

Examiners' Report

June 2025

GCE English Language 9EN0 03

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Introduction

This series, the most popular topic was Language and Power, with just over a third of candidates answering Questions 4 and 9. Language and Gender remains a popular choice and just under a third of candidates answered Questions 2 and 7. The remaining third saw Questions 1 and 6 (Global English), and Questions 3 and 8 (Language and Journalism) relatively evenly matched, with Regional Variation, Questions 5 and 10, the least popular choice.

It was pleasing to see that the number of heavily rehearsed investigations seems to be reducing, with candidates being encouraged to supplement any taught data with data they had gained themselves. This was perhaps most clearly seen with the Language and Power questions, where candidates had clearly been given some of the same data to examine, but had added their own research to enrich their discussions.

However, yet again there were a number of incidents where candidates had either not collated their own research or had not referenced it in their responses. Candidates are reminded that, at Level 2 in the mark scheme for Section B, the Assessment Objectives state that they must: **“apply some understanding [of concepts and issues] to the data,” “describe the construction of meaning in the data” and “make links between data”** and for Level 3, they need to: **“[apply] relevant methods of language analysis to data with clear examples.”** If candidates do not have specific data to draw upon, they struggle to meet the demands of the exam assessment criteria, resulting in less successful responses despite presenting an extensive range of knowledge about the topic. Both parts of this examination are data-focused, and the same level of focus given to the data in Section A should be given to their own data in Section B.

For **Section A**, it was clear that the majority of candidates were able to analyse the typical and/or atypical features of the texts provided, referencing their wider research clearly.

Lower performing candidates tended to stick with more obvious and straightforward examples and features, using them to make general comments about the data and whether the features were typical or representative of their chosen subtopic. At this level, any comments about the function of language or the construction of meaning tended to be quite superficial. For example, for Question 2, for the use of the female speakers’ ‘awww’ was identified as an emotional feature of language that was typical of female speakers.

Higher performing candidates were able to cluster features together in order to offer a more nuanced and discriminating discussion of the data. For example, recognising the genre of Chelsea Wolfe’s music in Question 3 as an influencing factor on the ways in which some lexical and syntactical features were used in the review.

Most candidates were able to use the contextual information at the top of the data to support their analysis. However, some candidates appeared to be trying to present this information as ‘tentative findings’ rather than recognising the reality of the situation. For example, in Question 2, the exam paper clearly states, *‘Text B is a conversation between three friends.’* Some candidates were saying things like, *‘As the male speaker does not interrupt very often, we can interpret that he might be friends with the women and therefore does not want to interrupt what they are saying.’*

Effective analysis of context was a significant differentiator this year, with candidates at the

higher level being able to effectively use contextual factors to offer insightful and perceptive comments about the way language had been used in the data they were analysing. For example, the following is an extract from a Level 4 response to Question 1:

The rise in intonation is typical of AAE as in social groups, it pursues an answer from the recipient of the question. As well as this, rising intonation also occurs in words such as <thing> which becomes 'thang' /θa:ŋ/ and <means> which becomes "meean" /mæ:n/. The elongated vowel is typical of AAE and is also clear in Ice T's speech in the "no" /na:/. This elongation in vowel sounds is down to the rhythmic sound that comes with Ice T's profession of being a hip-hop rapper where elongating vowel sounds can help the music to sound better.

At the top end in this section, candidates were able to examine a wide range of linguistic factors, covering a range of frameworks such as lexis, syntax and, where appropriate, phonology, fully supporting their comments with accurate terminology and examples. However, at the lower end, there appeared to be an increase in the level of either inaccurate terminology or broad sweeping generalised terms.

Candidates are advised to look carefully at the different linguistic features of their chosen subtopics and ensure that they can confidently discuss their usage. For example, at the higher level in Question 4 responses, candidates were able to effectively examine the use and role of epistemic modality, whereas lower-level candidates frequently referred to modal verbs inaccurately or simply pointed out their presence without being able to analyse their role in terms of creating power.

Again, the most successful candidates for **Section B** ensured they had manageable data sets that allowed them to address the statements effectively. Interestingly, this year also saw a rise in the number of candidates accessing corpus data sets to supplement their own research. The use of these corpora in tandem with specific data sets resulted in some very rich discussions about the ways in which candidates' research linked to the statement, offering a way of framing candidates' conclusions and opinions.

Less successful candidates in this section often appeared to have data that they either did not fully understand, or that was simply too big to be able to go into any detail. For example, there were a number of candidates who had looked at the 'Don't Die of Ignorance' AIDS campaign of the 1980s without seeming to fully understand the motives and ideologies behind the campaign. This often resulted in less convincing discussions about the need to balance scientific knowledge and personal connections.

There were also a number of instances where candidates had not chosen relevant data for their subtopic. For example, a number of candidates for Questions 1 and 6 had either selected African American individuals who did not necessarily speak a recognisably typical version of AAE, or individuals who used some features associated with AAE but weren't actually African American themselves. While some candidates were able to discuss the role of code-switching for individuals such as Barack Obama, or the significance of the language as a form of identity for artists such as Eminem, lower performing candidates were not able to effectively articulate the significance of these contextual factors.

Another significant issue occurred in Question 7, where a large number of candidates had not researched any unscripted data at all and were trying to apply research to scripted pieces. This

obviously hindered candidates' ability to effectively discuss the relevance of research into language and gender. For example, some candidates had looked at scripts of the TV series *Friends* as a way of arguing against the validity of Zimmerman and West's Dominance model as their data featured no interruptions.

Question 1

Global English – African American English

It is believed that the relative ease of accessing data and research may have increased the number of candidates selecting this subtopic and it was pleasing to see how many candidates were effectively grappling with the phonological and syntactical features of the data for this question.

The majority of candidates who answered this question were also able to identify and discuss key aspects of convergence and power, using the contextual information about the professions and roles of both speakers to enrich discussions of the typical and atypical features of the data.

Successful candidates were able to consider the fact that the data was from the YouTube channel of one of the speakers, considering the potential broad audience as well as the fact both speakers could be considered role models from the AAE-speaking community as explanations for the ways in which linguistic features were used. At the higher end of the spectrum, candidates were also able to consider the subject matter as an influencing factor on the way language was used.

The following is an example of a successful introduction that considers this aspect of context in a clear and insightful way:

Text A is an interview between a rapper named Ice-T, and Kurt, a radio host. They both seem to be speakers of African American English as features of this dialect appear in their speech. It seems as though Kurt, otherwise known as Big Boy, is more consistent with these features within his speech. This could be due to the fact he is the interviewer, and this interview would have been published onto his own YouTube channel. Therefore, he is comfortable in the persona he has created for this channel and does not feel the need to change his speech using code-switching and speaks comfortably in the dialect of African American English. Ice-T on the other hand may possibly be code-switching at times as he is a television star who has a wider fan base.

Less successful responses tended to simply go through the text and list the phonological features seen without exploring why those features may be included. Often, candidates were simply supporting this identification with comments such as, 'this is typical of AAE and therefore this is representative of AAE.' It is vital that candidates consider the reasons why certain features are employed.

For example, this is an extract from a Level 2 response:

Firstly, we can see one common feature of African American English (AAE), copula absence (missing auxiliary verb). This is present from both Alexander, "...I got to be like" and Ice T "...we got to try..." where have has been deleted. There are also features of consonant cluster reduction which is another common feature of AAE. This is seen from Ice T, "...to nothing /n ɪŋ/ and represents features seen in my research from other similar transcripts such as NBA podcasts.

However, these features are inconsistently used throughout the text. There are some utterances which are standardised with an absence of AAE. For example, "...you had to keep.." and "we had to show them," where there is a disuse of copula absence. This means that this text may not be fully representative of AAE.

Examiner's Tip

Ensure that candidates are considering why features are used, taking into account a broad range of contextual features.

This extract is from a Level 3 response.

Both conversational partners also use repetition "I wasn't, I wasn't, I wasn't" "my my", which through my own research I do not believe to be a distinguishing feature of AAVE. However it may reinforce the negative stereotype that surrounds AAVE (and Southern American English) as highlighted by Lippi-Green, who suggests that the use of AAVE is often associated with a lack of education. She does however believe that this is reductionist as many use AAVE in order to enforce & maintain cultural identity. Which therefore suggests that the use of repetition may be to emphasise cultural identity, suggesting the conversation is again representative of AAVE.



In this extract, the candidate has identified a feature they feel is typical of AAE and then has offered a clear discussion of some of the concepts and issues associated with the use of this feature.

The candidate is clearly trying to discuss why the speakers use these repetitive structures, making a link between the use of the feature and the attempts to present specific cultural identities.



Try to think about the intention behind the use of the language feature beyond a surface interpretation. In this case, consider why the two speakers would want to promote their cultural identity to the target demographic of the video.

Question 2

Language and Gender Identity – Mixed-Gender Spoken Conversations

Language and Gender Identity continues to be a popular topic with about a third of candidates focusing on this sub-topic. The language presented in the data for Question 2 was clearly accessible for the vast majority of candidates, who were able to identify a range of typical and atypical features used by all three candidates.

The majority of candidates also used the contextual information at the top of the data to draw relevant conclusions about the ways in which language was used by the different speakers, including ideas about Andy's lack of 'expertise' regarding the programme 'Love Island' being a reason for some of the spoken features he was using.

As always with the Gender subtopic, many candidates are still applying outdated research to data, the most common in this instance being Lakoff, without any kind of evaluative or challenging analysis. Some candidates were seen referring to any adjective used by female speakers as 'empty' and any type of interrogative as a 'tag question'. These inaccurate applications of concepts, issues, and terminology tended to prevent most candidates from being able to demonstrate any kind of discriminating discussion of data.

The most successful candidates for this question were able to cluster elements of the data together, noting patterns across the three speakers and using them to discuss the ways in which modern mixed-gender conversations were managed. While lower performing responses offered broad and general comments about the female target demographic of reality TV shows, candidates offering higher level responses were able to use this information to examine the status and power this gave the different speakers and how that was reflected in their language use.

Higher level candidates were also able to incorporate concepts and issues around power and convergence when analysing data, considering wider contextual factors such as age and social relationship as a way of exploring the construction of meaning.

In this opening paragraph from a Level 5 response, it is clear to see that the candidate is considering some of the more nuanced elements of the data by the views presented in their introduction.

In this transcript we can see 2 females and 1 male speaking about the TV reality show 'Strictly Come Dancing'. Stereotypically, reality TV, especially of the genre like Love Island and Strictly, can be seen as 'feminine' and often their target demographic is women. This is reflected in the clear female domination within this transcript as Kate and Ruby are the more knowledgeable interlocutors whilst Andy tends to pose more interrogatives signifying his lack of knowledge around this topic. Whilst the concept of female domination ~~may be~~ within a verbal interaction may challenge many linguistic gender stereotypes (such as the Deficit Model) we can see that due to the subject of conversation, composition of the group and Andy's lack of knowledge this interaction is ~~quite~~ largely representative of mixed-gender conversations.



It is clear that this candidate is looking closely at the power dynamic of the speakers as well as the topic of conversation as a reason for specific features of language use.

There is evidence of appropriate tentative language use e.g. 'largely representative', 'may challenge' showing that the candidate is engaging fully with the data.



Ensure you are making use of quotations and references consistently throughout your response. Here, being able to support the statement about Andy's use of interrogatives to show his lack of knowledge would help cement the point.

As this response continues, the candidate begins to debate the ways in which language is used, making evaluative inferences about what is presented in the transcript.

Despite this, Kate and Ruby do exhibit some typically 'female' language features. According to Tannen, women are more 'in sync' when communicating due to their cooperative nature and this is demonstrated in their repetition and consistent use of tag questions. When Ruby asks the interrogative 'to do it?' Kate repeats the utterance without the rising intonation marking it as a declarative. This supports the idea of interpersonal coordination where a simple shift of intonation changes the function of the same utterance ~~but~~ to convey a different meaning. This synchronicity is not ~~exhib~~ seen in the interactions between Andy and the women and therefore the concept of ~~men~~ men and women belonging to different subcultures is represented here.

Additionally, we see the interruption from Kate when Ruby talks about the background of one of the contestants: '//as well'

'// yeah Yorkshire'. Whilst the interruption is collaborative due to it providing useful information it does challenge the idea that women conform to social rules and expectations because we see Kate ~~interrupt~~ flouting the established turn-taking pattern of this conversation. With this being said, it does demonstrate their synchronicity as females as they are able to complete each others' utterances without it being perceived as a Face threatening Act.



Here, the candidate has identified the interruption as 'collaborative' looking at the function of the feature and its role within the conversation as opposed to simply labelling it as an interruption, which challenges Zimmerman and West.



Remember that research around language use, especially research that is relatively old, can always be challenged by newer research and information. Candidates are encouraged to argue against established sources if relevant to the discussion.

As the essay progresses, the candidate begins to consider Andy's role in more detail. Making some use of research around male language use, the candidate offers the following analysis of Andy's language.

This transcript however is representative of the mixed-gender communication as closer to the end of the interaction we can see Andy ~~the~~ attempting to take the floor and assert dominance over the women. After Kate's justification of the duration of Love Island ('it's only like a month') Andy challenges this by attempting humour and saying 'that must be like several days...'. He is the only interlocutor to laugh suggesting a dispreferred response to this joke. The filler word 'like' helps to create a more casual tone as ~~the~~ it mitigates the full force of the comment but the lack of response suggests the women did not understand or appreciate his humour. The joke can be seen as an attempt to take the floor and become a main interlocutor as ^{Judith} Baxter's theory states that men use humour to support each other and themselves in ~~the~~ a conversation.



In this extract, the candidate is fully focused on the exam question, making use of concepts such as 'taking the floor' and named research such as Baxter's research surrounding masculine comments.

The issue of Andy trying to reclaim a role as the dominant speaker allows the candidate to consider patterns of language use within the data.



Rather than considering just isolated data features, try to look at patterns across the data, clustering ideas together to offer a more focused and critical overview of language use.

Question 3

Language and Journalism – Rock and Pop Music Journalism

This subtopic had approximately 10% of the total responses and it was clear that those who answered this question had a good understanding of the conventions of music reviews as a subgenre of rock and pop music journalism.

The vast majority of candidates had a clear awareness of the ways in which journalists manipulate language in order to convey opinion as well as promote the legitimacy of their own views. Candidates were also able to make logical connections between the genre of the album and artist being reviewed and the language being used, allowing responses at the higher end to draw interesting inferences about the data provided.

This is from the opening of a Level 4 response which makes inferences around the writer's choice of language when describing the artist's music.

Text C is representative of rock and pop music journalism due to its use of figurative language. For example, the use of the metaphor "is an injection of amphetamine" is used to describe the artist's song "House of Self-Undoing", and liken the song to feelings of euphoria. This is representative as the use of drugs, such as amphetamines, are commonly associated with rock the genre of rock due to its their rebel symbol of rebellion. Moreover,



Context (AO3) covers a wide range of factors beyond simply field and function. Broadening your discussion to include a more nuanced range of contextual influences can help you demonstrate a more discriminating and critical analysis of the data.

The ability to use context convincingly as a way of drawing inferences about the data was noted as a key differentiating factor this year, with successful responses able to explore a range of influences on the ways in which language is used.

The response continues its exploration of the rebellious nature of rock music later within the essay, but this time weaves in additional contextual influences.

focus and increase promotion. // It is also interesting to see the use of features such as alliteration and sibilance throughout the article. For example, "haunts the hall", "tension and turmoil", "stalks and skulks". This

is representative of rock and pop music journalism as it ~~creates~~^{fulfils} an entertaining function, needed for sales in regard to the competitiveness of the industry. These examples, like that of assonance ("haunts the hall") builds tension, creating a very ~~sense~~^{as} semantic field. This is almost similar to that of horror genre, which is similar to what may be deemed of rock though it rebellion and failure to adhere to social norms. Therefore, this highlights how music journalists use ~~poet~~ language features relevant to 'their' artists personality and genre as it builds authenticity.



In this section, the candidate builds on previous ideas about the rebellious nature of rock music but also incorporates ideas around the nature of the music journalism industry as well as an implicit understanding of the audience's demands for authenticity in this field. The breadth of context is fully supported by relevant lexical items, offering a convincing and discriminating argument about the representative nature of the data.

As with all questions, the ability to offer an exploration of a range of frameworks was another key differentiating factor in this question. While mid to lower-level candidates tended to focus purely on lexical features, candidates that performed at a higher level were able to analyse a wide range of language features across a range of frameworks. Candidates who had a secure understanding

of the features of journalese in general and then a developed understanding of how these features were shaped to suit the subgenre tended to offer a more rounded discussion of the data, recognising elements that were specific to the subgenre and then being able to examine how these features were used in the Wolfe review.

The following essay is a response which just tipped into Level 5 and offers a wide-ranging discussion of the data.

Text C is largely representative of linguistic trends in pop and rock journalism, with much of the article conveying it as a product of its time. Lexically, Text C ~~portrays~~ portrays that music journalism's language has become increasingly precise, ~~as~~ befitting Gotti's observations that there has been a decrease in features marking abstractness, which is indicative of popularity and a captured audience. Technical noun phrases such as 'vocal sculpting' and 'speed percussion' would support this, as they are ~~to~~ precise musical terms ~~so~~ implying the reader demand for such acute knowledge. However, this could be disputed as there ~~are~~ ^{is} a variety of figurative language through the piece, such as ^{the} metaphorical 'injection of amphetamine'; the music serves as, and imaginative, almost literary descriptions of how 'her voice snakes around the tension and turmoil, the sweet scythe through the darkness'. Although such language conveys passion and connection from the writer, it could be argued atypical under Gotti's observations as it ~~is~~ is distinctly abstract.

In this first section, the candidate has clearly stated their opinion about the representative nature of the data before interleaving references to research about music journalism with the features being analysed. Accurate references to noun phrases are discussed in light of factors such as the increased precision of the genre over time and the demands of the audience for precise and technical descriptions.

As the essay develops, the writer then starts to consider some items perceived as atypical, considering them in light of research and issues surrounding the genre (AO2). The subtle acknowledgement of the writer's desire to present a sense of passion and connection to the reader also allows the candidate to consider a wider range of contextual factors.

Nonetheless, there are other lexical elements which are representative of music journalism, such as the variety of compound terms and the immersive semantic fields of genre which ^{are employed in the} ~~are employed in the~~ first sentence: 'doom-laden, dread-scented, gothic folk'. Such specificity and familiarity with an artist's catalogue, conveyed through these noun phrases, corroborates an opinion outlined by 'Time Out' magazine, which emphasises that reader engagement is acquired through a mixture of facts and anecdotes, as the readership is comprised of their fanbase. As such, these lexemes convey that journalistic intention, making this piece representative.



Always look at ways you can interleave all the Assessment Objectives into each point within your essay. Remember, AO2 does not have to refer to named research, it can be more conceptual issues, such as the link between power and expertise referenced in this essay.

The rest of the essay continues.

Syntactic elements also indicate TEXT C is typical of this journalism type. According to theorists Quirk and Widdowson, personal tones are increasingly prevalent in music journalism, and are crafted by a first-person tone. Pronoun choices and hedging, uncertain modality is apparent in the opening clause, 'I'm not sure if Chelsea Wolfe has ever been called...' and instantly gives the review a personal tone. Murray of 'NME' magazine would support this view of it being representative as they state the satirising of musicians is a crucial element of music journalism, which is evident in the opening line. However, elements of the article's syntax

seem to fluctuate in modality, such as the more ~~assertive~~ authoritative and declarative mood in 'you can hear that intent' and 'it's not as literal' contrasting the hedged, suggestive sentence mood of 'Here, it feels as if' and the aforementioned 'I'm not sure if'. These contrasts, and the decreasingly personal tone following the first paragraph, could suggest the text is not wholly representative despite some factors suggesting it is.

Discursive features however, are definitively markers of ~~W~~Text C being representative. Discourse markers and pragmatic techniques such as topic-shifting are employed to encourage accessibility and cater to decreasing attention spans in the Information Age (given the article's 2024 production). Examples of this include the ^{compelling} opening 'I'm not sure if Chelsea Woye...' but also the later paragraph openings 'Where "Whispers in the Echo Chamber"' and 'On "The Minimal", the haikus', which portray a systematic structure of moving through an artist's discography coherently. ~~Then~~ These features are outlined in Fairclough and Peare's idea of democratisation, which fosters a relationship with the audience by improving accessibility but also through shared knowledge.

Pragmatic elements like these are also evident in references to aspects of pop culture like 'The "UNSEEN WORLD" is an Assassin's Creed universe', with presupposition apparent as there is an assumed familiarity between the writer and readership of this reference. ⊗ As such, this article for the most part ~~keeps~~ is representative of pop and rock journalism.

⊗ This is even corroborated by Tomakis who states that music journalism shapes its own community, and through references such as these a community is explicitly created.



This candidate has taken a systematic approach to the data, analysing the different frameworks associated with the text and creating a controlled structure to the essay. The discussion surrounding the creation of community through shared frames of reference is another example of the candidate trying to interleave AO2 and AO3 into their analysis, considering a range of contextual factors.

The candidate offers some evaluative comments about the data by discussing some of the less representative or more atypical features helping to push it into Level 5.



Where atypical features are identified, try to consider the nuanced reasons behind these usages, looking at the intentions of the text producer and the impact on the way these texts are received.

Question 4

Language and Power – The Language of Professional Health Advice.

This topic was the most popular topic in this series with around 35% of candidates answering this question.

It was clear that candidates were familiar with the linguistic features employed by advisory texts, and many candidates were able to draw on both broad concepts surrounding language and power and specific references to the language of health advice to support their ideas.

At the higher end, candidates were able to effectively explore the use of a broad range of linguistic frameworks, looking at more sophisticated aspects of language such as the use of conditional clauses, modality and the varying uses of the inclusive pronoun 'we'.

A number of candidates were also able to look at the social stigma attached to smoking and/or attitudes towards addiction in general. The awareness of the nature of campaigns like 'Stoptober' afforded candidates the opportunity to discuss the familiarity of certain features, drawing on ideas around shared frames of reference and ideological values.

For example, in one Level 5 response, the candidate wrote:

Interestingly, the reader is separated from the group of "smokers" after the one-year mark, and this can be seen repeatedly when comparing statistics to those of smokers, e.g. "Your risk of heart attack will have halved compared with a smoker's" and "your risk of death from lung cancer will have halved compared with a smoker's. This is not representative of professional health care advice, which often aims to make a patient feel better about their condition by not referring to them by their condition. However, the text clearly assumes that one will be separate from the group of smokers after just a year of following the advice and quitting smoking, using presupposition to make the reader feel proud of themselves for no longer being in a socially unaccepted group.

While successful candidates were able to weave in a range of concepts and issues into their analysis of the data, there were several examples of candidates who were not able to show a convincing and clear application of concepts due to common misunderstandings of ideas such as with Fairclough's synthetic personalisation, which is a perennial issue for this paper.

Candidates at the lower performing end of the scale also struggled to say something meaningful about the ways in which syntactical choices were used to increase the influential power of the texts, often simply stating that declaratives made the text clear and imperatives made the readers feel they had to follow instructions. However, the Level 4 response below features a more insightful link to the question.

In terms of grammar and syntax the text ~~uses declarative~~ use of declarative sentences are in keeping with Loris' concern to portray concise and factual information for example "your bronchial tubes have started to relax" "your lung function increases by up to 10%" and "your risk of a heart attack will have halved" the use of declaratives with jargonistic terms 'lung function' and 'bronchial tubes' may be an attempt of the text producer to exert a degree of expert power as outlined by French and Raven, this is ~~the~~ representative of their expert ^{in certain} knowledge which has particularly increased since the specialisation of doctors after WW2 with doctors now taking up specific areas such as cardiology and in this case 'respiratory' health issues. This allows the leaflet to emphasise a degree of professionalism

as they want to the leaflet's ^{purpose} ~~aim~~ is encouraging people to stop and therefore factual ~~to~~ medical information from a professional may be more likely to convince them of this. It could however be argued that due to the audience being long term established adults they may be part of the given discourse community and understand the limited terminology used. This is outlined by Swales who believes similar social groups use texts from specific semantic fields. This

~~This however~~ It could however be argued that the long repetitive ~~we as first person~~ direct address at the start of the sentences "You're" alongside the positively framed verbs "improving", "increasing", and "clearing" are aware of the ability for language to 'empower or de-vitalize' the reader as emphasised by Shivashtava and shows the text as being representative of healthcare advice as it emphasises a 'can do' attitude of things they can improve again as outlined by Shivashtava

It is further complemented by the use of exclamation 'Great news!' 'more great news!' and 'Quit for good!' which positively frame the advice and give a sense of optimism, which is important in healthcare advice leaflets.

~~It is however~~ The ~~at~~ direct address 'Your' is juxtaposed with 'a smoker's' to compare the role, this frames the audience as no longer a smoker which isn't directly and currently true but by attaching stigma (like and Phelan) to the address term 'smoker' is frames that status as undesirable which further persuades and encourages the audience to stop.



This extract begins with a discussion on the different nature of the declarative statements used in the text, elevating the discussion about this form of syntax beyond some of the more straightforward and obvious references seen at the lower levels

The response then makes inferences around the role of the discourse community, the significance of addiction and the purpose of the text, all interweaving to offer a convincing analysis of the data. The reference to framing the status of being a smoker as undesirable also helps reveal a convincing analysis of the reception and function of the text.



Ensure that analysis of syntactical elements goes beyond surface level comments, considering wider reasons for the usage of specific sentence types and functions.

Question 5

Regional Variation – West Yorkshire

Although this was the least popular question this series, it was clear that candidates had a good understanding of the key features of the West Yorkshire dialect.

The majority of candidates were able to grapple with the two different texts, often comparing the ways in which the producers used and/or represented features of the dialect.

From the majority of responses, it was clear that most candidates were able to recognise salient features of the accent associated with West Yorkshire, such as the absence of strut/foot distinction, yod- and h-dropping, and the use of glottal stops. At the higher end, candidates were able to use the IPA effectively to examine these elements of language effectively, comparing how the speaker in Text E1 used these features against the way they were represented in the poetry.

Candidates across the levels were able to offer some explanation regarding the ways in which features of the West Yorkshire dialect were presented and used, with candidates at the higher levels able to explore concepts and issues surrounding identity to draw conclusions about the ways in which meaning was constructed.

As with previous series, some candidates became fixated with phonological elements, often only focusing on this single framework as a method of analysis. While it is recognized that this is a rich seam to follow with these data sources, candidates are encouraged to explore a wider range of frameworks in order to present a more holistic analysis of the data.

In terms of analysing phonological features, candidates are reminded that using the IPA is a more effective and accurate method, even when discussing written representations of dialect.

For example, this extract from a Level 3 response attempts to echo the pronunciation of key terms rather than use the IPA.

Despite this, the unique phonology of the accent is displayed through the pronunciation of the terminal 'y' and the elision of the terminal 'g'. The 'y' grapheme is often more elongated and emphasised at the end of a word, pronounced as an 'eh' sound in place of 'ee' with flat intonation.

For example, Hartley saying 'day' and 'away' with sound flatter and 'roasy' ~~with~~ will be pronounced this 'roas eh', with a more emphasised ending. Similar with the terminal 'g', this is often omitted in the dialect which produces a more casual and informal tone.

when speaking. For example, 'unwillin', 'kissin' and 'killin' all demonstrate the "Yorkshire" pronunciation of words ending with 'ing' and the ^{omission of the} grapheme 'g'. Additionally, a common feature is 'h-dropping' where the initial 'h' of a word isn't pronounced and is implied as a subconscious process of ^{previous} pronunciation as it originated from their Celtic and Germanic influences which were later displaced by the Anglo Saxons. Noticeably, the presenter specifically underlines how Hartley has kept 'in his aitches and other letters to remove ambiguity' as he recognises as words without the correct or "standard" pronunciation (focusing on the commonly used RP accent) aren't easily understood by all listeners. For example, 'ha' meaning 'have' would have become 'a' or 'ave' and 'help' becoming 'elp' which would have increased ambiguity surrounding the phonological understanding of the poem. This therefore demonstrates ~~that~~ that the two texts are representative of the West Yorkshire variety as the poem highlights key features of the accent within ~~that~~ its lexicon and also references historically shaped features such

as the lack of pronunciation of the 'h' which indicates the awareness of how ~~there~~ their dialectal features differ and are unique, therefore not understandable or recognisable to ~~the~~ all listeners.



This extract showcases a clear analysis of key phonological features of the West Yorkshire dialect. Throughout the essay, there is an attempt to offer reasons why the features have been used that go beyond the basic ideas of them being typical features.

The development of the 'why' is often a key differentiator in these responses, especially when candidates become fixated on identifying and labelling every distinctive feature of the dialect.

However, the comments about 'y' being pronounced 'ee' or 'eh' could be much more efficiently expressed if the IPA had been used.



When analysing phonology, focus on the accurate demarcation of references and examples using the IPA.

Question 6

Global English – African American English

The majority of candidates were able to apply their own data to a detailed discussion of the statement about whether or not the AAE variety was distinctive enough to be classed as a language in its own right.

For many candidates, the discussion centred around the role of AAE as a form of promoting the speakers' identities, focusing on ideas surrounding code-switching and its similarity to other forms as the basis for their argument.

For the most part, candidates took a balanced approach to this question, which is a valid approach, taking into account ideas about basilect forms of languages from their research into the pidgins and creoles that form the foundation of a lot of AAE elements.

The majority of candidates had made effective use of the pre-release guidance, using the arguments promoted by Dr Lisa Green and others into the legitimacy of and prejudice associated with this global variety of English.

The most successful candidates for this question had selected data which showcased convincing elements of the variety from contexts that they were confident in analysing. For example, some candidates looked at the way the variety was used by Hip-Hop artists and included the language of Eminem as 'permitted' member of the social group.

Higher level candidates were also able to convincingly apply a range of frameworks to their data, discussing the lexical and syntactical qualities of the variety as well as the phonological features, and using these ideas to discuss whether or not AAE could be considered a language in its own right.

At the lower end, candidates often gave either a historical account of the variety with no references to specific data or had selected data where their understanding of the contextual influences did not appear to be secure. For example, some candidates looked at political figures but with little understanding of the intentions and motivations behind political promotion.

Candidates are reminded that it is essential that they have collected some of their own primary data sources and centres are encouraged to support candidates in identifying the most significant contextual factors that influence their data selection. Failure to have specific data to use as almost core support to their arguments often limits the marks available to candidates.

For example, this is an extract from a response which was awarded a mark in Level 2, but could have easily gained more marks had they offered specific data to support their ideas:

Unfortunately, AAVE suffers from persistent stigma and negative social evaluation. Bigots view AAVE as an inferior English variety, often addressed with the term 'bad English' and slurs like 'ghetto talk.' They believe that AAVE is a bad influence on the American society. Although it has been debunked by linguists in the 20th Century, AAVE is still often seen as deficient in grammar and is not accepted as an alternative form of writing in most schools.

Apart from being seen as an inferior language, AAVE also suffers from other kinds of prejudices. Some people have the impression that AAVE is associated with 'gang' membership to demonstrate 'covert' prestige. Due to the fact that AAVE is predominantly used by Black people in America, the issue of racism and stereotypes is detrimental to the Black community. There are ignorant rappers who go as far as to use the 'n-word' in their songs. Rick Brian, an Indonesian rapper is an example of this.

The candidate's discussion of bigoted views about the variety could have offered a very rich area to discuss in light of the statement, but without being underpinned by more than a passing reference to a single case, the response remains a generalised discussion of the topic, holding it in Level 2.

Here is an example of a Level 4 candidate exploring aspects of AAE and then linking it back to the statement at the end of their discussion.

Features consistent in my sources that prove AAE to be distinct include the substitution of velar nasal /ŋ/ for ^{alveolar} nasal /n/ in "sailing /seɪlɪŋ/ fishing /fɪʃɪŋ/ floating /flaʊtɪŋ/ (standard) (Blindspotting) and "coming /cʌmɪŋ/" (~~com~~ /cʌmɪŋ/) (Documentary). Similarly, ~~labiodental~~ dental fricatives are substituted for alveolar plosives like /d/ in ^(self-care) ~~that de me~~ "that the medecine" /dæt də medəsən/ (standardly /ðæt ðə medəsən/) or "Odders" written in the poem to represent AAE pronunciation ~~others~~ for standard "others /ə ðəz/" as "/ədəz/". However, inconsistency is seen in the poem when Lawrence substitutes dental fricative for alveolar plosive /t/ in 'T'ank de Lord' but this may be since ~~the~~ in "Thank" /t/ is voiceless while previous are voiced like "/ðəz/" in "de dew ob summer". Here she substitutes labiodental fricatives like /v/ and /f/ for bilabial plosive /b/ in "ob" (of) and "Ribber" and "leelbs" (leaves). This is exclusive to the ^(river) 1906 poem which does not prove AAE to lack distinctiveness but may

be due to decreolisation which says the original creoles of AAE and ~~English~~ Standard American English (SAE) ~~often~~ substituted dental and labiodental fricatives as they were less common in the original African languages but they have returned in modern AAE as AAE has converged with the dominant variety of SAE over time ~~in US society~~. Other ~~more~~ the substitution of vowels ~~the~~ the schwa (ə) and (ɪ) ~~are~~ ~~only~~ ~~for~~ /ɪ/ or /e/ ~~vowels~~ monophthongs ~~are~~ like "gɪtɪn/" (get in) and 'rɪlɪlɪ/' (/rɪ:lɪ:lɪ/) (blindspotting) or 'fɪlɪn/' (/fɪ:lɪn/) and ~~the~~ "septɪmbə/" ~~and~~ in self care are only exhibited by white speakers - white Hip Hop artist Mac Miller and Actor Raffel Casal playing 'Miles' ~~this~~ ^{they} could be converging their language to their audiences as Hip Hop fans appreciate AAE as having covert prestige in the genre, particularly as Mac Miller's black peers may use it, or Miles has grown up around black AAE speakers in urban Oakland, who ~~are~~ ^{was} his audience in the film. This may support Hill's idea that ~~this~~ ^{this} is white privilege where white speakers use AAE to ~~benefit~~ ^{benefit} such as popularity but can discard it for another form of English without the stigma a black speaker would receive. While this is a prevalent issue for celebrities in the media discarding

AAE once famous. It can be argued that my sources use AAE for distinct purposes. In blindspotting the /ŋ/ to /n/ substitutions as well as /e/ to /ɪ/ shorten the pronunciation length of the polysyllabic words creating a faster-paced interaction when Miles attempts to sell a boat, entertaining the viewers interested in AAE in urban Oakland. Also, Mac Miller's substitution of /g/ to /d/ in "dat de medicine" creates a prosodic rhythm to entertain his listeners and the /e/ to /ɪ/ in ~~septim~~ "septɪmbə" highlights the free morpheme "timber" to set up a figurative image of him falling due to marijuana abuse in the simile "like September I fall" to inform young Hip Hop fans about mental health issues due to drug abuse. This means AAE has distinct phonological features that can be adapted for stylistic and entertaining uses in media where SAE cannot so it can be considered its own language.



The candidate here is able to accurately use the IPA to discuss a range of phonological aspects, interweaving relevant AO2 points and offering increasingly discriminating inferences about the construction of meaning that goes beyond the surface interpretations of data that lower performing candidates might offer.



Whether it comes at the end of a point, the beginning of a point, or woven into the middle of the argument, it is vital that candidates draw their response back to the language of the statement.

Question 7

Language and Gender – Mixed-Gender Spoken Conversations

In the statement for this question, candidates were asked to consider whether stereotypical beliefs about the language of mixed-gender spoken conversations were still relevant, encouraging students to engage with theory and context at a level which could challenge the highest and lowest level candidates. Some candidates took the approach of analysing sections of their own data in light of specific research or beliefs. For example, looking at the role of interruptions in modern mixed-gender spoken conversation and then using that to challenge or support the dominance model. Other candidates focused on a specific set of beliefs or research e.g. Lakoff's deficit model and then used their data to challenge or support those ideas. Both approaches were considered equally valid and, when done well, allowed candidates the opportunity to evaluate a wide range of concepts and issues associated with language and gender.

The pre-release material specifically stated that candidates should gather data from personal texts or unscripted mixed-gender spoken conversations, meaning that candidates should gather their own primary data from spontaneous spoken sources.

The pre-release material also offered a research paper into the validity of concepts commonly attached to language and gender studies. Both of these pieces of guidance would have proven highly effective at supporting candidates' responses to this question.

However, this question was perhaps where it was most obvious that lower performing candidates had little secure understanding of contextual influences and/or where they had not fully assimilated the information from the pre-release material.

Some candidates at the lower end of the spectrum, for example, struggled to acknowledge the power dynamic within an interview setting, e.g. arguing that Piers Morgan's use of questioning made him seem the weaker speaker, therefore refuting Lakoff's ideas about women being the ones who used questions to keep the conversations going with no reference at all to the function/nature of interview segments on TV. Similarly, there were a number of candidates trying to treat programmes such as 'Friends,' 'The Office' and 'My Family' as live, unscripted data, using them to discuss the lack of interruptions in modern mixed-gender conversations and showing no awareness of the nature of scripted dialogue.

This was probably also the topic where the narrowing of the range of data was seen most often - for example, where all data examples had come from the same TV show or podcast. It was also interesting to note that although some of the material released in support of the pre-release suggested that data recorded and transcribed by candidates would be superior as they would know and be able to comment on context far more effectively, in practice this did not seem to be the case. Candidates were generally more able to consider the context of data from reality TV and podcasts etc than they were conversations between their own friends and family.

However, there were a number of candidates who were effectively able to apply and evaluate the legitimacy of previous research into the language of mixed-gender conversations effectively, using both academic research and anecdotal evidence to support claims about the validity of existing beliefs around this area of language and gender.

For example, in this Level 4 response, the candidate is engaging with Lakoff's beliefs about language and gender, referencing a number of speakers as indicated by the initials.

~~Stereotypes holding~~ This idea that the gendered language stereotype that women's language lacks authority, ~~holding~~ ^{refuting} with Robin ~~lack~~ Lakoff's deficit model (1975) that states women's language lacks authority, certainty and women are not decisive, as TP uses the direct, minor declarative 'I disagree' to openly voice her opinion about something her brothers, MP and HP, have said, depicting the decisive nature that ~~to~~ ^{is} ~~apparently~~ expected to lack ~~in~~ with women's language. It depicts her atypical, combative approach to her brothers' competitive nature, ~~by~~ by requiring power for women ~~at the~~ ^{with} the confrontational tone of the opinion, going against the stereotype of women's gendered language, therefore proving that with the discourse between men and women, the stereotypical beliefs ~~surrounding~~ surrounding women's language are no longer relevant when looking at modern mixed-gender conversations. ~~This idea~~ ~~is~~ ~~the~~ The fact that the ~~stereotypical~~ stereotypical beliefs are no longer relevant can be further proven by the typical language of CF in the 1977 interview when a male friend asks ~~her~~ her

'Do you know who ^{gets the Princess at the end?} ~~the Princess~~ ~~(the character)~~ ends up
~~with at the end?~~ of the, which in itself ~~is~~ highlights
 the old stereotypes of women as the interrogative lacks
 the certainty of the interrogative asked earlier to MH and
 HF with the adverb 'How', since the 'do' suggests
 doubt as to whether CF knows of the technicalities
 of the plot ~~for~~ ^{for} the following movies, fitting with the
 stereotypical belief that women focus on feeling rather
 than information (as mentioned with Deborah Tannen's difference
 model), which is further reinforced when she's asked
~~about~~ 'how [she] put up with the heat because a lot of
 it was filmed in the desert', suggesting ~~a~~ a stereotypical
 idea that she's weak and ~~unable~~ ^{almost} too delicate to handle
 the heat because she is a woman, ~~further~~ ^{stereotype} of lacking
 knowledge and ~~other~~ ~~other~~ abilities of understanding further
 suggesting with the subordinating clause 'because [...] in the
 desert' where the male fan explains something she likely
 already knew if she was on the set to assert more
 dominance and expertise ~~of~~ on the topic, linking with
 Zimmerman and West's dominance theory that men dominate
 mixed-gender conversations, also seen with the

In this extract, the candidate selects some discriminating aspects of data to explore, using Lakoff's views as a springboard for challenging outdated beliefs about language and gender.

The candidate does get a little repetitive in their analysis, but that doesn't hinder their ability to present their views about the statement using their data to support their ideas. The nuanced interpretation around the ways in which male speakers use language to belittle female speakers shows a detailed understanding of the data. However, there is a missed opportunity to explore the data set that comprises of family members. The fact that TP is using language with her brothers is a relevant influencing factor that could have been exploited to evaluate the data in light of the statement.

In this Level 3 response, context is again underdeveloped.

In my source 'Below Deck', a reality TV show, insight-
ing viewers into what it is like to work on a yacht,
published in 2019, it is evident that stereotypical
beliefs about gendered language are no longer
relevant to an extent. This is displayed in when
a female, Rhylee, is enduring in a drunken argument
against ~~the~~ ^{abruptly} another crew member, Tanner (male)
where she asserts 'shut the f*ck up?! Who the f*ck
are you?!'. The direct imperative 'shut the f*ck up'
coupled with the use of profanity and direct address
'you' connotes a sense of hostility and dismissiveness,
as if she is questioning his authority and presence,
and asserting a direct attack towards Tanner.

evident in the rhetorical question. As this quote took place during a drunken argument during the crew members rewarded social time, and Tanner and Rhylee had been ~~or~~ having small arguments for the past two weeks, this may have been a build up of frustration and aggression towards Tanner. This profanity produced by Rhylee refutes Lakoff's deficit model, where he asserted that ~~women~~ a feature of female linguistics is weak expletives, and that women's language is inferior due to their inferior social status. As Rhylee is not using weak expletives, this signifies how female linguistics have changed over time, and women now have more autonomy to challenge and assert men in mixed gender conversations, as this source took place in the fourth wave feminism, women were more likely to challenge and create conflicts with men due to the voice they had been provided. This unconventional response from Rhylee was in response to Tanner interrupting Rhylee's argument with the chef Kevin, therefore as Rhylee may have already been aggravated, Tanner fueled her anger and encouraged her to shout profanity at him, displaying how stereotypical beliefs in gendered language are no longer relevant in modern mixed gender conversations.



While there is a clear and relevant discussion of the use of profanity from a female speaker and how that counters prior stereotypical beliefs about women's language in mixed-gender conversations, there are no references to the fact that this is taken from a TV show whose primary function is to entertain the audience. Without this discussion of the motives behind the language use, the analysis becomes less discriminating or controlled, limiting the success of the response.



Ensure that candidates are fully aware of the context of their own data sets and are able to use this information to offer nuanced inferences about the ways in which language is used.

Question 8

Language and Journalism – Rock and Pop Music Journalism

For this question, candidates were asked to consider how crucial it was for rock and pop journalism to construct an impression of professionalism and expertise. While it was originally assumed that candidates would focus on the language used by the journalists to present their own credibility, a large number of candidates used the question as a springboard to examine how different artists were presented, considering the professionalism and expertise of them as performers. This approach offered some highly interesting and valid arguments and was rewarded equally as such.

A lot of the candidates had used the pre-release material to carry out a diachronic investigation about the ways in which the language of rock and pop music journalism had changed over time and were able to adapt this hypothesis to examine whether or not ideas around professionalism and expertise had changed over time.

High performing candidates had typically selected data from a manageable number of sources, supplementing specific articles with wider corpora as a way of reinforcing their ideas. Responses that were in the highest levels were able to use a vast range of linguistic methods to explore and evaluate the different concepts of professionalism and expertise, often underpinning their comments with a secure foundation of knowledge about journalese and power. Concepts such as audience positioning and informalisation were also interwoven into the highest responses, acknowledging the changing role of music journalism as the ways in which people consume music has changed due to technology.

As with Question 3, however, it was clear that less successful responses would have benefited from a clearer understanding of the key features of journalese and, in particular, the distinct characteristics of music journalism over other forms of journalism.

In this extract from the opening of a Level 4 essay, the candidate is examining both the changing values of rock and pop music journalism but also the different approaches journalists take when researching and presenting their subjects.

Professionalism and expertise in journalism ~~has~~ whilst traditionally heavily cared for ^{art of language} in the construction of, arguably has been strayed from to focus on the interpersonal relationship of the journalist, ^{subject} ~~interviewee~~ and audience, consequently making ~~proff~~ professionalism and expertise less important. By looking at the analysis of language framework in ~~the p~~ such as lexis, ~~or~~ pragmatics, and ~~gro multimodal~~ & discourse in the pop and rock journalist world, it is ~~extant~~ ^{evident} ~~agreeable~~ to say that professionalism and expertise is ^{not} ~~the~~ ^{most} important factor to ^{embed} ~~focus~~ on ~~while~~ in ^{rock and pop} journalism.

Firstly, ~~pop~~ pop and rock journalism ~~has~~ is ~~reno~~ renowned for the usage of highly-specific lexis especially in rock journalism with terms as frequent as 178 ~~times~~ repeated in articles e.g. "riff",

"bridge" etc. This semantic field of music terminology creates interpersonal connections with the audience and writer, ~~the~~ ~~the~~ arguably asserting a sense of expertise. ~~Due to the rise in~~ However, due to the rise of commercialism ⁱⁿ ~~and~~ the 1970's-1980's journalism sectioned into two binaries: mainstream, underground. The lexical terminology in mainstream journalism consisted of ^{an abundance of} evaluative adjectives, ~~int~~ and intensifiers (commonly e.g. "~~for~~ spectacular, ~~most~~" the surrealist singer!"). The explosion of mainstream journalism ~~consequently led to~~ ~~it being~~ due to artists like Madonna and Jackson ~~x~~ introducing music videos ~~to~~ meant that MTV ~~blew~~, ~~so~~ ~~the~~ ~~journalist~~ pop journalism opened a new door to ~~let~~ highly-specific lexims (e.g. ^{"pop-moon-walk"} ~~pop-moon-walk~~ ~~eggs in video~~ etc.) that ~~closed off any of~~ made pop and rock journalism ~~stand~~ instantly popular in the 1980's. According to Bordieu's linguistic Capital the use of the 'highly-specific lexims' ^{suggests} meant that mainstream journalism ~~held a~~ ~~held a~~ ~~p~~ was held on a pedestal of professionalism compared to underground (which focussed on smaller, more indie artists). Therefore ~~by~~ if applying Bordieu's

every, it is arguable that mainstream journalism once used language to create a binary b to underground pop and rock journalism which ~~is~~ ^{a sense} ~~was~~ created ~~pro~~ created professionalism.

However, many journalists adopted gonzo journalism introducing a new narrative away from this 'professionalist ~~and~~ tone. The v journalists ~~exercised the~~ ~~not~~ ~~p~~ different narrative ~~are~~ ~~that~~ hooks which often quickly e.g. "From Disney star child actress to ^{touring} world-wide ~~bi~~ ~~selling out a world wide concert...~~ here x - ~~Pitchfork~~ ~~Pitchfork~~

~~This~~ style now often begin with in medical res "the drumming beat through my whole body" ^{* before biographical/textual descriptions.} to ~~catch~~ the immersing themselves in the artist's world. whilst being highly successful at gaining readers - evident in the 19 start up of Pitchfork which now having over 5: gaining x 5%⁺ new readers every 4 months. This narratives shift from contextual, ~~interview~~ standard interview journalism to being read as "creative

non-fiction" arguably stays from ~~preffer~~ professionalism. This is due to the objectivity being overshadowed by the journalist's subjectivity (a common critic for Gozmo journalism). ~~to Although~~ Moreover, people have argued gozmo-style journalism takes the focus away from the artist and onto the writer, ~~whilst be~~ ~~it~~ implying a degree of professionalism is crucial in maintaining audience and successful reports. However, by looking at Fairclough's critical Discourse Analysis it is arguable that the ~~production of producer's intent for the~~ ~~fact~~ it is the audience's perception of the piece that matters. Whilst ~~more~~ younger ~~and~~ readers prefer gozmo-style due to the ^{much} freedom of the piece, ~~comp-~~ older readers may prefer the more traditional journalistic ~~too strictly~~ narrative structures ~~like~~ much like ~~1980's~~ 1980's MMV style ~~that~~ interviews. Therefore ~~also~~ professionalism is not crucial but ~~a pre~~ rather a preference.

Thirdly, it is important to note how technological advancements have



The candidate is highly focused on the question and makes a controlled argument about the validity of the statement, using their data and research to present a deeply considered opinion.

There are a range of language features clustered together to support the central argument of the essay and there are clear references to the data the candidate had researched, allowing them to comfortably address the Assessment Objectives.



Don't be afraid to encourage candidates to argue against the statement. It is there as a springboard for debate and evaluation and should be treated as such.

Question 9

Language and Power – The Language of Professional Health Advice

This question asked candidates to consider the need for professional health advice to balance scientific expertise with personal connection in order to be effective, allowing them to draw on both the linguistic and contextual elements of their chosen data sets to develop detailed and sophisticated responses.

This question more so than others also demonstrated evidence of candidates using corpora data sets to discuss their views on the statement. Where candidates were able to supplement this with specific data sets, these responses were often very richly supported. However, in other cases, candidates appeared to have simply revised numerical points, repeating phrases such as ‘bivalent communication was seen 33 times across the data sets’ with little explanation about the validity or relevance of such a feature.

Furthermore, this question is also where there was the most evidence of centres taking a whole class approach to the investigation, with numbers of candidates having the same data sources and comments about them.

It appears that this approach can hinder the candidates at the lower end of the marking spectrum as they struggle to adapt their research to the demands of the question, especially when candidates are not entirely sure about the contextual influences of the data they have been given.

A detailed understanding of contextual influences can be seen in this high Level 4 response that looked at professional health advice on a range of topics and in a range of environments.

pills. To help establish more ^{and personal connection} rapport with the reader, imperative instructions are used in tandem with an emotive abstract noun, "you may be feeling anxious" and "you may feel guilty". This ^{modal verb} establishes friendliness and empathy from the leaflet which Lofthouse argued can lead to better patient outcomes. However in Missa ~~the~~ deontic modality is used to ~~to~~ The use of emotive language also closes the footing (Goffman) and can make the patient feel less scared ^{her feelings about abortion} that she has someone to confide in with (her doctor) this is especially important as abortion is sometimes viewed as a controversial procedure, so she may not have a large social group to discuss her feelings with. Therefore the leaflet ^{her own} ~~seemingly~~ ^{creating a personal connection is important} ~~friendly~~ is important. However in Missa ~~v~~ deontic modality is used to ascertain the leaflets instrumental power (Fairclough) over the patient and may ~~or~~ create a distant and an unfriendly tone. ~~Deontic~~ The deontic modal verb "shall" is used in "no one shall coerce you", this phrase is repeated

throughout the text. ~~The effect~~ The modal verb creates ~~an~~ archaic legal connotations which add gravity to the decision and may reduce the text receiver's negative face needs (Brown and Levinson) as they may feel as though other less ~~an~~ extreme measures should be explored. ^{thus reducing their agency.} It also may create a stigma around those considering abortion (Lin and Phelan) as it attaches a negative legal overtones, ~~the verb~~ Furthermore the verb "coerce" may denote that the only people who would accept an abortion are those who are forced into it, would force others into it. This all contributes to a very ^{impersonal} unfriendly tone.

One way in which scientific knowledge is used in leaflets ~~from the NHS~~ is through ^{lexis use} jargon. In all of my data I found some jargon usage, this is because there may legally be some words which must be used to acquire informed consent. I chose to examine ~~whether~~ whether jargonish synonyms were used instead of plain English, as Shrive & Shrivvers said that this ~~the~~ may not produce the best patient outcomes in radio

gh a lack of patients understanding the terminology. I found in the UK that ~~a~~ jargon was rarely used however when it was it was explained. ~~through~~ ^{phrase} For example the explanation of the ~~neural~~ "ectopic pregnancy" through the subordinate clause "pregnancy outside the womb" and the self-explaining compound "cervical dilator", this affords the text producer expert power through its precision of scientific field specific lexis, however it doesn't exclude members of the audience, especially important as this ~~is~~ will possibly be their first time encountering these words due to the rare nature of abortions. On the other hand in Texas Similarly I found that more scientific lexis in Texas was explained however the definitions were loaded with the text producers opinions about the procedure. This may be an example of ~~un~~ ^{un} ~~in~~ ⁱⁿ ~~forming~~ ^{forming} your audience as Striver ~~has~~ ^{has} ~~not~~ ^{not} ~~argued~~ ^{argued}. However as they have negative connotations it may be face threatening and bias which Lof ~~has~~ ^{has} ~~argued~~ ^{argued} against in medical leaflets as it can produce prejudice.

★ Due to the large proportion of people who have negative beliefs about abortion in Texas. I found in my research that this may be due to the large amount of evangelical Christians and their perception of the "sanctity of life".

An example of this is the noun phrase "nausea - feeling sick to your stomach", the adverbial ^{subordinate clause} "to your stomach" hyperbolises the feeling and is unscientific as nausea is typically a mild symptom. Another example includes the defining noun phrase "abortion - expelling a foetus from your womb". The dynamic verb "expel" has connotations of being in trouble at school, this therefore may make the mother feel as though she is in trouble. This reduces her posture. ~~Using biased definitions~~ - the school connotations may re-enforce the text produces instrumental power to prevent the abortion from occurring as ~~the text~~ education and medicine are both powerful institutions. Using a bias definition is unscientific and

Therefore doesn't create an effective leaf
let, as it only produces more fear.



The latter half of this extract looks at the ways in which advice around abortions is affected by the ideological and cultural values of the location that the data set was collected from.

The close analysis of the verb 'expel' in combination with other features of language allows the candidate to draw discriminating conclusions about the data, making some references to the statement implicitly by examining the use of fear over personal connections.



Although candidates are explicitly encouraged to have a secure understanding of their chosen subtopic, having an understanding of the broader topics e.g. power, journalism, etc. allows for a much more detailed discussion of features that are typical or unusual as a result of contextual factors.

Question 10

Regional Language Variation – West Yorkshire

As with previous years, there were a number of different approaches to this question, with some candidates looking at the language of celebrities and some candidates looking at language that they had collected from people they knew personally, creating a broad and varied discussion of the statement.

As with Question 5, candidates who made the best use of the IPA were those who used it without translating it or resorting to phonetic spelling to illustrate a point. Candidates who were able to cluster their findings together, either examining how users of different ages embraced or rejected elements of their accent and dialect.

One of the most unusual approaches to the question was the focus on the influence of the Punjabi-speaking community of West Yorkshire and the ways its adoption and usage of dialect features was seen by the community and wider society.

This whole essay is featured here, and it is evident that the candidate is working with the statement in light of their unusual direction. The response was awarded a mid-Level 3.

Plan:

~~Racism toward~~ Negative attitudes towards Punjabi communities in West Yorkshire.

- Day
- Lotner's + Lothers
- Levenstien
- glottal stops, alveolar stops, retroflex /t/, /n/ → /r/ posterior constriction /l/ [wɪ]
- Petyt
- Stuart-Smith
- Hirson + Sohali
- Ives code-switching
- accommodation communication or berestien or ~~petit~~ h-dropping in Bradford
- *mixing pot of culture's is something to be celebrated

The West Yorkshire accent has been voted as the friendliest by Country Living. It has a rich and extensive history reaching all the way back to the Danish and Norwegian ~~settlers~~ Viking settlers all the way up to the industrial revolution where residents from the Midlands moved up to

West Yorkshire to get factory jobs. It's clear there has been an evolution in the sound and dialect of the West Yorkshire accent through the course of history, which has also lead it to gain ~~the~~ the stereotype of being a negative working class accent much like other Northern accents in the United Kingdom. ~~The next evolution~~ Some people suggest the next evolution of the West Yorkshire accent is being started by the rise of Punjabi communities in the area. The Punjabi communities originated in the United Kingdom, and specifically West Yorkshire, post World War Two during the 1950s as Punjabi people moved over to work in the prominent West Yorkshire textile mills and as medical professionals for the National Health Service or NHS. Many of these Punjabi communities speak a dialect of Punjabi known as Mirpuri Punjabi, ~~as many of them~~ coined by Colliers and Lathers, as many of them moved over from the Mirpuri area of the Punjab region. Day suggests there's a large Punjabi community in West Yorkshire, this is supported by statistics gathered in 2021/22 which state 25% of Bradford's citizens are ethnically Punjabi. This large community has attracted criticism, ~~with~~ with the most critical dubbing Bradford with the offensively charge neologism

"BradfordBabi". Many also believe that the presence of these Punjabi communities in West Yorkshire are changing the unique and diverse features of the accent negatively, however others argue that the diversity in West Yorkshire and ~~the~~ the accent is a good thing and this is just another part of its evolution.

In 1969, Levenstein calculated a 50% phonemic similarity between Punjabi and standard received pronunciation English. There are also many similarities in the linguistic pronunciation of Punjabi English speakers in West Yorkshire and ~~the~~ English ^{only} ~~both~~ West Yorkshire speakers. For example, both groups demonstrate using a glottal stop /ʔ/ instead of an alveolar stop /t/ in between vowels and at the end of words. However, some Punjabi English speakers in West Yorkshire [PESI WY] may choose to use a retroflex /ɖ/ instead. Another similarity is the shortening of the /n/ sound at the end of words into just /n/ which is done by both PESI WY and first language English speakers in West Yorkshire [FLESI WY]. However Timmins and Alan discovered a difference, PESI WY ~~may~~ tend to use an anterior ~~cont~~ constriction /t/ while FLESI WY typically

use a posterior constriction /ɹ/. These phonemic similarities and differences are relevant in the discussion around whether the influence of Punjabi English has negatively affected the features of the West Yorkshire Accent because it has two suggestions. One is that the shared features both groups have ~~pre~~ suggests the idea that there is not much of a change happening and that ~~Punjabi~~ PESIWY are adapting their ~~own~~ pronunciations with the standardised West Yorkshire accent. But an opposing suggestion would be that the differences such as the retroflex /t/ and anterior constriction /ɹ/ in PESIWY open up the possibility for this pronunciation to trend and spread across West Yorkshire, perhaps changing the standardised West Yorkshire accent negatively because it no longer has its traditional sound.

↳ look at page

Petyt investigated the realisations of 'FACE' and 'GOAT' in Bradford. He came to the conclusion that FACE, which was said as /feɪs/ with a diphthong was now being said with more monophthongal fronting realisations, said as /fe:s/. The same thing was happening with GOAT as it was being said without the diphthong and more with the monophthongal fronting, going from /goʊt/ to /go:t/. This

research is relevant in the topic of ~~with~~ if Punjabi communities are negatively affecting the unique features of the West Yorkshire accent, but to debate this more research needs to be discussed.

Glasgow also has a large Punjabi community, and Stuart-Smith investigated the FACE and GOAT realisations in six teenage Pakistani girls (as the Punjab region is made up of North Pakistan and North-West India.) ~~He~~ Stuart-Smith categorised the girls as being 'modern' or 'conservative'.

The moderns embraced Glaswegian culture while the conservatives adhered to traditional Pakistani culture and ~~to~~ norms. Stuart-Smith discovered that the moderns had more ~~to~~ monophthongs

fronting realisations than the conservatives. Which implies that the more an individual ~~embraces the~~ from another culture embraces the different culture they now live in, their accent will adhere to the standard accent of that different culture. This research

also suggests that the changes in realisations in FACE and GOAT are happening in other Northern accents and dialects, meaning that it cannot be solely attributed to the Punjabi communities in West Yorkshire and instead it's a countrywide change which proposes that this is the evolution for all Northern accents to blend into one another

at this point in time ~~as it~~ due to technology and transport advancements making travel moving between Northern communities easily accessible and that this is negatively affecting the West Yorkshire accent instead.

Hirson and Sohali's research into rhoticity in South Asians living in London also support the concept of 'the more you embrace a different culture the more you linguistically adhere to it, and therefore the idea that Punjabi English communities are not negatively impacting the features of the West Yorkshire accent. They asked the South Asians what they identified as and then analysed their rhotic pronunciation, if they identified as 'British South Asian' then they were classified as ~~having~~ using a British /r/ pronunciation. But if they described feeling alienated by British culture and identified as 'South Asian' then they were deemed as using non-British /r/ pronunciations. This research suggests that the critics of the presence of Punjabi communities in West Yorkshire should welcome them so they embrace West Yorkshire culture, therefore developing the standardised accent so the accent is not affected negatively.

Ive's investigated this mixing of cultures in his code-switching study in Bradford, where he

interviewed ~~8~~ eight teenage Punjabi boys who were born and raised in ~~the~~ Bradford on why they made the linguistic choices they did. When asking them "why do you talk the way you do?" the boys answered with ~~things like~~ statements like "We were born this way." and "We mit Punjabi and English." I've also discovered that the boys switched between languages to exclude certain listeners, this displays elements of Gile's accommodation communication theory as the boys upwardly diverge away from certain monolingual listeners. However this idea of a 'mix' of cultures suggests that the Punjabi community in West Yorkshire embrace both cultures distinctively.

Some theorists suggest that the West Yorkshire accent holds a negative stereotype because it flouts the received pronunciation standard and has large working class communities from the textile mills ~~area~~ from history, making it have a negative working class stereotype. However these theorists also believe that the PESI/WY receive a lot of criticism due to underlying racism and the "fear of the foreigner" changing things negatively - not because these Punjabi

communities have actually made any widespread linguistic changes.

Overall, ~~the many~~ Many residents of the United Kingdom describe it as a mixing pot of cultures - West Yorkshire is a perfect example of this mixing pot as it seems like a significant part of the Punjabi communities that live there embrace their South Asian heritage and life living in West Yorkshire, ~~the id~~ and their accents reflect this. The idea that any form of language change is negative is prescriptivist and ~~harmful~~ considered harmful, perhaps influences of Punjabi English on the West Yorkshire accent ~~should be ce~~ is the next evolution of it, and should be celebrated and not shamed.

- Continuation of paragraph 2, which can be described as Aitchinson's 'Infectious disease' argument, that the Punjabi English pronunciations will spread and become irreversible in West Yorkshire.



The plan offers some overview of the direction the candidate is going to take but the candidate takes a while to get to the main point of their argument and their relevant data.

The comparison between Punjabi English Speakers in West Yorkshire (PESIWY) and First Language Speakers in West Yorkshire (FESIWY) allows the candidate to not only address AO4, but also consider a range of concepts, issues and contextual factors across the data.



Ensure that you are framing your data in a succinct and easy to follow manner.

Ensure that a range of frameworks are being covered and that you have data that can be compared and/or connected in some way.

Paper Summary

Paper Summary

Based on the performance on this paper, candidates are offered the following advice:

For **Section A**, candidates are reminded to think about the function of the representative features of language they see in the data as well as the reasons why atypical aspects of language may be present. Focusing on the 'why' can help candidates explore context in greater depth.

For **Section A**, and especially Questions 1 and 5, candidates are encouraged to explore a wide range of frameworks, not simply lexis or phonology. Being able to consider elements such as syntax and pragmatics can often make for more discriminating and evaluative explorations of the data.

Also in **Section A**, where appropriate, candidates should look for patterns within the data, clustering key aspects to offer a more convincing and evaluative interpretation about the way language is used.

Candidates should revise their terminology and frameworks thoroughly to ensure that they can apply them precisely and judiciously to the data.

For **Section B**, candidates **MUST** source their own data to ensure that they have a very secure understanding of the context of production and the linguistic elements of their pieces. This data should be manageable, malleable and memorable, allowing candidates to discuss it in detail without resorting to isolated examples.

For **Section B**, where candidates are using linguistic corpora as data sets, these need to be supplemented by specific data sets where candidates can articulate the connections between sources rather than offer generalised comments about some aspects of the larger data sets. Candidates are reminded that Section B is marked for AO4 and explicitly expects candidates to explore connections across the data.

Candidates **must** address the statement in their Section B responses. If candidates have focused on a specific hypothesis, this needs to be adapted to suit the statement.

Candidates are advised to frame their data at the start of their Section B responses in as succinct a way as possible. Simple lists or brief sentences will suffice. There is no expectation that candidates spend too long detailing the mode, audience, field and function of the texts, nor is there any expectation that this framing needs to be an integrated aspect of the response that smoothly transitions into analysis.

Candidates are encouraged to engage with current research where appropriate. The pre-release materials provide a starting point, but they are not an exhaustive list. Candidates should read the pre-release materials carefully to ensure that they fully understand what the sub-topic actually is asking them to investigate.

Candidates are encouraged to challenge existing research and theory within their sub-topic, especially if their investigation refutes the findings. Evaluating the validity of prior research can

help to offer a more insightful debate around the issues within the sub-topic.

Grade boundaries

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