attorney General and Mrs Kennedy also are staying with her much of the time. 20

Other members of the family at the White House during the mourning were two of President Kennedy's sisters and their husbands, Mr and Mrs Stephen Smith and Mr and Mrs Peter Lawford. 25

Arriving from Hyannis Port, Mass., aboard the family plane, the Caroline, late today were Mrs Kennedy's mother, Mrs Joseph P. Kennedy, a sister, Mrs Sargent Shriver; and a brother, Senator Edward Kennedy.

President Kennedy's mother, one of her daughters, two daughters-in-law and one son-in-law visited the catafalque in the Rotunda just after 10p.m. 30

Kneeling and praying beside the coffin for several minutes were the senior Mrs Kennedy, Joan Kennedy, wife of Senator Kennedy; Mrs Robert Kennedy, and Mrs Shriver, who is the President's sister Eunice.

Standing by was Mr Lawford, the actor, husband of the President's sister Patricia, who was not present. 35

White House aides said that Mrs Kennedy is holding off on plans for her future until after the funeral. They said that only the files from President Kennedy's office had been moved out.

It is possible that after leaving the White House, Mrs Kennedy will go to her country home on Rattlesnake Mountain, near Atoka, Va.

Or she may go to the Kennedy summer home at Hyannis Port, to the Auchincloss estate, Hammersmith Farm at Newport, R.I or the Auchincloss home in Georgetown. 40

June 2014

Text 1

The following text is an extract from Richard West's *The schoole of vertue, the second part: or, The young schollers paradise Contayning verie good precepts, wholesom[e] instructions, the high-way to good manners, dieting of children, and brideling their appetites. Godly graces, and prayers. Verse fit for all children to learne, and the elder sort to obserue, published in 1619.*

Thy prayer so commended to God: haue a care To wash hands & face, and to kemming thy haire, And then for the schoole bethinke thou to goe, The secrets of God the better to know.	5
In entring to schoole, let eyes be vpcast, To God for his blessings formerly past, To endue thee with godlinesse, vertue and piety, Sent thee from heauen from God in his Deity. For without his help can nothing be done, Nothing be finished, nothing begunne.	10
Then marke thou with diligence being so prouided, What shall at schoole be sayd or decided. Let not thy thoughts goe wandring about, And not minding thy practice, abroad for to scout: And answer with shamefastnesse what is required, For modesty in youth is chiefly desired.	15
Deserue not correction, as néere as thou mayst, Nor to thy Schoole-master giue any distaste, Nor yet thy companions, or schoole-fellowes kinde: Obserue what I speake, and beare it in minde. Be ready to teach, and not to confute Thy schoole-fellowes arguments, when you dispute. Let Christ haue his library plac't in thine heart, And euer of Scriptures be reading a part.	20

3. Data from past papers

Text 2

The following are extracts from a book of practical activities called *100 Things a Boy Can Make* published in London in the early 1900s.

MAKING TOFFEE APPLES

Robinson Crusoe had to do everything for himself, and the boy who is independent will make his way in the world. So if you can construct model aeroplanes, whitewash a ceiling, and make toffee apples, you will grow up to be self-reliant – a quality which is highly valuable in this world. Now as to toffee apples. In the autumn, when the apples are ripe and plentiful, obtain, say, two dozen, free from caterpillars and other defects. Cut a wooden skewer for each apple, and force them into the cores so that each apple has a firm holder. When you have done this, procure half a pound of Demerara sugar, an ounce of butter, two teaspoons of condensed milk, and a little water. Mix the ingredients in the order given, and boil in an enamelled saucepan for twenty minutes. Dip the apples one by one, and twist them round so that each has a good covering of toffee. Toffee apples are very nice and most boys think the same of Sharp's Super Kream Toffee.

A COKE PURIFIER

The boy who can make things should not devote all his talent to the construction of toys and hobby outfits, but should remember that there are many little articles, easily made, which will prove of considerable use to his mother.

One such thing is a coke purifier. You know that, in the summer time, the larder, no matter how clean it is kept, is apt to smell of meat, uncooked vegetables, and a number of other things. This mixture of stuffy smells is likely to impart an unpleasant flavour to such foods as butter, milk, and cheese. But obtain a fair sized tin, perforate it with a number of holes, each as large as a farthing, fill it with pieces of coke, broken small, and you have an article that will suck in the smells that make the larder unpleasant. Your mother will value such a purifier, because she knows that if she places the milk and the butter close to it they will keep their fresh flavour much longer.

AN ALPHABET BOOK

One of the most interesting books on our shelves we made ourselves, and we call it the alphabet book. Originally it consisted of about seventy-two blank pages, but now the pages teem with all kinds of printed letters. The letters have been taken from a variety of sources, but chiefly from magazines and advertisements. Each letter of the alphabet has two or more pages devoted to it, and should we open the book at random there we should find characters drawn in a multitude of different ways.

What is the use of such a book? you may ask. Often we are called upon to do some printing, and should we require an inspiration as to how to shape the letters the alphabet book quickly provides the inspiration. Our advice to you is to make an alphabet book of your own. You will value it highly some day.

Glossary

Coke – a domestic fuel

Text 3a

The following texts are extracts from *The Big Book of Boy Stuff* by Bart King. It was originally published in America in 2004.

Treasure Hunt in the Couch

For those on the hunt for spare change and cracker crumbs!

You need: a couch or sofa

If you are tough enough to brave the sight of lint, small toys, dirt, and crumbs, you might make enough money to buy a candy bar by playing this game. 5

Here's what you do: Put on coveralls and plastic gloves. (Protective eyewear is optional). Drag a garbage can over to the sofa. Now lift up one of the sofa cushions. Careful! You never know what kind of filthy varmint might be hiding down there! There could be cockroaches, or even that annoying kid from down the block.

Anyway, keep pulling up the cushions. As you find disgusting pieces of rancid and dried-out food, throw them out. If you find any clothes you have been missing, put them in the laundry. If that annoying neighbor kid is down there, send him home pronto! And finally, the treasure: nickels, dimes, quarters, maybe even dollars! Heck, maybe there's a credit card down there! I just did this, and I made \$1.35, so try this amazing game every few months or so and see what you come up with. 10
15

3. Data from past papers

Text 3b

The Dry Ice Boomer

THIS ACTIVITY CAN ONLY BE DONE WITH ADULT SUPERVISION AND EYE PROTECTION

WARNING: Dry ice is frozen carbon dioxide. It is REALLY cold! Dry ice is usually colder than -75 degrees Fahrenheit, so if it touches your skin you are in trouble. It will stick to your skin and cause freezing burns and frostbite! Only handle it with gloves and salad tongs! 20

You need: a 2-liter plastic soda bottle
dry ice
the outdoors
a wrist rocket or slingshot

This might be the simplest exploding device of all time. If you do it correctly, it is perfectly safe. Take your *plastic* soda bottle and some dry ice. (Only plastic bottles will work for this. Do not use any other type of container.) Decide what open, safe area you can use for the explosion. It must be a place where you can stand a safe distance, and where someone would not unexpectedly come across the bottle or be disturbed by a loud boom! 25
30

Once you are in the area where you are going to explode the container, make sure that everything is in place. *You must be prepared to keep an eye on that bottle for up to half an hour.* Okay, now put some dry ice in the bottle. Add water until the bottle is about a $\frac{1}{4}$ full. Crush the sides of the bottle a little. Screw the lid on tightly. Stand back.

The dry ice will go through what's called a 'phase change.' This means it is changing from a *solid* into a *gas*. As it does so, the gas will expand the bottle outward. Once the crushed part of the bottle fills out, you shouldn't go anywhere near it. If the crushed part of the bottle does *not* expand out, it **SHOULD** be safe to approach. 35

Result

There will be a loud boom and the bottle will burst. If the container does not burst, **WAIT!** Like I said, it could take 30 minutes for it to blow. Do **NOT** approach the container; it could go off! If you get impatient and want to leave or try again, shoot rocks at the bottle with your wrist rocket (or throw rocks at it, or shoot it with your BB gun, or pop it with a 20ft spear or whatever) until you break its side. **THEN** (and *only* then) is it safe! 40

4. Indicative content from past paper mark schemes

January 2010 Text 1

The main focus here should be on historical context since other contextual factors do not show sign of significant change (except the formality of address).

Features should be related to standardisation, changes in printing technology, influence of Caxton in process of standardisation and printing conventions (such as *yt* and the macron).

Morphology

The general morphological structure of words is similar to modern English. Use of third person *-eth* ending; use of *day* as verb with past participle *-ed* ending.

Lexis

The lexis is mainly current but several words are unlikely to be commonly used in such contexts and are quite formal, eg *beseech*, *beasts* and *counselled*.

Orthography

Features should be related to standardisation, changes in printing technology, eg substitution of 'y' for 'i'; substitution of 'v' for 'u'; use of final 'e'; double consonants linked to short vowel sounds (*thenne* L1); double vowels linked to long vowel sounds (*goo* L1); *yt* as a version of that (linked to Old English letter 'thorn'); phonological spelling; purpose of the macron.

Grammar

The grammar is moving toward simplification. Similar to modern (link to Caxton and standardisation), formation of negative (eg *If he come not* L3), relative pronouns (L7), given the anthropomorphic nature would be *who* in SE, third person ending 'eth', non-standard word order (eg L2 *unto the plea for to answer*).

Discourse

Early printed narratives with a purpose to entertain, formal relationship between characters reflects the relationship between king and subject as we would find in modern English – *sir tybert/my lord king*. Legal lexis reflects purpose of segment – seeking one who has done wrong – *plea, court dayed*; use of imperatives by king shows his dominance.

January 2010 Text 3

Orthography

- Regional pronunciations, eg *furriner* (foreigner), *podener* (partner).
- Elision same 'weak spots' as English and other text, eg *an'* (and), *o'* (of), *ax* (ask) (links to modern African American English (AAE) and attitudes).
- Letter changes to illustrate changes in pronunciation, eg *agin* (again).
- Author not intending an accurate illustration of accent. His purpose is to please the reader with his language use and to add life to his story.

Grammar

- Designed to be read by all so grammar may be more standard.
- Present continuous prefixed *a-working*, relative pronouns not standard.
- Non-standard formation of negative.
- Multiple negatives (all can be linked to process of standardisation).
- Non-standard word order *says he*.
- Regularisation of reflexive pronoun *hisself*.
- Regularisation of verb forms *seed* (links to continued simplification).
- Missing third person 's' (links to change), present tense.

Lexis

- Lexis must be accessible to wide audience.
- Some colloquial language to link to informal setting. American derivation of new forms *inquizitize*.

Discourse

- Written as if speaker addressing audience – first person narrative.
- Structured as a written text but audience involved by use of *stranger* – gives effect of being addressed by speaker.
- Discourse markers, eg *well*, heighten the effect of spontaneous speech.

Graphology

- Writer has chosen to indicate stress to augment his attempt to represent spoken language. Relates to AmE as shows different stress patterns, eg on *devilment*.

June 2010 Texts 2 and 3

Analysis and comments should focus on how travel writing has changed. The data should be placed in the context of the changing nature of travel writing – from personal account to guides.

Phonology/graphology

- Use of bold.
- Use of italics.
- Alliteration in Text 3 (*soft sand and snorkellers*).

Morphology

Text 2:

- polysyllabic.

Text 3:

- compounding (*longtail, lagoonside*).

Lexis

Text 2:

- 'interception', 'unknown profundity'
- words not part of modern standard English, eg *hither* for 'here'
- collations (*small meals on fast days*)
- proper nouns
- use of adjectives
- use of modifiers and prepositional phrases.

Text 3:

- proper nouns (bold capitals to draw reader's attention)
- more informal to relate to reader – *clamber, hauling*
- contraction used to reduce formality
- more use of modifiers and prepositional phrases
- noun phrases in apposition.

Grammar

Text 2:

- first person plural/singular (including personal opinions)
- use of passives
- many relative clauses for detail
- non-finite clauses acting as modifiers
- adverbials and position
- long, complex sentences with much subordination
- complex compound sentences
- unusual word orders to highlight information, eg *it is a rock perpendicularly tabulated* and *their extent we had not time to try*

4. Indicative content from past paper mark schemes

- declarative – account of travels
- past tense.

Text 3:

- second person
- use of passives to front information for the reader
- fronted adverbials
- fewer relative clauses
- use of modals
- imperatives (modern demands for guide)
- adverbials and position
- present tense – immediacy and sense of being a current guide
- still many long complex sentences to give detail
- parentheses to give additional information.

Discourse/pragmatics

Text 2:

- limited audience (possible link to social class)
- time before travel was widespread for all classes
- makes assumptions about gender – more likely to be male (reflects society of time) – eg *no man* (unlikely to be generic use) and *he that ventures*
- purpose is to entertain by describing and to evoke an image – not a practical guide
- relationship is impersonal with some personal asides.

Text 3:

- much wider audience – anyone wishing to go to Thailand – all classes and genders
- no gender assumptions – audience directly addressed (*you*) builds up a relationship between writer and reader
- purpose is to inform and perhaps to persuade and entertain.

January 2011 Text 1

Phonology/graphology

Features should be related to standardisation, changes in printing technology etc:

- long 's'
- use of 'u' and 'v' not fixed
- use of 'i' and 'y' not fixed
- no use of 'j'
- capitals used to identify nouns of importance
- use of double consonant in *comming* – link to phonology.

Lexis

Much of the lexis is acceptable in modern Standard English:

- *amitie* (amity) would be considered very formal in modern SE and is seldom used
- *protest* is used with meaning 'make a formal declaration'; most modern users would associate it with dissent, disagreement or objection.

Grammar

- *-eth* inflection for third person on verbs.
- Use of *mine* as possessive determiner.
- Archaic preposition *unto*.

Discourse

- Repeated references to God and Christianity.

January 2011 Texts 2 and 3

Text 2

This text has a different purpose from Text 3. Obama is making a speech of thanks and outlining some of the current problems facing the United States and some general plans for the future. Unlike Text 3, he is not discussing a specific issue and he does not apportion blame for the problems he identifies.

Text 3

This text has a purpose to persuade – it is an argumentative speech. Crockett's individuality and status as 'frontiersman' is reflected in his distinctive use of language, especially vocabulary. The text also illustrates some features of American English, as well as features of political and persuasive language.

Phonology/graphology

Text 2:

- some alliteration, eg *spirit of service*.

Text 3:

Non-Standard spelling is used to represent the accent of the speaker. Its preservation in the text is designed to highlight the speaker's distinctive idiolect. Links should be made to both the development of American English and comments relating to phonological 'weak spots' in English. Accurate use of the IPA and relevant terminology should be rewarded.

- Deletion of letters represents elision, eg *state o' the nation* – a feature common in many less formal styles.
- Final /D/ in present participle forms becomes /n/ – common feature of many varieties of English.
- Differences in vowel sounds, eg *pinte* (point), and *etarnal* (eternal).
- Contractions.
- American spelling, eg *honor*.
- Reduction of vowels, eg *feller* – common in many varieties of English including BrE speakers.

Morphology

Text 3:

- Crockett's personality and the pioneer spirit is shown through his adaptation of existing words through the use of suffixes to create original words, eg *bankruptification*, *rascality*.
- He creates new words, eg *slantendicular*.

Lexis

Text 2:

- First person pronoun repeated throughout which shows his thoughts are the focus of the speech. He includes a variety of others (people present, voters, the American people and his political party) with first person plural *we*.
- He uses words from the field of home and family to connect with his target audience, eg *backyards, living rooms, mothers*.
- Antonyms are used, eg *mothers and fathers, ... awake after their children fall asleep*.
- Some colloquial vocabulary is used to connect with the audience, eg *... dug into what little savings*.
- *Enormity* gives evidence of recent lexical change which has also happened in the UK as its meaning shifts from the quality or act of wickedness to great size.
- There is some evidence of American lexis, eg *dollar* which is not used in the UK and *college* which refers to a different concept, but the lexis is world Standard English in that it is accessible to all.
- Proper nouns are used to give a sense of place.

Text 3:

- There is some evidence of distinct American lexis, eg *dollar, Congressman* and *liquor*.
- Words from the semantic field of politics and finance show the subject matter of the speech.
- Informal/colloquial terms are juxtaposed with these terms to show his identification with the common people and distance from his fellow politicians, as well as his larger-than-life personality.
- Proper nouns are used to refer to people and places.
- Personification of money and America, eg *Old Currency, Uncle Sam*.

Grammar

Text 2:

- Lists of three as rhetorical device, eg three prepositional phrases *of the people, by the people and for the people*.
- Relative clauses used to add information to nouns to build up detailed and often emotive descriptions, eg *... who rejected the myth of their generation's apathy*.
- Uses mainly declaratives to inform but uses a sequence of imperatives to urge his audience to action, eg *let us remember ...*
- Uses a variety of structures:
 - short, simple structures to make emphatic points and to draw the audience's attention – *the climb will be steep*
 - complex structures allow for greater detail, often to create an emotive response from the listener as with the string of relative clauses in the second paragraph.

4. Indicative content from past paper mark schemes

- Uses a variety of tenses, eg past (*We didn't start*) and present (*we know*).
- Use of modal verbs to express certainty (*will*) but only one instance of *may* showing uncertainty (*we may not get there ...*) – this is in keeping with the expected optimism.
- Uses some passive structures to change the focus, eg *it was built by working men and women ...* – in this case it allows 'it' to be the grammatical subject as this is the focus of the next few sentences.
- Adverbials and position. Give details of time place or manner. Sometimes used to create contrast, eg *Even as we stand here ...*
- Modified noun phrases to give detail.

Text 3:

- Mix of sentence moods to suit purpose:
 - imperatives – *Let black Dan Webster ...*
 - interrogatives used as a rhetorical device – *Whar's the state revenue?*
 - declaratives used to inform and answer interrogatives
 - exclamations used to create sense of spoken emotion.
- Use of lists of three as a rhetorical device, eg *... broken banks, broken hearts, and broken pledges ...*
- Adverbials for time, place, manner.
- Evidence of archaic formation of present participle *a-comin'*, also found in older English dialects.
- Modified noun phrases to give essential details – *starving people* – but also to create his individual language – *hull-hog patriotism*.

Discourse/pragmatics

Text 2:

- Pauses are often where punctuation would be found as this is a scripted speech, but they are also used to highlight key information and to let the audience settle.
- Use of the first person plural *we* includes his audience and his political backers/party.
- Grammatically similar structures and parallelism create a sense of cohesion within the speech, eg *for even as we celebrate ...* and *Even as we stand here...*
- Some candidates might note allusions to other famous American political speeches such as the Gettysburg Address or Martin Luther King's 'promised land' speech.

Text 3:

- Use of first person pronoun shows his individuality in this group setting.
- His distinctive use of colloquial rural language, including metaphors, similes and use of humour, shows Crockett to have a separate identity from his fellow politicians and one more in touch with the people.
- His use of rhetorical questions and answers mimic adjacency pairs in conversation.

Formal term of address – *Mr Speaker* – shows that despite his informality he must follow the constraints of the environment.

June 2011 Text 1

Phonology/graphology

- Substitution of 'y' for 'i'.
- Substitution of 'v' for 'u'.
- Use of final 'e'.
- Phonological spelling.
- Double vowels linked to long vowel sounds (*dooth*).
- Capitals for nouns of importance.

Lexis

- Several words are unlikely to be commonly used in such contexts today and are quite formal, eg *electuarie* (a medicinal paste).
- Others have changed meanings over time – *nice* is used in an obsolete sense, possibly 'wanton' and 'delicate' respectively.
- Semantic narrowing has occurred with *meat* moving from food of any kind to animal flesh.

Grammar

Similar to modern (link to process of standardisation and rise of a national language).

- Third person ending *-eth*.
- Use of determiner – *at the first ...*

Discourse

References to Greek philosophers show that Classical sources were valued, as does the Latin form of England (*Anglia*) in the title.

June 2011 Texts 2 and 3

Analysis and comments should focus on how writing about music has changed. As well as describing features, candidates should relate them to context. The data should be placed in the context of the changing nature of music writing from a limited middle-class audience for live music, to part of youth culture with recorded music and a much wider socio-economic base.

Phonology/graphology

- Little scope for comment in these texts.
- Italics for Italian in Text 2 and bold in Text 3.

Morphology

Text 2:

- Words of Latin, Italian and French origin, eg *bass* (Latin/Italian), *opera* and *librettist* (Italian), *performance* and *melodies* (French). These can be related to lexical expansion in the area of music and culture by borrowing from other languages.
- Use of Italian title *Signor*.

Text 3:

- Novel compounds – *mushroom-clod*, *art-punk*, *art-rock* – often as modifiers.

Lexis

Text 2:

- proper nouns used to refer to musicians and works
- words from semantic field of opera – *librettist*
- polysyllabic *orchestrations*
- words such as *domestics* falling from use in SE, which shows how a changing society affects language
- use of adjectives.

Text 3:

- proper nouns used to refer to musicians and works – words from 'modern' semantic field of music, eg *gig* – some of these show the influence of technological change, eg *record*, *single*, album
- more informal to relate to reader – *tatty*, *chipper*, *freakiness* – this can be related to the counter-culture associated with modern music
- some formal polysyllabic lexis, eg *cloistered*, *protocols* – this is a serious magazine with respected professional journalists giving a detailed account to an audience who expect some level of seriousness
- language that reflects technological change, eg *download*
- cultural references make inferences about the audience and their understanding – *Mighty Boosh*
- contraction used to reduce formality and create links with the spoken language.

Grammar

Text 2:

- some use of passives – ... *was received with unqualified pleasure* – often because the agent is not important or obvious
- some use of relative clauses for detail – ... *which Signor Bottesini knows so well how to write ...*
- adverbials (and position)
- long, complex sentences with much subordination
- complex compound sentences to link related ideas
- declarative mood
- much use of subject complements as the purpose is to describe (the subject) – *The characters are distinctive*
- past/present tense
- use of modifiers and prepositional phrases
- noun phrases in apposition, eg ... *Taddei, the librettist of Ali Baba* – to provide reminders to the audience of their role in this production
- first person plural used to show opinion of writers and may suggest the high regard their readers are expected to have for their personal opinion.

Text 3:

- use of passives to front information for the reader
- much use of adverbials in different positions, eg to set the scene (*upstairs in a tatty Shoreditch pub ...*), create temporal sequence (*Today ...*), provide details of time (*shortly before a gig supporting heroes The Sonics ...*)
- fewer relative clauses
- declarative mood to inform with single imperative at start which involves audience
- present tense/present progressive gives sense of immediacy (*The Horrors are examining ...*) /past tense
- still many long complex sentences to give detail
- much use of modifiers and prepositional phrases
- noun phrases in apposition
- second person pronoun to involve the audience with direct address.

Discourse/pragmatics

- Limited and general audience for Text 2 with a possible link to social class, but much wider, more specialist audience for Text 3.
- Makes no assumptions about gender – Text 3 uses *you*.
- Relationship is formal in Text 2 and less so in Text 3. Both writers present themselves and their readers as experts.
- Purpose is to inform.

January 2012 Texts 2 and 3

Texts 2 and 3 are both examples of archaeological texts written about ancient monuments. Identification and comments should focus on how this form of writing has changed.

The data should be placed in the context of language change over time and the development of specialist approaches to forms of scientific/academic writing (such as the development of specialist semantic fields).

Context could also include the relationship with the audience and changing audiences (including their expectations), as well as the function of the texts which, although similar in that they are both to inform, show some subtle differences with Text 2 being more speculative.

Graphology

Text 2:

- use of italics to draw attention to words and phrases the author considers important, including many proper nouns
- capitals used for proper nouns but some evidence of them being used to draw the audience's attention to nouns of importance, eg *Armour* and *Writers*
- the possessive <s> on nouns is not apostrophised, possibly showing that a fully standardised punctuation system was still developing at this time
- the long s <f> is used for an initial and medial lower case <s>.

Text 3:

- some use of bold and italics for subheadings.

Orthography

Text 2:

- the final <e> is still evident on some words but its sparse nature would seemingly support the fact it is now dying out, eg *greatnesse*
- the spelling of *magick* shows older variant digraph for representing the hard /k/ sound
- the spelling *peesces* shows a double vowel
- the double consonants may have phonetic link, eg *severall*
- spelling of *reliques* varies from modern standard, although it would not differ phonetically
- spelling of Stonehenge differs
- use of Old English letter <æ> in *Cæfer* but its absence elsewhere in the text indicates that it is no longer commonly used
- variable use of <j> as seen in *iudgement* and *judgement*
- elision shown in *'Tis*.

Text 3:

- modern text that shows no orthographical variation as spelling is now fully standardised.

Morphology

Text 2:

- the now archaic third person verb inflection <eth> is found in the text, eg *saith a modern Writer*, but it is not used consistently in this text (*Sir Henry Blunt ... speaks*) – this is possible evidence of its unclear status in this period
- the modern English irregular verb ‘to dig’ appears in a regularised form *digged*.

Text 3:

- no significant comment.

Lexis

Text 2:

- there are few lexical items that can be described as truly archaic in this text but *habiliments* unlikely to be used today
- much of the lexis would be considered excessively formal and would not be in the modern audience’s productive vocabulary – they may still be encountered in formal writing, eg *opines*.

Text 3:

- use of proper nouns linked to the semantic field – *Khufu, Hetepheres* – and people involved in the excavations of pyramids – *George Reisner*
- large number of specialist words related to the study of ancient Egypt, eg *sacopagus, mastaba*
- nouns of measurement are used so the reader is given precise archaeological detail, often in abbreviated form as familiarity is assumed – *28m (92ft)* – and the unfamiliar *cubit* which is associated with this culture
- archaeological references show the academic nature of the text, eg *G1-a*
- lexis tends to be formal and academic with Latinate terms such as *obscure* or *nucleus* being used instead of more simple or everyday synonyms.

Grammar

Text 2:

- Non-standard formation of negative *if I mistake not*. Standard English uses an auxiliary to form the negative. Some candidates may comment on the use of *mistake* as a verb.
- Use of declarative sentences to inform.
- Use of an imperative *Take with you also Draytons iudgement ...* This would be unlikely in a modern text and is possibly used by the author to show his authority.
- Like the modern text, passive structures (without agent) are used – *... rusty armour and mens bones should be digged up*. It is likely these were used to move the important information to the front and remove an irrelevant agent.
- Non-standard word orders are found in this text such as *have been by digging found, peeces of ancient fashioned armour, and the bones of*

men ... where the grammatical subject (*peeces ... men*) follows the predicator. Additionally, the placement of the lexical verb *found* after the adverbial (by digging) would also be considered unusual. These features give a PAS structure instead of the modern SPA.

- Use of long grammatically complex sentences for detail.

Text 3:

- The sentence mood is declarative. An open interrogative is used as a section header to both interest the reader and signpost the information in this section.
- Modal verbs are used when facts are in doubt and signpost uncertainty or possibility for the reader, eg *GI-b might belong* and *GI-c could belong*.
- Passive clauses are used where the agent is unimportant/obvious/unknown and writer wishes to focus the readers' attention on the affected. In many instances the agent is deleted, eg *the burial chambers, west of the centre axis, were cut out of bedrock ...*
- Relative clauses are used to build up detailed description of nouns, eg *... queen Meritetes, who lived through the reigns of Sneferu ...* The text also includes many zero relative clauses where the relative pronoun has been deleted, eg *Backing stones, equal in size and hue to the nucleus, obscure the tiers*.
- Use of modifying adjectives to build up an accurate picture and so fulfil its informative role. The majority of these modifiers are factual/objective since the reader is not interested in emotive description or the author's opinion, eg *stepped internal nucleus, burial chambers*. There is very occasional use of more subjective modifiers, eg *beautiful alabaster sarcophagus*.
- The text uses a variety of sentence types. Short simple sentences are used for impact, eg *This was the canopic chest for the queen's internal organs*. Compound sentences are used to link related ideas, eg *The shaft was extraordinarily deep (over 27m or 89ft) and was blocked with masonry from top to bottom – which took weeks to clear*. Complex sentences allow layers of details to be added.
- Use of a sentence initial conjunction which could be considered non-standard, eg *But only that of GI-c survives with its walls intact*. This creates a sharp contrast with the previous sentence.

Discourse

Text 2:

- references to other historians and classical scholars is used by the author to give weight to his argument.

Text 3:

- no attempt to engage with the reader on a personal level
- links to other pages show the reader where further information can be found and contextualise the text as part of a wider work.

June 2012 Texts 2 and 3

Analysis and comments should focus on how instructions and English have changed and developed over time, as well as aspects of recipes that have not changed.

In addition to describing the features of the texts, the data should be placed in the context of the changing nature of recipes from a limited audience to a much wider audience, the influence of the different modes of transmission, and how social and economic changes have affected the language used.

Graphology

Text 2:

- variable use of full stops and no commas in these texts – a virgule / is used to separate some grammatical units
- the use of capital letters has not been standardised
- the careful layout that one would expect from a modern written recipe is not in evidence – this is most notable in the absence of an ingredients list
- numbers represented in various ways, eg *dozen* and *xvi*.

Text 3:

- no relevant comment as it is a transcript.

Orthography

Text 2:

- The spelling of *shouldre* varies from the modern standard. Words ending <er> are variably spelled <er> or <re>. This is evidence of the spelling system not being fully standardised.
- 'Sugar' is spelled variably as *sugre* and *suger*. As well as evidence of a more relaxed spelling system, this could be linked to the spelling *shouldre*. The word 'together' also shows variable spelling (*togider* and *together*).
- The values of the consonant letter <y> and vowel letter <i> are still not fixed in this period, eg *wyne* and *fayre*. This may be linked to pre-printing forms of English and minim confusion.
- The values of the consonant letter <v> and the vowel <u> are still not fixed, eg *vpon* (upon) and *sauery* (savoury). The general rule of using <v> as word initial and <u> as word medial seems to be followed in this text.
- A final <e> appears on many words. This may be related to the effect of printing and/or to earlier periods in the history of English.
- The doubling of some consonants may be linked to phonology, eg *busshe*.

Text 3:

- No relevant comment.

Phonology

Text 2:

- No relevant comment.

Text 3:

- Stress is used to convey the speaker's enthusiasm and draw attention to key points.
- Vowel change in *tomato* is typically associated with American English.
- Elision of sounds such as the initial consonant in *them* /əm/ shows the informality of the text and an attempt to appeal to the target audience. Such forms are also present in British English and indicate that there are common phonological 'weak spots' across a range of Englishes.
- Reduction of vowel sounds also shows the informality of the text and indicates that there are common phonological 'weak spots' across a range of Englishes, eg *and* /ænd/ reduced to /ən/.

Morphology

Text 2:

- There are examples of the archaic third person verb ending <eth> eg *ryseth* but no evidence of the archaic second person ending.
- The verb 'to be' is used in its uninflected base form. In modern English this irregular verb would appear in different forms, eg *let it boyle until it be Jelly ...*

Text 3:

- The uninflected adverb *real* is a key morphological feature of American English.

Lexis

Text 2:

- Use of words such as *fire* reflect changing cooking methods.
- *Fathyng* (farthing) now archaic and can be linked to social/political change.
- Nouns of measurement are used as would be expected, eg *gallon* and the completely archaic *potell*. Gallon was lost with the change to the metric system.
- The text uses many recognisable terms from the semantic field of food which would still be used today, eg *egges*, *Rosemary* and *tyme*, but changing tastes are reflected in terms like *capon* which are no longer common.

Text 3:

- Some limited lexical difference between American English and British English, eg *chuck*, and others reflect the different cultures, eg *baseball*.
- There is much use of nouns and verbs from the semantic field of food and cooking, eg *sear*, *barbecue*, *toast*.
- Use of terms such as *throw* (*a slice of onion ...*) rather than more precise synonyms, such as *place* or *lay*, indicates the informal nature of this recipe and relates to its (male?) audience.

Grammar

Text 2:

- use of imperatives to instruct, eg *take a capon ...*
- the coordinating conjunction *and* is used to link clauses and create long compound structures
- the adverb *then* is used to create sequencing to help the reader follow the instructions, eg *... then put them in youre creame*
- adverbials are used to give information associated with time and place (but perhaps not as many as would be expected in a modern recipe), eg... *tyll the flesshe come from the bone*, into a pan and 'in a fayre cloth'
- some modifiers are used in noun phrases, just like in a modern recipe, to provide description for the audience, eg *swete thick creame*, but a modern text would likely use more for the sake of precision or interesting the reader
- an intensifier *very* is used to aid the audience's understanding and give detail necessary to successfully make the dish
- a variety of pronouns are used including the archaic second person subject pronoun *ye* – these indicate some attempt to communicate directly with the audience.

Text 3:

- use of non-Standard demonstrative pronoun *them* instead of 'those', eg *... toast up them buns, lock in them juices* – this is a common feature of many English dialects and helps create an informal relationship with the audience
- modified noun phrases are used to entice the audience and are often subjective, eg *beautiful tomatoes*, but others are essential for successfully following the recipe, eg *high heat*
- use of the second person pronoun *you* and first person plural *we* directly involve the audience
- deictic expressions, eg *here*, demonstrate the visual aspect of the text
- ellipsis of the subject/auxiliary verb in some clauses where it is predictable in context, eg *going to move these burgers off, look good* – this saves time and is a common feature of many varieties of spoken English
- the sentence mood is declarative to describe the process, eg *these smell good already*, and imperative to instruct the audience, eg *roll these into about baseball size*
- adverbials are used for a variety of functions and a variety of positions to inform but not as extensively as one may expect in a written recipe, eg *in the meantime ...*
- the tense is mainly present as the listener/watcher is following the action (*they look good*) but future is also used (*... we're going to do some burgers ...*).

Discourse/pragmatics

- Pronouns are used to create interaction with the reader but relationship is quite neutral.
- Purpose is to instruct.
- Probably a narrow audience.
- Hedges soften the force of some of the imperatives to maintain the friendly interaction.
- Pauses are used to split the utterances into easily processed chunks of language and often coincide with punctuation in the written language, perhaps showing the text is largely pre-scripted. Others are where the viewer is watching the action onscreen. It is highly unlikely that these can be linked to planning and thinking, and such comments should not be rewarded.
- Lack of non-fluency probably indicates that this piece is rehearsed.
- The idiolect of the speaker and informal relationship shown by frequent use of exclamations, which are stereotypically associated with American English, such as *man* and *boy*, possibly indicate the gender of the speaker as male?
- The purpose is to instruct.

January 2013 Text 1

Graphology

- Capitals used to identify nouns of importance.
- Use of *y* to represent a 'th' in *Yt* and *Ye* but this is not consistent – line 2 *that*.
- Use of macron for a missing 'n'.

Orthography

- Use of 'u' and 'v' not fixed, eg *haue*.
- Use of 'i' and 'y' not fixed, eg *requyre*.
- No use of 'j', eg *iniuries*.
- *Ye* as a form of 'the' and 'that'.
- Final/silent 'e'.
- Double consonants for short vowel sounds, eg *immortall*.

Morphology

- Archaic third person ending *-eth*.
- Use of *English* as a verb?
- Treatment of *English* as a verb (meaning 'translated'?).

Grammar

- Archaic second person subject pronoun *ye*.
- Non-standard word order, eg *yet hath it ...*

Discourse

- Use of Latin at start would be unlikely today and reflects its academic prestige.

January 2013 Texts 2 and 3

Analysis and comments should focus on contextual factors of the data which show the development of scientific writing over time in response to different audiences and changing audience needs, the development of a specialist field and style of writing, and the function of the texts and their mode, with the key constituents of language used to explore and exemplify.

Graphology

Text 2:

- Use of capitals to indicate nouns of importance.

Text 3:

- Use of Greek symbols in the chemical formula. This links to the prestige in which classical languages were held and their use in the development of scientific writing.
- Parenthesis for additional information which is not essential to the primary purpose.
- Bold and italics are used to help key terms stand out. These may help the reader identify where key information is and so help fulfil the text's educational purpose.

Orthography

Text 2:

- missing 'e' in past tense inflection
- standard spelling reflects pace of standardisation process.

Text 3:

- standard spelling indistinguishable from British English.

Morphology

Text 3

- Compounding is evident in *thermochemical*. Science requires new words as new concepts are discovered. (In BrEng this would be hyphenated.)

Lexis

Text 2:

- Evidence of lexis that could be considered formal and literary today, eg *vehement*, *contiguous*.

Text 3:

- Specialist terminology used – eg *moles* – which is not accessible to the non-specialist. Possibly referenced and defined earlier in the book.
- Subject-specific abbreviations used – not always with definition – and also show science/chemistry has its own semantic field. This also shows that the audience is meant to have some basic scientific knowledge or they could have been previously referenced.
- Some abbreviations defined, such as *KJ*. It is likely that this is the first time they have been referenced in the book and links to its purpose to inform.

- The use of Latinate lexis (such as *aqueous*) links back to the development of scientific writing and Latin's prestige and status as a lingua franca in the Renaissance.

Grammar

Text 2:

- Use of first person plural pronoun *we*. This does not attempt to include the audience, instead referring to an unnamed other or others.
- Modification and post-modification are used to provide the detailed description needed by early scientists (eg *small ear then melting Pot, of an almost Cylindrical figure*).
- Relative clauses also allow for additional detail about nouns (eg *the iron, whose upper part ...*).
- Passive structures where the agent is considered less important and maintains the audience's focus on the affected substance.
- Use of adverbials so Boyle is able to inform his audience about the time, place, manner or reason of actions important to his experiment (eg *we let down, by a turning key ...*).
- Starting sentence with the conjunction *but* to emphasise the contrast with the previous sentence.
- Past tense.
- Declarative structures.

Text 3:

- Relative clauses are used to provide additional information about a noun phrase, eg *An equation that shows ...*
- Tense – present tense.
- The sentences are predominantly declarative as the purpose is to explain. A single imperative is used – *let us ...*
- Adverbials of reason used to help the audience understand why the reactions take place (*because ...*). In the last paragraph the reason is placed at the start of the sentence to highlight its importance.
- Conditional adverbials are used.
- Modal auxiliaries used for certainty and to impress upon the audience the importance of certain actions (*you must ...*).
- Use of plural first person pronouns to include the audience and make them part of the chemistry community.
- Modified noun phrases are used to give detailed descriptions.
- There is no indication in the grammar that this is Australian English.

Discourse/pragmatics

Text 2:

- personal comments on the risk incurred (eg *though it may prove somewhat hazardous*) would not seem appropriate in a modern objective scientific text
- lack of precision in some areas of the text (eg *about an inch thick*) contrasts with expected scientific precision

4. Indicative content from past paper mark schemes

- a narrative style.

Text 3:

- conversational discourse markers are used to show contracting information (on the other hand) and make the text more accessible by creating a conversational relationship.

June 2013 Text 1

Graphology

- Capitals used to identify nouns of importance.
- Use of y to represent a 'th' in *Ye*.

Orthography

- Use of 'u' and 'v' not fixed, eg *vncertaine*.
- Use of 'i' and 'y' not fixed, eg *guyde*.
- No use of 'j', eg *Iesus*, but note use as Roman numeral.
- *Ye* as a form of 'the'.
- Final/silent 'e'.
- Double consonants for short vowel sounds, eg *immortall*.

Morphology

- Use of third person *-eth* and second person *-est* endings.

Lexis

- Some near archaic lexis, eg *wherefore*, *wherein*. Now most commonly found in legal language.
- Semantic change of *very*.

Grammar

- *If we be on the water* use of subjunctive.
- If candidates comment on use of base form of verb 'to be', where modern Standard English would inflect for person and tense, then reward it.

June 2013 Texts 2 and 3

Both texts are American in origin and both, as newspaper reports, have the same purpose, which is to inform. They differ not only in the time period in which they were written but also in their focus and their emotional response to the events they recount.

Phonology

Text 2:

- alliteration is used as a rhetorical device, eg *solemn sorrow* and *friend and father*.

Text 3:

- no clear evidence of purposeful use of phonology.

Graphology

Text 2:

- layout typical of a newspaper with headline in the form of a noun phrase and single column
- use of capitals
- use of italics
- diagram of funeral
- long s
- short paragraphs.

Text 3:

- use of titles
- short paragraphs.

Orthography

Text 2:

- standardised spelling
- no consistent evidence of American spelling yet as this text pre-dates Webster's dictionary (*honors* line 10/*honours* line 26).

Text 3:

- no evidence of distinctive American spelling
- spelling of *chandellier*?

Morphology

Text 2:

- no significant comment.

Text 3:

- no significant comment.

Lexis

Text 2:

- Metaphorical language is used to show the importance of Washington to his country. His description as *Father* shows his role in forming the United States.
- Some limited use of proper nouns show where events took place (eg Mount Vernon) and those in the list show who was important in the procession.
- Adjectives with positive (religious/poetic?) connotations are used throughout, eg *beautiful, sublime, noble*. This text's focus is emotion and patriotism.
- Some evidence of changing attitudes towards death as *Corpse* would probably be replaced with a more gentle reference or euphemism.
- The majority of the language is still current (although some would be considered formal) but *oft* has probably fallen from general use.
- Some lexical contrasts to highlight the sadness, eg *hero walk ... lay shrouded corpse*.

Text 3:

- Many proper nouns referring to people and places. This reflects the focus of the article, which seems to be showing how important the President was by referring to the people attending his funeral.
- Proper nouns associated with American political places, eg *White House* and *Capitol*.
- The nouns *capitol* and *blocks* are not found in British English.
- Semantic field of modern politics, eg *State Department, White House aides*.
- Abbreviation of place names shows knowledgeable audience, eg *R I* ('Rhode Island').
- *Caisson* and *catafalque* are not archaic but could be considered very formal. Possibly used because of the state nature of the funeral?

Grammar

Text 2:

- Modified noun phrases provide detail.
- A number of the grammatical features would be common in newspaper reports today.
- Relative clauses are used to add descriptions to nouns. These give the reader more detail, eg *those who paid ...*
- Passive sentences are used to change focus. Where the agent is obvious or necessary it is omitted (*... consigned to the tomb*).
- Adverbials are used to give the audience information about the time place and manner of important actions. Their position reflects their importance. For example, the author uses two fronted adverbials (one of time and one of place) in the final paragraph (*when ..., where ...*).

4. Indicative content from past paper mark schemes

- The sentences are predominantly declarative as the purpose is to inform. The use of exclamations reflect the sorrow and emotional response of the nation.
- Past tense.

Text 3:

- Adverbials are used throughout, sometimes at the front of sentences (eg *Tomorrow ...*), to give details of time, place, manner and reason, to set the scene, and to allow the audience to reconstruct the chronology of events.
- Modified noun phrases to set the emotional tone, eg *solemn ceremonies*, or to give descriptive details, eg *crystal chandelier*.
- Use of noun phrases in apposition (eg *Mr Lawford, the actor ...*).
- Predominantly past tense.
- Use of modal verb 'will' to show future certainty (eg *Mrs Kennedy will*).
- Use of passive structure to front important information (eg *The Mass was celebrated by ...*).
- Use of mixture of sentence types including complex with non-finite clauses (eg *kneeling and praying beside the coffin for several minutes ...*).
- Non-standard use of conjunction *or* to start a sentence. This highlights the alternative and is a common feature of journalism.

Discourse/pragmatics

Text 2:

- how the use of words identifies the relationship between writer and reader and assumptions about the readership
- references to the military and Washington's holsters and pistols implies his status as a military leader
- literary forms such as apostrophe to invoke emotion, eg *fallen! – Yes! Fallen! ...*
- numerous noun phrases used as forms of address instead of 'Washington', perhaps to emphasise his importance, eg *The General, Commander in chief of the armies*
- apart from the pall bearers there is no mention of others (including the family) by name – This may indicate changing attitudes to the death of a head of state and death in general.

Text 3:

- formal terms of address show respect for the participants and their high status
- naming of women through their husbands reflects their status in society (eg *Mrs Joseph P. Kennedy*)
- naming of some as merely 'brother' or 'sister' possibly reflects a lack of political or social importance.

June 2014 Text 1

Graphology

- First word shows non-standard use of capital letters.
- No capital letter used for pronoun (*his*) references to the deity.

Orthography

- Interchangeable 'i' and 'y'. Candidates should explain this feature and look for patterns of use in the data and not merely note its presence.
- Interchangeable 'u' and 'v'.
- Final 'e' still in use.
- Some evidence of phonetic spelling on words such as *entring* (where the unstressed vowel has not been represented), *kembing* and *vertue*.

Morphology

- Compound word *bethinks* has become archaic.
- Archaic second person ending *-est* is used but not consistently, possibly indicating it was falling out of use.
- Further inconsistency of verb endings in *plac't*.

Grammar

- Use of the archaic second person pronouns *thy* and *thee* which now only survive in regional dialects.
- Use of verb 'to be' in base form instead of third person singular 'is' (eg *what at school be said or decided* and *nothing be finished*).
- Non-standard use of prepositions (eg *in entring to schoole*).
- Some ellipsis of pronouns (eg *to wash hands and face* and *let eyes be upcast*).
- Some non-standard grammar is used to deliver the rhyme (eg *abroad for to scout*).

Discourse/pragmatics

- Use of *thy* to refer to audience shows the writer's higher status and authority.
- References to religion show importance of this in education and society at this time.

June 2014 Texts 2 and 3

Texts 2 and 3 are both examples of planned written texts with some aspects of spoken English aimed at young boys. Both texts try to engage with the reader on a personal level but the relationship is more informal and personal in Text 3. Both texts have an instructional and educational function.

The American origin of Text 3 is reflected in aspects of spelling and vocabulary but this would cause few difficulties for British English users.

Identification and comments should focus on how aspects of this form of writing have changed over time. This may be in response to changes in society, including cultural attitudes to health and safety and gender.

Graphology

Text 2:

- bold heading.

Text 3 (a and b):

- bold headings to attract audience to key sections
- capitals are used to highlight some key safety issues
- italics are used to highlight some key words (possible link to stress in speech).

Orthography

Text 2:

- the spelling is standard British English
- an exception is the seemingly arbitrary mention of a brand name (*Kreem*) which uses a distinct phonological spelling.

Text 3 (a and b):

- American spelling of *neighbor*.

Morphology

Text 2:

- *advertisements* used in its full form and not showing the clipping that would be used in many texts today.

Lexis

Text 2:

- *farthing* is an example of archaic lexis and links to changes in society – *larder*, while still used in some contexts, shows the influence of technology as they have largely been replaced by refrigerators
- lexis such as *obtain* and *procure* are more formal than would be expected in such texts today.

Text 3 (a and b):

- American lexis shows the origin of the text and its intended audience, although it is likely that most British English users would understand

- colloquial address to create friendly and equal rapport with audience (eg *drag*)
- technical lexis such as *phase change* indicates some educational purpose
- assumes shared knowledge of terms like *BB gun* and *wrist rocket*
- use of a euphemism *heck* for minor taboo links to the age of the audience.

Grammar

Text 2:

- adverbials are used in a variety of positions and for a number of reasons including showing where an action should take place (eg ... *into the cores*), time (eg *in the autumn*) – these relate to its instructive purpose and have not changed over time
- modal verbs are used to indicate certainty (eg *you will value it ...*)
- relative clauses are used to add further details about nouns and create complex structures (eg ... *who can make things ...*)
- noun phrase modifiers are used to give description (eg *uncooked vegetables* and *unpleasant flavour*)
- starting a sentence with 'but' would be considered non-standard today but is still widely used in modern media
- variety of different sentence types.

Text 3 (a and b):

- use of exclamation links to speech and creates informal rapport with audience
- use of imperatives to instruct
- adverbials are used to sequence the instructions (eg *now*)
- adjective modifiers are used for a variety of reasons: providing essential descriptive detail (eg *plastic soda bottle*), encouraging the audience (eg *simplest exploding device*) and some, which in other circumstances may be considered negative, are used to attract the young male audience (eg *disgusting pieces of rancid and dried-out food*)
- adverbials are used in a variety of positions and for a number of reasons including: showing where an action should take place (eg ... *in the bottle*) and adverbs of condition (eg *if it failed ...*) – these relate to its instructive purpose
- modal verbs are used for certainty (eg ... *will stick to your skin* and *it must be placed ...*) and possibility (eg *it should ...*)
- mixture of different sentence types.

Discourse/pragmatics

Text 2:

- references to boys in the activity shows the expectation of an exclusive male audience
- reference to mother in domestic contexts and boys in more practical roles indicates expectations of gender

4. Indicative content from past paper mark schemes

- reference to the fictional character Robinson Crusoe shows the audience is expected to identify with and know of this character
- second person pronoun to address the audience
- first person plural pronoun *we* includes the writer and reader and creates a sense of community
- the moral and practical side of the activities is stressed (eg making toffee apples will make you *self reliant* and making a purifier is *useful*), perhaps showing a different attitude towards the purpose of 'play'
- candidates may speculate that the inclusion of a brand name could indicate that the text was sponsored by this company or that the audience are expected to be aware of them.

Text 3 (a and b):

- first and second person singular pronoun used to create conversational effect and to involve the audience
- discourse markers such as *okay* link to spoken mode
- an informal relationship is developed through the use of humour
- the semantic field could indicate a male gender bias, with the text having terms referring to unpleasant things and explosions and weapons (eg *rancid and dried-out food* and *wrist rocket*) – stereotypically part of boys' play.