edexcel

Pearson Edexcel Level 3 Advanced GCE in English Language (9EN0)

Sample Assessment Materials (SAMs)

First certification 2017

This draft qualification has not yet been accredited by Ofqual. It is published to enable teachers to have early sight of our proposed approach to the Pearson Edexcel Level 3 Advanced GCE in English Language. Further changes may be required and no assurance can be given at this time that the proposed qualification will be made available in its current form, or that it will be accredited in time for first teaching in September 2015 and first award in 2017.

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Introduction

The Pearson Edexcel Level 3 Advanced GCE in English Language is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.

General marking guidance

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

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Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 1: Language Variation

Sample assessment materials for first teaching September 2015 **Time: 2 hours 15 minutes**	Paper Reference(s) **9EN0/01**
You must have: Source booklet (enclosed)	

Instructions

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

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Information

- The total mark for this paper is 60.
- The marks for **each** question are shown in brackets
  - *use this as a guide as to how much time to spend on each question.*

Advice

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

SECTION A: Individual Variation

Read Texts A and B on pages 4-5 of the source booklet before answering Question 1 in the space provided.

Question 1

Analyse and compare the ways that **both** writers use language to convey personal and social identity.

You should refer to any relevant language frameworks and levels, as well as social, cultural and other contextual factors.

(30)

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TOTAL FOR SECTION A = 30 MARKS

SECTION B: Variation over Time

Read Texts C and D on pages 7–10 of the source booklet before answering Question 2 in the space provided.

Question 2

Texts C and D raise issues about the state of the theatres.

Evaluate the ways that **both** texts demonstrate how language has changed over time.

You should refer to any relevant language frameworks and levels, as well as social, cultural and other contextual factors.

(30)

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TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 60 MARKS

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Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 1: Language Variation

Sample assessment materials for first teaching September 2015

Source booklet

Do not return this source booklet with the question paper.

Paper Reference(s)

9EN0/01

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Section B: Variation over Time

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Section A: Individual Variation

Text A

This text is from a personal blog by a woman in her twenties. She references the children's book The Very Hungry Caterpillar by Eric Carle.

The Very Hungry Cirettapillar

The stories of a 20-something calamity whose alter-ego is a bug.

SEARCH GO

Home | Dear Ciretta-pillar | About: The very hungry Ciretta-pillar.©

THE VERY HUNGRY CIRETTA-PILLAR

About: The very hungry Cirettapillar. ©

My name is Ciretta and I am usually eating something. Having Italian in my blood means I have an emotional connection with food that cannot be easily replaced; I attempt to channel this unhealthy energy into writing.

If someone asks me to tell them something interesting about myself I usually just blurt out that Moose have very poor vision. Some have even tried to mate with cars. Despite seeming like I have a lot to say for myself I usually find talking about me rather tasking and awkward. Sure, you'll almost definitely hear all about my opinion on something else, but let's leave Ciretta as a whimsical mystery who may or may not have been concocted inside your own head. A big aspiration of mine is to be able to update my CV without needing 4+ hours, a box of tissues and salami by my side. I'm self assured and confident and happy, but I don't know why... if that makes any sense. I prefer to just drift through life naively than dwell on these things. I believe there's only so much of yourself you can change, so why bother yourself with it?

My favourite things are my Xbox, geckos and surprisingly: food. My blog is purely for pleasure and all constructive criticism is welcome. I feel like I've just finished one of those worksheets at primary school that ask you all about your favourite things and what you want to do when you grow up, (writer, psychologist or archaeologist) so I'm going to do some grown up things now like Photoshop my face onto The Arbiter.

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

POSTS FRESH FROM THE COCOON

- Is there such thing as "good" and "bad" people? March 27, 2014
- "Women are said to never say what they mean and men never mean what they say." March 11, 2014
- Those Tesco Value knock-off custard creams. January 9, 2014
- Someone will accidently read this and spicy bananas will become a thing. January 9, 2014
- I've decided to try and live life with a greater sense of self-sufficiency. That's healthy, right? August 27, 2013
- "Forever-thinking" August 25, 2013
- 10 popular misconceptions about the 'Modern Woman' July 5, 2013
- I want to be the very best, like no one ever was. June 27, 2013

SINCE HATCHING FROM MY EGG I'VE HAD A REMARKABLE...

3,405 people stop by. How many more before I complete my metamorphosis and become a beautiful butterfly?

WHAT'S A "CIRETTA"?

I'm Ciretta. Questioning the weird name? I'm half Italian which means I have an emotional connection with food that cannot be easily replaced. I attempt to channel this unhealthy energy into writing, otherwise you'll probably find me eating a cheeseburger.

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*The Arbiter is a character in the computer game Halo.

Text B

This text is the opening of the autobiography of radio broadcaster and DJ, John Peel, whose real name was John Ravenscroft. He died in 2004.

SHEILA AND I are babysitting today and our grandson, Archie, isn't happy. He doesn't like the tomato, yam and basil mixture his mother, Alexandra, our daughter, sent over with him this morning. I'm not sure I would either. He also seems unenthusiastic about the harness that secures him in place in his highchair. I'm with him most of the way on that one too. Do I really remember the pressure, the chafing, even the smell of the various harnesses that held the infant John Robert Parker Ravenscroft in place? There was, I know for a fact, a brown leather lead that Nanny used when she took me walking and I can remember the smell, even the taste, of that. It may have had bells on it.

I was born, I have always told people, at the age of four in a woodcutter's cottage in the Black Forest, but the disappointing truth is that I was born in Heswall Cottage Hospital a few days before the outbreak of the Second World War. The Cottage Hospital is a private home now and the family living there has been in touch with me twice. Once when the father sent me a brick from a wall they had removed, and more recently when I was playing Chibuku in Liverpool — it's a club, not a board game — and his sons invited me to stay in the building in which I was born. If we hadn't already been booked into the Racquets Club and I hadn't recognised that a lot of red wine would have to be taken to get me through the night, I'd have accepted too. You'd be amazed at the number of people who've suggested some sort of link between my birth and the outbreak of war. 'So it was your fault,' they've chortled, but I've never laughed — any more than I have at the people who have greeted me in more recent years with the words, 'D'yer ken John Peel, then?' Several of these are buried in shallow graves on B roads off the A505. The police have confessed themselves baffled.

Naturally I don't remember much about the war. Father was away, eyeball to eyeball with the Germans in North Africa. Mother was in her bedroom. Sometimes I'd be carried to the air-raid shelter at the top of the garden, out of the French windows from the sitting-room, across the crazy paving and up the former tennis court we called the Big Lawn. Later, I would be joined by Francis Houghton Leslie Ravenscroft; conceived, it was explained to me years later, in London, when Father was halfway home on leave. On the big blue radio in the air-raid shelter we heard, without understanding what it meant, of the war in Europe. Somehow, though, we understood that the words on the radio were linked to the aircraft-recognition books we were shown from time to time, with the barrage balloon that came down in the field across the road, with the strange powdered foods we ate and with the fact that Father wasn't there. Father, I decided, probably didn't exist at all, remaining, for the first six years of my life, a figure as remote and improbable as the characters in The Blue Fairy Book, less real to me than Dame Washalot, Moonface and the other folk of Enid Blyton's Faraway Tree.

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Turn over for Section B

Section B: Variation over Time

In each of these texts an actor raises issues publicly about the state of the theatres during the period in which the address was given.

Text C

This text is from a pamphlet printed in 1643 in which an anonymous actor complains to Phoebus (the classical god of poetry and music) about a law that banned the performance of stage plays in London. The government regarded theatres as centres of sin and corruption.

The Actors Remonstrance or Complaint, for the Silencing of their Profession, and banishment from their severall PLAY-HOUSES.

Oppressed with many calamities, and languishing to death under the burthen of a long and (for ought wee know) an everlasting restraint, we the Comedians, Tragedians and Actors of all sorts and sizes belonging to the famous private and publike Houses within the City of London the Suburbs thereof, to you great Phoebus, and you sacred Sisters, the sole Patronesses of our distressed Calling, doe we in all humility present this our humble and lamentable complaint, by whose intersession to those powers who confined us to silence, wee hope to be restored to our pristine honour and imployment.

First, it is not unknowne to all the audience that have frequented the private Houses of Black-Friers, the Cock-Pit and Salisbury Court, without austerity, wee have purged our Stages from all obscene and scurrilous jests; such as might either be guilty of corrupting the manners, or defaming the persons of any men of note in the City or Kingdome; that we have endevoured, as much as in us lies, to instruct one another in the true and genuine Art of acting, to represse bawling and railing, formerly in great request, and for to suite our language and action to the more gentile and naturall garbe of the times; that we have left off for our owneparts, and so have commanded our servants, to forget that ancient custome, which formerly rendred men of our quality infamous, namely, the inveigling in young Gentlemen, Merchants Factors, and Prentizes to spend their patrimonies and Masters estates upon us and our Harlots in Tavernes; we have cleane and quite given over the borrowing of money at first sight of punie gallants, or praising their swords, belts and beavers, so to invite them to bestow them upon us; and to our praise be it spoken, we were for the most part very well reformed, few of us keeping, or being rather kept by our Mistresses, betooke ourselves wholy to our wives; observing the matrimoniall vow of chastity, yet for all these conformities and reformations, wee were by authority (to which wee in all humility submit) restrained from the practice of our Profession; that Profession which had before maintained us in comely and convenient Equipage; some of us by it meerely being inabled to keep Horses (though not Whores) is now condemned to a perpetuall, at least a very long temporary silence, and wee left to live upon our shifts, or the expence of our former gettings, to the great impoverishment and utter undoing of ourselves, wives, children, and dependants; besides which, is of all other our extremest grievance, that Playes being put downe under the name of publike recreations; other publike recreations of farre more harmfull consequence permitted, still to stand in status quo prius*, namely, that Nurse of barbarisme and beastlinesse, the Bear-Garden, whereupon there usuall dayes those Demy-Monster, are baited by bandogs, the Gentlemen of Stave and Taile, namely, boystrous Butchers, cutting Coblers, hard-

handed Masons and the like, rioting companions, resorting thither with as much freedom as formerly, making with their sweat and crowding, a farre worse stinck than the ill formed Beasts they persecute with their dogs and whips, Pick-pockets, which in an age are not heard of any of our Houses, repairing thither, and other disturbers of the publike peace, which dare not be seen in our civill and well-governed Theatre, where none use to come but the best of the Nobility and Gentry.

**Status quo prius: Latin phrase meaning 'as previously'.*

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Text D

This text is a draft of a speech from the My Theatre Matters! campaign created to encourage audiences up and down the country to support their local theatres. It is intended that local theatres give the speech to audiences at the end of performances when the curtain is down.

CURTAIN SPEECH

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Thank you so much for your applause. Please may I detain you for just a minute or two more.

It is unusual for an actor to address their audience in this way, but I am doing it because, like you I hope, I value this theatre and I value the theatres like it up and down the country.

You have paid a significant amount of your hard-earned money to see the show tonight – and I hope you think it was worth it – but theatres like this can't survive on ticket sales alone. This theatre, like most, is supported out of your taxes and couldn't put on plays like the one you have just seen without that support. For this play to break even without a grant tickets prices would probably have to at least double – in the West End it is no longer unusual to pay £80 for a seat. In fact, without public investment this theatre would probably not survive at all.

This is starting to sound like a charity appeal – and it isn't. As tax payers you are already doing your bit to help keep our theatres vibrant. But I am going to ask for your help in another way.

Grants for this theatre and others like it are under pressure. We are living in hard times and there are some who think, perhaps understandably, that going to the theatre should be a luxury and that we can no longer afford to give grants to theatres.

I don't believe that, and I hope you don't. Theatre is my living, but it is also my love. We in this country have a centuries old tradition of theatre and I want it to survive the current short-term financial difficulties.

Not only is theatre part of our community, but it brings people into the town making the centre of town a better place and boosting local businesses.

If you love theatre and want it to continue to thrive, please add your name to the My Theatre Matters! campaign. There is a page in your programme and postcards and posters in

the foyer giving you all the information you need. And there's a dedicated website at mytheatrematters.com if you want to find out more.

By adding your name you will help demonstrate that we do support grants for theatres, even in these hard times, and want our theatres to go on entertaining us, our children and our grandchildren into the future.

Thanks for listening and for your patience.

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Source information

Text A: taken from http://ciretta.wordpress.com/

Text B: taken from *Margrave Of The Marshes* by John Ravenscroft (John Peel), Alexandra Ravenscroft, Florence Ravenscroft, Sheila Ravenscroft , Thomas Ravenscroft, William Ravenscroft (Corgi, New edition – 3 July 2006)

Text C: full text can be found at www.luminarium.org/renascence-editions/actors1.html

Text D: taken from www.mytheatrematters.com/resources

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Paper 1 Mark scheme

Section A: Individual Variation
Indicative content
Question 1

Text A

This young female blogger both uses and challenges stereotypes of identity with regard to ethnicity, gender and age, when presenting a prominent self-identity as a writer:

- title of blog draws on well-known children's book presenting writer's desire to remain a child/adolescent
- the 'confessional' tone of the opening sentence ('My name is Ciretta and I am usually eating something.') suggests a desire to establish equal (and relatively intimate) relationship with readers, echoing the formula of an Alcoholics Anonymous meeting
- mysterious identity is created through the use of the 'bug' alter-ego, developed in the side-bar headings 'Posts fresh from the cocoon' and 'Since hatching from my egg I've had a remarkable…'
- avoids 'saying something interesting about by myself' by making a statement 'that Moose have very poor vision. Some have even tried to mate with cars' – knowing violation of Grice's maxim of relevance in a conversation presents a quirky and humorous identity
- 'Having Italian in my blood means I have an emotional connection with food' – this individual trait is 'excused' by ethnic reference
- 'box of tissues and salami' – both Italian and food motifs are developed with this stereotype of emotionally expressive Italians. Also develops female stereotype of comfort eating, which simultaneously taps into association of young females with concern over diet whilst challenging it by placing food as a primary pleasure
- 'Xbox' and 'geckos' – more associated with males
- self-represents as in a transitional phase - 'How many more [visitors] before I complete my metamorphosis and become a beautiful butterfly?'; makes reference to updating CV as traumatic
- ironic reference to 'grown up things' linked to semantic field of computers 'Photoshop' and gaming culture 'The Arbiter' (character from classic (male dominated) video game 'Halo') – 'gamer' identity developed
- choice of a blog, including sidebar with recent posts, establishes a dynamic, tech-savvy identity.

Text B

This autobiography follows generic conventions, starting from present to establish context, before linking to past and developing chronological account. In an autobiography there are likely to be establishing reasons for development of personality being represented.

- the writer uses a quite literary register 'Do I really remember the pressure, the chafing, even the smell of the various harnesses that held the infant John Robert Parker Ravenscroft in place?' combined with personal, confessional tone 'but the disappointing truth'
- begins with domestic details and reference to family foibles to establish connection

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with reader, who can be assumed already to be familiar and well-disposed to author as they have chosen to read autobiography

- largely avoids direct reference to reader (apart from once in second paragraph with fairly formulaic 'You'd be amazed…') as if recounting events for self, diary-like, but allowing reader to 'listen in'
- field is dominated by family: listing of three first names of both him and brother, together with formal family terms (mother, father, nanny) suggestive of class pretensions of family
- also strong field of place/domesticity – 'cottage', 'home', 'windows', 'brick', 'garden' etc – war and childhood also strongly represented
- potential seriousness of subject matter undercut by deadpan humour: restrictions/repressions of childhood indicated by reference to harness ('held, pressure, chafing') relieved by 'It may have had bells on it.' Simple brevity of sentence contrasted with hypotactic complexity of previous sentences (possible pun on 'with bells on'). Second paragraph follows similar pattern, with war context relieved by joking about him being the cause, and exaggerated humour of burying people who joked about the name 'John Peel' – also implies shared understanding with reader.

AO4 – explore connections across texts

- Reference to food, with gender/class issues raised: blogger attempting to subvert idea of young women being careful/picky with diet and emphasising Italian identity; John Peel presenting himself as plain/straightforward implying that 'exotic' food favoured by his daughter is unpalatable; link to 'strange powdered food' later in article to contrast deprivations of wartime childhood with luxury of present

- Generation/family links: Text A includes a mixture of childlike (primary school worksheets/children's book theme of blog 'branding') and grown up (CV, writer, psychologist, archaeologist) along with 'adolescent' elements (gaming references, and perhaps idea of 'whimsical mystery...' section with sense of developing identity, compared with more settled certainties of Text B. Text B, despite recognising (humorously) differences between generations has a focus on unity, especially between grandparents/grandchildren across generations (absent father but intimate nanny echoed in the more temporary absence of his daughter as he babysits his grandson).

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Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts. • Approaches texts as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity, although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links between the texts and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are logically structured and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features. • Identifies connections across texts, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terminolgy accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Makes inferences about the construction of meaning in texts by examining relevant links to contextual factors and language features. • Analyses connections across texts. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the text.
Level 5	25-30	**Critical evaluative approach** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent, appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in texts by critically examining relevant links to contextual factors and language features. • Evaluates connections across texts with critical application of theories, concepts and methods to texts.

Section B: Variation over Time
Indicative content
Question 2

	Text C	Text D
Phonology	There is some use of alliteration for rhetorical effect in both texts • 'barbarisme and beastlinesse', 'boystrous Butchers, cutting Coblers, hard-handed Masons and the like' • some use of rhyme for comic effect - 'to keep Horses (though not Whores)'	'Theatre is my living, but it is also my love'
Orthography /Graphology	• spelling is mainly consistent with occasional exception ('we'/'wee') • frequent examples of additional final 'e' ('cleane', 'custome', 'unknowne', 'garbe' etc) • doubling of 'l' at the end of words ('perpetuall', 'matrimoniall', 'civill') • other spelling variations ('stinck', 'publike') • capitalisation follows different pattern to modern English. Names of people and places but also names of professions and trades and some common nouns are capitalised (for example 'Country', 'City', 'Equipage')	• although the text is intended to be spoken it appears on a website with the campaign logo
Lexis /semantics	• some words and phrases have now gone out of general use ('live on our shifts', 'Equipage', 'patrimonies', 'gettings') • others now seem old fashioned ('jests', 'harlots') • some terms clearly had a more precise application to the theatre which has been lost ('bawling', 'railing') • the acting profession is divided up into different categories (Comedians, Tragedians and Actors) • groups of people are identified by their trade/profession (Butchers, coblers, Prentizes etc) or by their rank (the Nobility and Gentry, Citizens) or by their criminal activities (Pick-Pockets) • words and phrases from the field of classical mythology which would be familiar to theatre goers in the seventeenth century are invoked in the initial supplication ('great Phoebe', 'sacred Sisters', 'Heliconical Virgins') • use of Latin expression 'status quo prius'	• standard English lexis • generally formal style but there is some elision ('can't', 'isn't', 'don't') to avoid distancing the audience too much • some polysyllabic words ('investments') but key passages use simple one- or two- syllable formulations ('I value this theatre', 'if you love theatre…', '…making the centre of town a better place') • use of familiar collocations ('hard-earned money', 'hard times', 'boosting local business')

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	Text C	Text D
Syntax /morphology	• some use of passives presenting the actors as victims and leading to some very complex syntax ('we were by authority… restrained', 'some of us by it merely being inabled to keep a Horse') • the long second paragraph is not organised in sentences but consists of a series of complex interconnected clauses and sub-clauses linked by means of commas and semi-colons • frequent use of simple co-ordinators to link statements ('and', 'or', 'nor', 'such as', 'besides which') • unfamiliar verb forms 'betooke themselves of' • frequent elaboration ('namely…') • frequent use of lists and paired adjectives	• standard English throughout • formal 'polite' structures ('Please may I detain you') • use of adverbs qualifying certainty ('probably') • pronoun use ('I' not 'We') • some repetition of structures for rhetorical effect ('I value…')
Discourse /pragmatics	• appears as a pamphlet or tract, but the structure may suggest a public speech by an orator • addressed to a mythological being so does not directly confront the authorities and cannot be accused of criticising them • shows deference to the authorities ('…by authoritie (to which wee in all humility submit')) • the writer is not identified by name and identifies himself only as a speaker on behalf of actors in general • makes a general assumption that all actors will be male ('betooke ourselves wholy to our wives') • does not deny the immorality of the theatres in the past but claims it has been reformed	• speaks directly and personally ('I' rather than 'We') • positive politeness strategy • indirect request ('Please may I detain you') • intended to be read aloud by an actor to an audience at the end of a performance • directly addresses the audience • inclusive strategy ('like you I hope') • assumes audience believes theatre is intrinsically a valuable institution worth supporting with taxpayers' money

AO4 – explore connections across texts

- Both texts are written. However, although Text C was originally a printed pamphlet there are aspects of the language used which suggest a prepared speech, for example, the repeated syntactical structures, the use of rhyme, puns and colourful (and sometimes alliterated) lists and pairs of adjectives. This may reflect the profession of the author. Although Text D did originally appear in a written form it is intended to form the basis of a speech delivered to an audience at the end of a performance. Like Text C it uses repeated syntactical structures to create memorable phrases and to appeal to the listener's ear ('I don't believe that, and I'm sure that you don't', 'Theatre is my living, but it is also my love.').

- Text C addresses a mythological entity, the god Phoebus, and goes out of its way not to criticise the authorities who are responsible for stopping the plays from being shown ('…to which wee in all humility submit') possibly to avoid prosecution. It is clear the real audience is the general public. Text D directly addresses a specific audience in a given

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situation using negative politeness ('Please may I detain you for a minute more.') and positive strategies ('like you I hope, I value this theatre…') to create a positive relationship with the audience so they are more likely to support the campaign.

- The writer in Text C assumes that the audience is familiar with the names of the main London theatres and is aware of the various immoral practices that have in the past been associated with the playhouses. The speaker in Text D assumes the audience will share his or her love of the theatre and that they will share respect for a 'centuries-old tradition'.

- Attitudes to the theatre vary between the texts. The writer in Text C refers to 'Play-Houses' or 'Stages' not 'theatres'. In Text D the writer talks about 'theatres' when referring to theatres up and down the country and 'theatre' when talking about the theatrical tradition as a whole ('Theatre is my living'). Text C defends the playhouses from accusations of various kinds of immoral practices but does not deny that such practices may have been common in the past, claiming that things have changed. There is no suggestion that there is any intrinsic economic or cultural value ('making the centre of town a better place') in theatres as there is in Text D.

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Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts. • Approaches texts as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity, although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links between the texts and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are logically structured and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features. • Identifies connections across texts, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terminolgy accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Makes inferences about the construction of meaning in texts by examining relevant links to contextual factors and language features. • Analyses connections across texts. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the text.
Level 5	25-30	**Critical evaluative approach** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent, appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in texts by critically examining relevant links to contextual factors and language features. • Evaluates connections across texts with critical application of theories, concepts and methods to texts.

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Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 2: Child Language

Sample assessment materials for first teaching September 2015 **Time: 1 hour**	Paper Reference(s) **9EN0/02**
You must have: Source booklet (enclosed)	

Instructions

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

Information

- The total mark for this paper is 45.
- The mark for the question is shown in brackets

Advice

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

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Read Text A in the source booklet before answering Question 1 in the space provided.

Question 1

Analyse how Thomas and his parents use language to interact with each other and the role this could have in shaping language development.

In your response you should consider any relevant language frameworks, levels and theories as appropriate.

(45)

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TOTAL FOR PAPER = 45 MARKS

Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 2: Child Language

Sample assessment materials for first teaching September 2015

Source booklet

Do not return this source booklet with the question paper.

Paper Reference(s)

9EN0/02

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English Phonemic Reference Sheet

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	ɑɪ	ɑʊ	ɔɪ	ɪə	eə	ʊə

Consonants										
pip	**b**id	**t**ack	**d**oor	**c**ake	**g**ood	**ch**ain	**j**am	**f**ly	**v**ase	**th**ing
p	b	t	d	k	g	tʃ	dʒ	f	v	θ
this	**s**ay	**z**oo	**sh**oe	treasure	**h**ouse	**m**ark	**n**ot	si**ng**	**l**ot	**r**ose
ð	s	z	ʃ	ʒ	h	m	n	ŋ	l	r
yet	**w**itch	Glottal stop			Syllabic /l/ bott**le**			Syllabic /n/ fatt**en**		
j	w	ʔ			l̩			n̩		

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Text A

This is a transcript of a conversation between Thomas (aged 4 years) and his parents. It was recorded in the family home. Thomas has been away from nursery because of a minor illness. At the start of the transcript he is playing with a model bus.

MARK KEY

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

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

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F: so (.) how are you today?

T: mm brilliant /ɪljənt/

F: did you say you are not feeling very well?

T: erm (.) I said (.) I (.) am /æm/ (.) am feeling /fiwɪŋ / well

F: what's wrong with you today?

T: erm (.) nothing

F: why have you opened the door?

T: so people can go inside

M: that's a good idea isn't it?

F: yeah

T: yeah

F: did you change anything else?

T: yes (.) I change /ʃeɪn/ that /dat/

F: OK (.) what's that?

T: that ste (.) that's steering wheel

F: have you got a driver there?

T: yeah (.) tiger

M: you haven't got any children on it (1) have you?

T: nos /ʃ/ (.) nos /ʃ/ (.) no not yet

F: are you going to put children on it after

T: yeah I am (.) it not started up /ʌp/ yet because /kɒz/ we /we/ just /ʤʊs/ getting ready /wedi/ and getting /getɪŋ/ our /wə/ coats on so him looking /lʊkɪn/for a seat (14)

F: Thomas (.) Thomas (.) do you want to read?

T: yes

F: erm (.) tiger who came to tea what happens in that one

T: it erm the tiger (2)

F: what did he do? (4) did he eat everything in the house?

T: I don't know

F: would you like a tiger to come in?

T: no /nə/

F: why not?

T: o you /u:/ mean my little /ɪkəl/ house?

F: come in your little ho//

T: //yes

F: would there be room? (3)

T: yeah

F: would you (.) what would you do with a tiger? (.) would you give him anything to eat?

T: there lots /rɒts/ of (.) there /deə/ is (.) there /weə/ is (.) there /deə/ is lots /wɒts/of space for a t- (.) tiger but /bə/ the /dæ/ roof /wu:f/ is not long enough

F: there's lots of space but the roof's not long enough?

T: yes but there is a lot /wɒt/ of space//

F: //in the house

T: yeah

F: what would you give the tiger to eat?

T: I would /wʊd/ give /gɪ/ him roast /wəʊst/ beef microwaved /maɪweɪv/ roast beef

F: microwaved roast beef? right (.) that's interesting (.) do you think it's a good book to read?

T: yes

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F: why (3)

T: er

F: what is it that you like about it?

T: the tiger (.) the tiger that camed through the door

F: do you think tigers come through the door like that?

T: yes

F: what are you doing tomorrow? are you going to nursery?

T: yes going to nursery

F: I thought you were staying at home because//

T: //well I are staying /steɪɪŋ / at home /həʊ/

F: you'll miss nursery but you can't go when you have a cold (.) what are you going to do now?

T: yust (.) just /ʤʊs/ go bed

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Source information

Text A: private transcript – permission obtained for use

Paper 2 Mark scheme

Indicative content
Question 1

Students should focus their response on:

- the interaction between Thomas and his parent(s) being representative of Child Directed Speech (CDS)
- the role of CDS in child language acquisition
- the context of the language
- language negotiations
- the role of the caregiver in the language exchanges.

This focus should be supported with examples from the data using an appropriate range of language levels and frameworks. *The candidate should not use a deficit model to describe early speech.*

Students should make reference to theories associated with child language development and how the language in the data supports such theories or challenges them. Theories discussed could include Halliday's functions, social interactionism, Vygotsky.

Phonology

Effective exploration will require use of phonemic specialist terminology to describe the differences.

- Thomas finds some phonemes difficult to produce and shows a pattern of substitution and deletion. Few cause any issues with the quality of his communication.
- Thomas uses an elided form of because /kɒz/. This is likely to have been influenced by other language users and could be used as evidence that the environment may influence the development of language.
- Thomas has problems with complex strings of sound he does not encounter often. In 'microwave' he removes the unstressed syllable to simplify the pronunciation. Since the key part of the word is clear his communication is successful.
- He substitutes /k/ for /t/ in his pronunciation of 'little'. This is the only time his parents seem to model the standard form but he shows little interest in the implied correction. There is an example of consonant cluster reduction in 'just'.

Morphology

- Thomas shows an awareness of the regular past tense morpheme <-ed> but but it's not entirely secure, for example 'change'.
- Thomas over-extends the regular past tense ending on the irregular past tense verb 'came'.

Lexis

- Colloquial forms such as 'yeah' are appropriate to the context and may reflect environmental influence.
- Thomas uses lexis from various semantic fields as appropriate, for example food (roast beef), motor vehicles (steering wheel) and parts of a house (roof).
- Phrases such as 'started up' and 'getting ready' have possibly been learned as units.

Grammar

- Thomas does not use an auxiliary verb in the negative 'it not started up'. Since the

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function of the utterance is still clear, the clarity of his communication is not impeded.
- He uses the auxiliary in the correct tense in 'I are staying at home' but has used the second person form.
- He shows variability in his use of the copula on line 38 'there lots' and 'there is lots'.
- He uses modifiers to add detail to his utterances, e.g. 'microwaved roast beef'. It is possible that he has learned 'roast beef' as a collocation from his environment.

Discourse
- Thomas responds correctly to his parent's questions, enabling interaction to take place for example by giving reasons 'so people can go inside'.
- his parents use a range of interrogative structures to engage him in conversation, for example tag (L9), open (L5) and closed (L3).
- His father recasts his utterances when Thomas does not reply, for example 'what did he do? (L4) did he eat everything in the house?'
- Thomas shows evidence of a closed question to clarify a point in the conversation 'do you mean my little house'.
- The turn taking is very ordered and shows this skill has already been acquired.
- Thomas interrupts his father, possibly because he predicted the end of the utterance.

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Level	Mark	Descriptor (AO1 and AO2)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are logically structured and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts.
Level 5	25–30	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues.

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Level	Mark	Descriptor (AO3)
	0	No rewardable material
Level 1	1–3	**Descriptive** • Recalls contextual factors and language features. • Makes limited links between these and the construction of meaning in the texts.
Level 2	4–6	**General analysis** • Describes construction of meaning in the texts. • Uses examples of contextual factors or language features to support this.
Level 3	7–9	**Clear analysis** • Explains construction of meaning in texts. • Makes relevant links to contextual factors and language features.
Level 4	10–12	**Discriminating application** • Makes inferences about the construction of meaning in texts. • Examines relevant links to contextual factors and language features.
Level 5	13–15	**Sustained critical application** • Evaluates construction of meaning in texts by critically examining relevant links to contextual factors and language features. • Critically examines relevant links to contextual factors and language features.

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Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 3: Investigating Language

Sample assessment materials for first teaching September 2015

Pre-release materials

Paper Reference(s)

9EN0/03

This booklet introduces five subtopics for the examination, one for each of the five topics:

The five topics are:

- Global English
- Language and Gender Identity
- Language and Journalism
- Language and Power
- Regional Language Variation

The summary is a starting point for students to use for their own subtopic investigations.

The suggested resource list is intended to act as guidance and students should broaden out their research beyond the list. Students and teachers need to consider carefully which resources to use as the list is for help, guidance and suggestion only.

Please note that resources were checked at the time of publication – all web addresses were working and all publications were available for purchase. However, materials may be withdrawn from circulation and website locations may change.

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Topic: Global English

Subtopic: South African English

South Africa as a country was established as a result of colonialism and war. The boundaries that were set were political and did not take into account the grouping of the original African inhabitants – diverse groups who spoke a wide range of languages. Today, South Africa has several official languages.

Your investigation should focus on the English dialects of South Africa.
You should research:

- the historical development of South African Englishes
- relevant language frameworks of South African Englishes
- the influence of social and cultural changes on South African English.

Suggested research resources

General

Books

Jenkins, J. (2009) *World Englishes – a resource book for students*. Oxford: Routledge.

Kirkpatrick, A. (2007) *World Englishes*. Cambridge: Cambridge University Press.

Mesthrie, R. (2010) *Varieties of English*. Berlin: Mouton de Gruyter. Volumes 2 and 3.

Specific

Data could be taken from transcripts of South African speakers in the public eye, representations in the media and everyday conversations.

Websites

A collection of transcripts and recording from different areas of South Africa English: www.dialectsarchive.com/south-africa

An academic paper about Black South African English: Meierkord, C. (2005). *Black South African Englishes – towards a variationist account*. Available: http://webdoc.sub.gwdg.de/edoc/ia/eese/artic25/meierk/1_2005.html

Discussion about South African English and some useful links: Richard Nordquist. *South African English* - http://grammar.about.com/od/rs/g/SouthAfricanEnglishterm.html

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Topic: Language and Gender Identity

Subtopic: Constructing 'Ideal' Women

Attitudes towards gendered identity are represented and reproduced in discourses focused on women's bodies. These often construct an 'ideal' through the language selected, although these 'ideals' will vary depending on the contexts of production and reception.

Your investigation should focus on the language used to construct 'ideal' women. You should research:

- the main developments in linguistic theory linked to gender and sexuality from the 1980s onwards
- relevant language frameworks used in constructing 'ideal' women
- the influence of social, cultural and historical changes on the construction of 'ideal' women.

Suggested research resources

General

A PDF produced by the English and Media centre provides suggestions of useful resources for this area of study: www.englishandmedia.co.uk/emag/debcamemag.pdf

Books

Baker, P. (2008) *Sexed Texts: Language, Gender and Sexuality*. London: Equinox Publishing Ltd

Talbot, M. (2010) *Language and Gender*. Cambridge: Polity Press

Specific

Data could be taken from social media, blogs, websites, advertising and print media.

A TED (Technology, Entertainment and Design) talk on body image: www.youtube.com/watch?v=LOdyhEeYnJI#t=81

Leeds University papers:

- *Research into the Representation of Gender and Body Image in the Press*. Available at: http://ics.leeds.ac.uk/files/2012/05/miriam-lowe.pdf

- *Research into Women's Magazines and the Social Construction of Womanhood*. Available at: http://ics.leeds.ac.uk/files/2011/12/Emily-Norval1.pdf

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Topic: Language and Journalism

Subtopic: Opinion Articles

The language of journalism has always changed in response to social, cultural and technological development. Newspapers, and later other forms of journalism, have both followed and led public opinion.

Your investigation should focus on the changing language used in print and electronic journalistic opinion articles.

You should research:

- the different ways journalists have expressed opinions over time
- relevant language frameworks used in journalistic articles
- the social, cultural and historical changes to journalism particularly with the impact of technology.

Suggested research resources

General

Books

Finch, G. (2013) *Word of Mouth: A New Introduction to Language and Communication* 2nd edition Palgrave Macmillan.

Loughlin, L. (2000) *The Language of Magazines* (Intertext series) Oxford: Routledge.

Reah, D. (2002) *The Language of Newspapers* (Intertext series – 2nd edition) Oxford: Routledge.

Specific

Data could be taken from websites, newspapers and magazines.

Historical newspapers archive: www.britishnewspaperarchive.co.uk/

List of columnists: http://en.wikipedia.org/wiki/List_of_newspaper_columnists

Reah, D. (2013). *Making Monsters – how the press decide who we love and who we hate* – found at http://danutareah.co.uk/academic/index.html

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Topic: Language and Power

Subtopic: Legal Language

The language of the courtroom and of police interviews has changed over time. The language used in the course of inquiries and legal investigations can affect the equality of participants.

Your investigation should focus on the language used in the courts and by the police in the course of inquiries and investigations.

You should research the following aspects of the language of courtrooms and investigative interviews:

- the historical development
- relevant language frameworks
- the influence of social and cultural changes

Suggested research resources

General

Books

Fairclough, N. (2014) *Language and Power*. 3rd ed. Oxford: Routledge.

Mooney, A., et al (2010) *Language, Society and Power: an introduction*. 3rd edition. Oxford: Routledge.

Simpson, P. and Mayr, A. (2010) *Language and Power: a resource book for students*. Oxford: Routledge.

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Specific

Data could be taken from court records and reports, Judicial Reviews and public inquiry documentation, police interview and investigation transcripts, and print media.

Websites

www.oldbaileyonline.org: a fully searchable edition of the largest body of texts detailing the lives of non-elite people ever published, containing 197,745 criminal trials held at London's central criminal court.

Articles

Oxburgh, G., Myklebust, T. and Grant, T. (2010*) A question of question types in police interviews*. The International Journal of Speech, Language and the Law. 17 (1), pages 45–66.

Books

Coulthard, M. and Johnson, A. (2007) *An Introduction to Forensic Linguistics: Language in Evidence*. London: Routledge

Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

The English of Yorkshire and the North East has developed under similar historical, social and cultural circumstances. There are recognisably distinct dialects in these regions but many features are also shared.

Your investigation should focus on the dialects of Yorkshire, Durham, Newcastle or Northumberland.

You should research the following aspects of these regional varieties:

- the historical development
- relevant language frameworks
- the influence of social and cultural changes.

Suggested research resources

General

Websites
Project Gutenberg for free ebooks: www.gutenberg.org/

The British Library: www.bl.uk/

Books
Beal, J. *English dialects in the North of England: phonology* (pp. 113-133) from *Volume 1 – A Handbook of Varieties of English* (2008) New York: Mouton de Gruyter.

Specific
Data could be taken from transcripts of regional speakers in the public eye, representations in the media and everyday conversations.

Websites
Examples of spoken English from the North east can be found on the Talk of the Toon site: http://research.ncl.ac.uk/decte/toon/

Examples of spoken English from all parts of Yorkshire and the North East can be found on the British Library website www.bl.uk/learning/langlit/sounds

Articles
Discussing attitudes to Northern English:
www.lel.ed.ac.uk/class/resources/northernenglish/

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Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 3: Investigating Language

Sample assessment materials for first teaching September 2015 **Time: 1 hour 45 minutes**	Paper Reference(s) **9EN0/03**
You must have: Source booklet (enclosed)	

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name.
- Answer ONE question from **Section A** and ONE question from **Section B**
  - both questions should be on the topic you have chosen.
- Answer the questions in the spaces provided
  - *there may be more space than you need.*

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Information

- The total mark for this paper is 45.
- The marks for **each** question are shown in brackets
  - *use this as a guide as to how much time to spend on each question.*

Advice

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

Section A

Answer ONE question on your chosen topic.

You must answer on the same topic in both sections.

Write your answer in the space provided.

Topic: Global English

Subtopic: South African English

Question 1

Read the data provided on pages 4–6 of the source booklet.

To what extent are Texts A1 and A2 representative of the language varieties of South African English?

(15)

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Topic: Language and Gender Identity

Subtopic: Constructing 'Ideal' Women

Question 2

Read the data provided on pages 7–9 of the source booklet.

To what extent do the speakers in Text B construct gendered identities?

(15)

Topic: Language and Journalism

Subtopic: Opinion Articles

Question 3

Read the data provided on pages 10-11 of the source booklet.

To what extent is Text C representative of current opinion articles?

(15)

Topic: Language and Power

Subtopic: Legal Language

Question 4

Read the data provided on pages 12–14 of the source booklet.

To what extent is the language of Text D representative of police interviewing?

(15)

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Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

Question 5

Read the data provided on pages 15–17 of the source booklet.

To what extent is Text E representative of the language varieties of Yorkshire and the North East?

(15)

Indicate which question you are answering by marking a cross [x] in the box. If you change your mind, put a line through the box [✗] and then indicate your new question with a cross [x].

Chosen question number:

Question 1 ☐ Question 2 ☐ Question 3 ☐ Question 4 ☐ Question 5 ☐

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TOTAL FOR SECTION A = 15 MARKS

Section B

Answer ONE question on your chosen topic.

You must answer on the same topic in both sections.

Write your answer in the space provided.

Topic: Global English

Subtopic: South African English

Question 6

'There is no such variety as Black South African English (BSAE). It is a second language, with second language features.'

Discuss this statement with reference to your own research.

You should consider:
- relevant language frameworks
- any relevant social, historical and cultural factors.

(30)

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Topic: Language and Gender Identity

Subtopic: Constructing 'Ideal' Women

Question 7

'Discourse about women's bodies always constructs a narrow physical ideal.'

Discuss this statement with reference to your own research.

You should consider:
- relevant language frameworks
- any relevant social, historical and cultural factors.

(30)

Topic: Language and Journalism
Subtopic: Opinion Articles

Question 8

'Journalism today is becoming too opinionated and offensive.'

Discuss this statement with reference to your own research.

You should consider:
- relevant language frameworks
- any relevant social, historical and cultural factors.

(30)

Topic: Language and Power
Subtopic: Legal Language

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Question 9

'Unequal power relationships are inevitable in the context of the courtroom and investigative interviews.'

Discuss this statement with reference to your own research.

You should consider:
- relevant language frameworks
- any relevant social, historical and cultural factors.

(30)

Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

Question 10

'The English of Yorkshire and the North East are no longer distinct and separate varieties of English.'

Discuss this statement with reference to your own research.

You should consider:

- relevant language frameworks
- any relevant social, historical and cultural factors.

(30)

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Indicate which question you are answering by marking a cross [x] in the box. If you change your mind, put a line through the box [x] and then indicate your new question with a cross [x].

Chosen question number:

Question 6 ☐ **Question 7** ☐ **Question 8** ☐ **Question 9** ☐ **Question 10** ☐

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English Language

Advanced

Paper 3: Investigating Language

Sample assessment materials for first teaching September 2015

Source booklet

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Paper Reference(s)

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Language and Journalism: Opinion Articles	
Text C	10-11
Language and Power: Legal Language	
Text D	12-14
Regional Language Variation: English of Yorkshire and the North East	
Text E	15-17

Subject to Ofqual accreditation DRAFT

English Phonemic Reference Sheet

Vowels					
KIT	DRESS	TRAP	LOT	STRUT	FOOT
ɪ	e	æ	ɒ	ʌ	ʊ
LETTER	FLEECE	BATH	THOUGHT	GOOSE	NURSE
ə	iː	ɑː	ɔː	uː	ɜː
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	ɑɪ	ɑʊ	ɔɪ	ɪə	eə	ʊə

Consonants										
pip	**b**id	**t**ack	**d**oor	**c**ake	**g**ood	**c**hain	**j**am	**f**ly	**v**ase	**th**ing
p	b	t	d	k	g	tʃ	ʤ	f	v	θ
this	**s**ay	**z**oo	**sh**oe	trea**s**ure	**h**ouse	**m**ark	**n**ot	si**ng**	**l**ot	**r**ose
ð	s	z	ʃ	ʒ	h	m	n	ŋ	l	r
yet	**w**itch	Glottal stop			Syllabic /l/ bott**le**			Syllabic /n/fatt**en**		
j	w	ʔ			l̩			n̩		

Subject to Ofqual accreditation DRAFT

Topic: Global English
Subtopic: South African English

Text A1

This speaker is a white English speaking South African man. He is 23 and is currently a post-graduate student in the UK. He was born and grew up in Johannesburg in a working-class family.

MARK KEY

A = South African Man	I = Interviewer	**Bold** emphatic stress
[_] paralinguistic features	/_/ key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	

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

Subject to Ofqual accreditation DRAFT

A: OK you can put on the table you know [indicates interviewer's recorder] did you have /hɛv/ some coffee

I: yeah thanks I'll just (0.5) OK so where were you born

A: OK I was born in in Joburg I I live in Joburg all of my yearsit's a bit dilapidated not like a township we had big gardens and a pool and (.) my father used to be a a you know surveyor but I think /fiŋk/ he always wanted /wɔntɪd/ to be a farmer he kept /kɪpt/ chickens in the garden I was scared of them man [laughs] when I was small and me and my brothers /bræpəz/ we used to chase them and my ma she used to you know you stop /stɔp/ that you you know

I: where did you go to school

A: oh I went to a community school we got a regular education sort of set /sɪt/ for us and we participated in sports we did oh football swimming I was good at (.) won the junior championship you see the trophy there by the books and we all my brothers the same

I: so you had a good childhood

A: oh yea lots of friends /frɪndz/ lots of fun down by the lake lots of braai* get a bit pie-eyed [laughs] catch a tan /ten/ it was a good time man I've got some pictures I'll show you just now

I: thanks (.) so why did you come to the UK

A: things were you know not so easy jobs and things I came here to study

I: to Nottingham

A: yeah

I: do you like it

A: no I'm fine fine but ag /æx/ the dark you never get see the sun I miss the light more than (.) but I get on OK it's lekker man [laughs] that's what we say

I: what's lekker

A: it means good you like it you know

* braai = barbecue

Subject to Official accreditation DRAFT

Text A2

This speaker is a white woman in her 40s. She grew up in Vereeniging, in an area where Afrikaans is the predominant language, followed closely by English and Sesotho. She has lived in South Africa all her life.

I grew up in Vereeniging? we moved to Richards Bay /bɑɪ/ for about six /səks/ months /mæntz/ when /wɪn/I was four years /jɜs/ old /əʊlt/ and then /ðɪn/came back and I lived my whole life in Vereeniging and then /ðɪn/I moved /muvt/ to Alberton about two years ago (.) weekend it was more going out into the /dɪ/ sun [laughs] because South Africa is a land of sun (.) so go out go swimming go hiking /ɑɪkɪŋ/ just do anything /ɪnɪθɪŋ/ as long as you're **out**side /ɑʊtsɑɪt/ (.) so (.) that's about it (.) my parents also lived their whole lives in the Vaal Triangle that is vanderbiylpark they lived there and then /ðɪn/they moved to Vereeniging when they were married and they live still there still living there I've been married I'm divorced at the moment? so I'm single with my two black cats [laughs] I'm very happy /æpɪ/ I started um studying at Potchefstroom University? and after I studied there I started working at Vereeniging Public Library for seven and a half /ɑf/ years? and after that I studied further I did my psychology honours and after that I did a little bit of urm psychiatric testing /tɪstɪŋ/ urm personality testing /tɪstɪŋ/ that kind of stuff (.) then at Athlone I worked for about a year and a half/ɑf/ and then /ðɪn/I came to the school do librarian work as well I feel very /vɪrɪ/important [laughs] even if it's part time and I have to work in library

Subject to Official accreditation DRAFT

Topic: Language and Gender Identity

Subtopic: Constructing 'Ideal' Women

Text B

This text is a transcript from the Channel 4 television programme 'How to Look Good Naked' (episode broadcast in May 2007). This programme was presented by Gok Wan who would give the participant a makeover to boost confidence in their appearance. The discussion is between Gok Wan and programme participant, Michelle.

MARK KEY

GV = Gok Wan voiceover	G = Gok Wan	M =Michelle
[_] paralinguistic features	/_/ key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	

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

Subject to Official accreditation DRAFT

Underwear scene

Gok and 'Gok's mirrors' are in a large, white room. Voiceover as Gok paces, waiting for Michelle to arrive

GV: facing up to your body is the first step to looking and feeling good naked it's been years since Michelle has got her clothes off for anyone let alone me or you lot out there this will be one hell of a challenge

G: (5) he//ya

M: //[walks into the room –smiles] hello//

G: //how are you nice to meet you [they shake hands – Gok smiles]

M: and you [they kiss each other on the cheek]

G: what we need to do is get you down to your underwear [Michelle undresses] (5.5) just take a minute now just take a moment to look at yourself

Scene changes. Shows footage of Michelle, who is sitting facing the camera

M: hate the tops of my arms they're all wobbly they feel like dinner-lady arms (1) I really dislike my belly cos it sort of sticks out like a little beer belly really if I wore certain types of knickers I sort of bend over and feel my knickers rolling [makes rolling movement with hands] down where my belly's hanging over (4)

Scene changes. Back to room with the mirrors

M: [stands in front of mirrors looking at reflection] I I just feel awful very vulnerable (2) very vulnerable (4) erm I haven't sort of (1) had these feelings in such a long time [sniffs] (6)

G: who's looking back at you in the mirror now? do you recognise that per//son?

M: //[no] I feel the person I was years ago I can't seem to identify myself with I feel I've lost (1) I've lost me along the way to be honest (4) I just see this long body and short legs and (2) lots of fat and (2) [sniffs] not nice at all//

G: //you have an hourglass figure with a small waist (1) I don't think (2) you need to change a single thing (2.5) something stopped (1) and we just need to kick start it a//gain [smiles]

M: //yeah

G: and I wanna d//o it

M: //thank you thank you//

G: //I will do it I promise you//

M: //thank you

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G: do you want a cuddle?//

M: //[laughs] yes thank// you

G: //well done [they hug]

M: [sniffs]

The makeover: shopping interaction

Michelle and Gok walk into a large department store, into the women's clothing section

G: at the moment you're dressing like a fourteen-year-old boy// is what

M: //yeah

G: I would say so we need to get you out of all that right?

GV: (2.5) Michelle's at a loss where it comes to glamming up and always resorts to casual clobber (2) I'm going to show her and you how to sex it up without going over the top

G: OK this suit will work for you because one it's young it's// also

M: //yeah

G: casual (1.5) OK but it's also got all the elements you need in it it's going to nip you in at the waist (1.5) yeah? it's going to showcase all of your upper //torso

M: //yeah

G: also this skirt this panelling's going to elongate you all right? we're going to make you look like a sophisticated mature elegant sexy woman that knows her body shape// all right?

M: //OK

Subject to Ofqual accreditation DRAFT

Topic: Language and Journalism

Subtopic: Opinion Articles

Text C

This text is written by the writer and broadcaster, Charlie Brooker, and was published on The Guardian newspaper website. He is writing about concerns over processed food in England.

A big lump of horse ran into your burger? Don't wave it around or everyone'll want one

The Guardian, Sunday 20 January 2013 20.00 GMT

What's in your burger? Don't ask.

Subject to Pearson accreditation DRAFT

We worry too much about food in this country. That's probably why we throw so much away. This wasn't always the case. Take a stroll back in time to the 1920s:look around this jerky black-and-white world. No one cares what they eat, so long as they are eating something. They scratch in the mud all day so they can gnaw their blackened fingernails for sustenance in the evening. Peas are exotic. Battered potatoes a lah-di-dah delicacy. These people dream of a horsemeat value burger. Dream of it.

Today, a cheery splash of errant horse DNA in our mechanically recovered meat product and we indignantly vomit in protest. But then cheap food disgusts us in general. In 2013 a range of unofficial food laws requires every British citizen to pretend to be a distinguished gourmet 24 hours a day. As recently as the late 1990s it was still A-OK to walk down the street bunging Salt 'n' Vinegar

Chipsticks down your shouthole. Now it's illegal. Chipsticks are illegal. Even thinking about Chipsticks is illegal. You're breaking the law right now. Also, you really want some Chipsticks.

There are loopholes. Contemporary snack food often disguises itself as something hoity-toity and respectable. Bye-bye Chipsticks, hello thrice-cooked chippalettoes in sober packaging adorned with tasteful font choices and words like "artisan" and "finest": the hand-picked organic figleaf of respectability. You still shovel them down your neck like you're conducting a suicide-bombing campaign against your own arteries, but you do so while watching Borgen instead of Take Me Out, you sophisticate, you.

The great minced horse scandal of 2013 has been focused on "value" burgers, which means while many are disgusted, few can be entirely surprised. As a consumer, you implicitly understand that each time you buy a "value" meat product you are entering into a gentleman's agreement with the producer. Your end of the deal: you won't ask awkward questions and you'll swallow as fast as you can. Their end: they'll program their slaughtering robots to pick out any visible toenails and mince the eyelids so finely you won't feel the lashes tickling your throat on the way down. You paid 10p and ate something vaguely carcass-flavoured: you're fully aware you're eating meat regurgitated through a sieve in the Twilight Zone. You know damn well the tuppenny beef disc you're chewing consists of sinewy globules and bloody tumours sluiced off a malformed skeleton by a high-pressure hose in a flyblown abattoir, smashed into patties by an automated fist-pounding machine, bulked out with sawdust and fishfood and papier-mâché, packed into boxes and piled high for economy of scale. You're either trying not to think about it, or you genuinely don't care, in which case good for you. Eat what you want.

Subject to final accreditation DRAFT

Unexpected surprises aren't confined to the bargain basement. Lest we forget, supermarket burgers are available in fancy Downton Abbey formats too. Veal. Venison. Monocled beef. The high-class callgirls of the burger world. Yet even in this gentrified sector of the chilled cabinet it's not always entirely obvious what you're getting. Waitrose, for example, offers a top-of-the-range Heston Blumenthal Lamb & Cucumber burger: £3.50 for two, so you might want to consider applying for an interest-only mortgage first. They look pretty good and I'm sure they taste magnificent – like a recently slaughtered ovine angel softly bleeding to death on to your tongue – but if you squint at the list of ingredients on the back of the packet you'll see the words "pork shoulder". Because that's what you look for in a lamb burger – lashings and lashings of pig.

Topic: Language and Power

Sub topic: Legal Language

Text D

This text is an interview between a male Detective Constable and a male suspected of resisting arrest and causing injury to another Police Officer.

MARK KEY

DC = Detective Constable	S = Suspect	XXX represents information removed for sensitivity reasons
[_] paralinguistic features	/_/ key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	// overlapping/simultaneous speech

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

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DC: James I have to inform you that this interview is being tape recorded all right mate

S: yep

DC: now I called you James e do you p are you happy being called James or do you (.)

S: any i//t// it don't really matter

DC: //no// yeah OK so (.) you're happy with //James// not Tommo

S: //yeah // yep

DC: OK mate [clears throat] right (.) let me introduce myself my name's XXX Detective Constable 123 and I'm stationed at XXX in the CID department can you give me your name

S: it's James XXX

DC: and date of birth

S: XXX of the XXXth ninet//een [indistinct]

DC: //and where do you live

S: er [gives address]

DC: right sorry give us your date of birth again

S: XXX of the XXXth nineteen eighty

DC: right (.) James can I just ask you y you're putting your hand //over your mouth// and it muffles it up

S: //oh sorry// heh [laughs]

DC: and //people have got to listen to this after//

S: //er (.) nineteen// eighty

DC: right

...Later in interview

DC: OK (.) would [clears throat] so (.) the next question is would you agree that apart from meself and (.) y yers yourself (.) there is no-one else (.) present in this //room

S: //mm yep

...Later in interview

DC: [clears throat](.) now (.) first thing I need to (.) get out of you (.) or (.) ask yer

S: yeah

DC: is (.) do you accept (.) that you assaulted (.) the police officer

S: no (.) cos I didn't assault him (er) I pushed him at the end of the day and I know that's counts as an assault but I didn't hit him

DC: do you accept that th the officer (.) was arresting you (.) at the time

S: I didn't know he was arresting me at the time

....Later in the interview

Subject to formal accreditation DRAFT

DC: the officer's received injuries that amount to (.) what we call ABH and that's bruising (.) which we accept could have happened during the struggle (.) but they still happened during the struggle with yourself (.) and OK (.) the injuries w you might not regard as serious (.) in terms of (.) the fact (.) that it's gonnu (.) put him in extreme pain (.) but they still amount (.) to an ABH and I'll tell you what they are (.) graze to the left right elbow (.) graze to the lar left right knees (.) graze to the left right rear shoulder (.) soreness (.) at bruising below right breast and to (.) the nip of his er nobe on his- node on his er (.) on his chest (.) OK

S: (there) look there I've got some

DC: yeah //(unclear) s-//

S: //from falling on// the floor [unclear]

DC: //I hear// what you're saying (.) but the officer's saying (.) that those (.) those (.) number of bruisings occurred (.) whilst he was effectively arresting you (.) and during the struggle that ensued

... Later in the interview

DC: [clears throat] OK (.) he also (.) goes on to say (.) that err (.) he actually (.) grabbed hold of your hand (.) e-sorry your (.) grabbed hold of your arm (.) and told you (.) that you were under arrest

S: they didn't at all

DC: and at that (.) and //at that you started to struggle//

S: //no I'll right I'll stand up// in court against him on that one cos he's properly I hate that! (.) all officers lie to get out of it (.) and no-one even takes a word of what [unclear]

Subject to Pearson accreditation DRAFT

Topic: Regional Language Variation
Sub topic: English of Yorkshire and the North East

Text E

This text represents Newcastle and is a group of sixth form students talking with their teacher before class.

MARK KEY

T = teacher –native Yorkshireman who has lived in North East for 25 years	A, B, C = students – all natives of Newcastle	
[_] paralinguistic features	/_/ key phonemic transcription*	(.) micro pause
(3) longer pause (number of seconds indicated)	? rising intonation	// overlapping/simultaneous speech

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

Subject to Ofqual accreditation DRAFT

T: you see (.) I like to read (.) I like to have a book there (.) I actually hold /ho:ld/ a book and read through it /ɪʔ/ I really enjoy that

B: I /ɑ/ like reading//

[*background talking – indecipherable*]

T: //especially when it's a good voice

B: //but /bʊʔ/ when I was little to get to sleep I used to listen to my story books? at night? and I have like all the Wuthering /wʊðərɪŋ/ Heights all the Brontës and everything on CD

T: do you prefer that to reading /rɪdɪn/ them then

B: no I love reading but like at night like after /æftə/ I've read myself silly so I can't /kɑnʔ/ read anymore my eyes go whawee [laughs] I have I just /dʒʊs/ listen to it I just I do it now with music? /mjuzɪʔk/ I just have to have something /sʊməɪn/ on otherwise I can't sleep

C: yeah I always listen I always put my /mɪ/ headphones in before I gan to bed

T: //I've never been able to do audiobooks though

B: //I usually wake up in the morning with them wrapped around my neck if I do that

A: I think it's really annoying with audiobooks when characters are voiced in a way that you hate like I was like I absolutely adore *Hitchhiker's Guide to the Galaxy* and they've like (.) put one of the characters having this horrible American Texan accent? when he's supposed to sound like a haughty /hɔʔɪ/ public school boy? and like (.) absolutely ruined half the book for me like oh what have they done to like my favourite character

T: is that an audiobook of the book rather than the radio play

A: oh yeah /jɪ/ it's an audio of the book I've listened to the radio play stuff /stʊf/as well

T: // mm mm

B: I think I couldn't like read a book and then like listen to it I'd either read it or listen to it

C: I'd prefer to /ʔə/ read it so you have your own /o:n/ imagination and you've got your own//

A: yeah

T: I understand you can do the same with an audiobook because they're talking /to:kɪn/ about it and you're imagining it I /ɑ/ just (.)

B: yeah but it's their interpretation in the way they want

C: yeah they can use their voice to sway you /jə/ the way //they prefer.

B: //exactly

A: well the voices guide us

C: yeah (.) as we've already discussed

B: does one person do all the characters?

A: I think it probably varies

C: I think you either have a radio style where everybody takes part

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A/B: yeah

T: yeah you know when they originally did //War of the Worlds it was on radio

B: //if it's just like an audio book

C: it was originally for radio wasn't it (.) everyone basically bricked when they went oh god they're coming /kʊmɪn/

T: yeah yeah it was read by um read by Orson Welles yes

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DRAFT

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Source information

Text A1: transcript collected by Danuta Reah – permission given for use.
Text A2: taken from – www.dialectsarchive.com/south-africa-6

Text B: taken from: INNERVATE Leading Undergraduate Work in English Studies, Volume 1 (2008-2009), pp. 84-108 'Does my bum look big in this?' Language, Gender and Sexuality in Channel 4's *How to Look Good Naked* – Chloe Harrison

Text C: taken from //www.theguardian.com/commentisfree/2013/jan/20/horse-burger-charlie-brooker

Text D: taken from a PhD thesis by Kate Jessica Haworth found at http://etheses.nottingham.ac.uk/2253/

Text E: collected by Craig Newton – permission given for use

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Paper 3 Mark scheme

Section A
Indicative content
Question 1

Topic: Global English
Subtopic: South African English

General
Students should show an awareness of the range of Englishes in South Africa, and the different backgrounds to the various forms. They should note that the speaker in Text A1 is probably a first-language speaker of English, whereas the speaker in Text A2 is a second-language speaker of English. Students should also show awareness that the context of an interview is likely to result in fairly formal usage in both examples. They should comment on the second language status of many varieties of White South African English (WSAE) and comment on the possibility in all varieties of the influence of a range of other languages.

Analysis
Students should comment on some of these features and identify them as those found in different varieties of South African English (SAE). Both speakers use forms that are close to British Standard English.

Morphology and syntax
- Text A1: this speaker comes from a working-class background.
- The speaker uses some features associated with 'General' to 'Broad' varieties: omission of verbal complement: 'put on the table' rather than 'put it on the table,' did + uninflected verb rather than have + past participle 'did you have coffee? Prepositional use 'by' with locative 'there'. These forms are often attributed to the influence of Afrikaans.
- There is also the use of 'no' to introduce an affirmative clause 'no I'm fine'.
- Text A2: this speaker comes from a middle-class background.
- The speaker use features associated with a 'General' variety: omission of some prepositions 'weekend' rather than 'at the weekend'. Use of articles: Omission of definite article 'in library' rather than 'in the library', 'weekend' rather than 'the weekend'.
- This speaker uses an example of Afrikaans structure in 'they live still there'.

Lexis
- Text A1: the speaker uses some of the lexis of SAE: braai (from Afrikaans for – barbecue), township, pie-eyed, lekker, and the tags 'man' and 'ag'.
- Text A2: apart from place names, the lexis is similar to that of British Standard English.

Phonology
There are several features associated with WSAE across both texts. The DRESS vowel is raised and centralised (close to BSE KIT).
- Text A1: the TRAP vowel is raised towards the DRESS vowel.
- Text A2: the speaker uses 'upspeak', the rising intonation that is spreading widely in the UK and the US. This speaker converts /d/ to /t/ /muvt/ and /t/ to /d/ in connected speech /ɑʊtsɑɪt/ and omits syllable initial /h/. There is one example of Th-stopping.

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These features are subtle, and any reasonable attempt to comment on the phonology using the information they have been given should be rewarded, as long as the candidate uses either phonological symbols and/or lexical sets, and is making a reasonably accurate point.

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DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–3	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts.
Level 2	4–6	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this.
Level 3	7–9	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features.
Level 4	10–12	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Displays secure awareness of contextual factors and language features – discriminates when applying these to the texts, demonstrating secure understanding of links between contextual factors in the construction of meaning.
Level 5	13–15	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Exhibits a critical awareness of contextual factors and language features with a sustained application of this awareness. Able to link contextual factors to the construction of meaning in the text in a sophisticated way.

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Indicative content
Question 2

Topic: Language and Gender Identity
Subtopic: Constructing the 'Ideal' Women

General
Students should show an awareness of the range of theories linked to gender and sexuality over the last 40 years and how language has been used to construct 'ideal' women. They should comment on the impact of media and celebrity culture in presenting women and show how it has changed over time.

Analysis
Students should comment on some of these features and identify them as those found within language used to create body image.

Text B
The text is presented in the form of a transcript so students should make reference to spoken discourse features.

Spoken discourse
- Overlaps to indicate the control Gok Wan (GW) has within the conversation.
- Range of pauses to represent uncertainty of Michelle (M) when speaking.
- Paralinguistic features to illustrate the reactions of M – 'sniffs', 'makes rolling movement with hands', 'they hug'.
- Fillers show uncertainty 'erm'.

Pragmatics
- GW employs politeness principles and positive reinforcement to help support M 'well done', 'nice to meet you', 'I promise'.

Lexis
- Informal and colloquial language employed by GW 'cos', 'yeah', 'belly', 'wanna' to help M feel relaxed and important.
- Contractions regularly used 'haven't', 'I've', 'don't'.
- M uses mainly negative lexical items when describing her body, image and opinion – 'fat', 'vulnerable', 'hate', 'dislike' together with a number of similes to describe her body 'like a little beer belly' and 'feel like dinner-lady arms'.
- In contrast, GW uses positive supportive lexis and reinforcement when discussing M's body 'you have an hourglass figure', 'I wanna do it', 'do you want a cuddle?'.
- GW uses repetition to reinforce his commitment to M 'just take… just take'.
- Lexical field of fashion, clothing and body shapes – assumes viewer and M understand the terms 'hourglass figure', 'panelling', 'elongate', 'torso'.
- Pre-modifying adjectives 'sophisticated', 'mature', 'elegant', 'sexy' link with the concept of body image – lexis generally associated with women.

Grammar and syntax
- GW employs personal pronouns 'you', 'I' to make M feel special and positive about herself.
- Utterances are generally short and simple with GW employing questions to elicit a response from M – 'who's looking back at you in the mirror?'.
-

Subject to qual accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–3	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts.
Level 2	4–6	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this.
Level 3	7–9	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features.
Level 4	10–12	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Displays secure awareness of contextual factors and language features – discriminates when applying these to the texts, demonstrating secure understanding of links between contextual factors in the construction of meaning.
Level 5	13–15	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Exhibits a critical awareness of contextual factors and language features with a sustained application of this awareness. Able to link contextual factors to the construction of meaning in the text in a sophisticated way.

Subject to Pearson Accreditation DRAFT

Indicative content
Question 3

Topic: Language and Journalism
Subtopic: Opinion Articles

General
Students should show an awareness of the conventions surrounding the language of journalism and how the style of reporting has changed over time.
They should comment on the impact of globalisation on the media via the mode of technology and how celebrity culture has had an impact on the types of features presented in the articles. In addition they should also consider how many contemporary articles are more informal and opinionated in their construction – becoming more entertaining rather than purely informative – thereby creating the sub-genre 'infotain'.

Analysis
Mention should be made to the presentation features of a journalistic article – headline, picture, text and the ratio of each.

Graphology
- Large photograph of a burger that looks appetising in contrast to the caption which urges caution.
- Small photo of Charlie Brooker looking hostile that is in keeping with the tone of the article.

Discourse
- Sarcasm and cynicism is prevalent (through their research students may be familiar with Brooker's style).
- Brooker mocks his audience and, sometimes, himself.
- Article opens with inclusive language 'we' but Brooker frequently uses 'you' when lampooning the contradictory behaviour of people. He sometimes uses the less personal 'people.'
- Article is carefully structured for clarity with changes of topic signposted.
- Brooker uses humour to get his points across: hyperbole 'They scratch in the mud all day so they can gnaw their blackened fingernails for sustenance in the evening;' bathos 'The great minced horse scandal of 2013', 'Lest we forget'.
- Intertextuality creates incongruous and sometimes humorous connections: 'Downton Abbey formats', 'Lest we forget' widely known from Remembrance Day services and from Kipling's Recessional.

Lexis
- Semantic field of food, both high dining ('gourmet') and fast food ('burger', 'chipsticks').
- Food industry by comparing pretensions towards good food ('artisan veal' and 'venison') with the reality ('slaughter', 'toenails' and 'eyelids').
- Switches between using our euphemistic, often French words for various meats and using the reality of the animal ('pig').
- Article is written to create a sense of disgust with words like 'vomit' and 'flyblown'.
- Switches between latinate lexis and colloquial forms such as 'lah-di-dah' and 'shouthole' (which is close to a taboo term for a different orifice).

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Syntax

- Text is largely declarative, with interrogatives appearing only in the headline and the picture caption (which Brooker will not have written).
- Occasional imperative to create emphasis.
- Occasional minor sentences that give a slight impression of the spoken voice in a text that is largely standard: 'The high-class callgirls of the burger world'.
- Syntactic patterning for rhetorical effect: 'Now it's illegal. Chipsticks are illegal. Even thinking about Chipsticks is illegal.'

Pragmatics

- Brooker regularly flouts Grice's Maxim of Quality. Much of what he says is not true and readers know this. This allows the article to carry the implicature that the food industry is exploitative and we, as consumers, frequently collaborate in this.

Subject to Ofqual accreditation
DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–3	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts.
Level 2	4–6	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this.
Level 3	7–9	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features.
Level 4	10–12	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Displays secure awareness of contextual factors and language features – discriminates when applying these to the texts, demonstrating secure understanding of links between contextual factors in the construction of meaning.
Level 5	13–15	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Exhibits a critical awareness of contextual factors and language features with a sustained application of this awareness. Able to link contextual factors to the construction of meaning in the text in a sophisticated way.

Subject to Quality Checking DRAFT

Indicative content
Question 4

Topic: Language and Power
Subtopic: Legal Language

General
Students should show an awareness of the ways in which language can be used to create and maintain the different power relationships that exist in the legal system, particularly relating to interviews in this context. They may consider the different levels of expertise in relation to the law, the functions of the exchange, the understanding of the situation that the different participants have and how this is encoded in the language.

Analysis
Students should show an awareness of the several language techniques that the Detective Constable (DC) uses to establish power over the suspect (S).

Context and function
- This interview is carried out to collect evidence that will be used in court if the suspect is charged. DC is aware of this and makes several references to it.
- DC is addressing a wider audience including the court. The language used by S suggests he is not aware, or not continually aware of this (for example use of deictic forms in describing his own injuries). He addresses DC as his sole audience.

Discourse
- Context is potentially unequal: the DC will select and ask the questions, the S will respond.
- DC establishes his role through his language choices (clarification requests, asking for information he already knows)'
- DC creates the effect of a personal conversation by the use of personal pronouns: 'let me introduce myself, give me your name'.
- S follows the lead that DC gives, responding to questions and often undermining his denials by admissions.

Pragmatics
- DC uses presuppositions to assume S's guilt: 'do you accept... you might not regard'.
- DC outlines details of offence.
- DC identifies S's actions as offences: 'what we call ABH'.

Syntax and grammar
- DC frequently addresses statements to S, and asks for confirmation ('okay').
- High use of modals by DC which suggests uncertainty but often used to indicate probability:' you might not regard as serious suggests the injuries are, in fact, serious'.
- Use of personal pronouns to establish relationship: 'give me your name'.
- Suspect uses deictic forms which will disadvantage him as the main function of the interview is to provide evidence and be listened to later.

Lexis
- Use of legal terms for offences 'ABH'.
- Use of naming to establish friendly context, a friendly relationship: 'mate', use of first name by DC to S, but not vice versa.

Subject to Pearson accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–3	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts.
Level 2	4–6	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this.
Level 3	7–9	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features.
Level 4	10–12	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Displays secure awareness of contextual factors and language features – discriminates when applying these to the texts, demonstrating secure understanding of links between contextual factors in the construction of meaning.
Level 5	13–15	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Exhibits a critical awareness of contextual factors and language features with a sustained application of this awareness. Able to link contextual factors to the construction of meaning in the text in a sophisticated way.

Subject to Quality Assurance DRAFT

Indicative content
Question 5

Topic: Regional Language Variation
Sub topic: English of Yorkshire and the North East

General
Students should show an awareness of the concept of the linguistic North, often identified in folk linguistics by the reduction or omission of the definite article, the lack of a FOOT STRUT split and a restriction of lengthening in the BATH vowel. Accept any reasonable identification of these features but not impressionistic spelling or 'eye dialect'.

Students may refer to the isoglosses identifying the differences between northern and southern forms.

Students should acknowledge the historical reasons for northern English being distinct from southern dialects.

Analysis
This variety is from the south of the area looked at in the subtopic. The speaker is an educated professional. She uses forms that are typical of both South Yorkshire, and of northern English in general.

Subject to Ofqual accreditation DRAFT

Phonology
Vowels
- S. does not have the FOOT STRUT split, /kʊm/ and BATH words use the TRAP vowel, /æftə/
- GOAT is a monophthong, /go:wɪn/ which does not usually occur in the NE.

Consonants
- H Dropping: initial /h/ is either absent or glottalised. This is typical across Yorkshire but does not happen in Geordie. This is a stigmatised pronunciation, which suggests S. comes from a very traditional Yorkshire background.
- The velar nasal isn't used. S. uses /ɪn/ rather than /ɪŋ/ or /ɪŋg/. Most Yorkshire speakers would use this pronunciation but in South Yorkshire, closer to Sheffield, /ɪŋg/ would be the expected pronunciation.

- Glottal stops: there is only one example of a syllable final glottal stop where /ʔ/ replaces /t/. Patterns of glottalisation vary across the north and this feature is also influenced by age. Younger speakers use more glottalised forms.
- Assimilation: the Yorkshire use of 'don't' /dʊnt/ where SE would use 'doesn't' leads to the assimilation of the /t/ to /p/ in the context of the following /m/. Also in 'haven't been' /æmpbɪn/.

Any reasonable attempt to comment on the phonology using the information they have been given should be rewarded as long as the candidate uses either phonological symbols and/or lexical sets, and is making a reasonably accurate point.

Morphology and syntax
- Pronoun system: Students should note the systematic variation of the pronoun systems of northern English, rather than simply note the variations from South East (SE). Students

might comment on other pronoun forms they might expect S. to use, variations across the dialects of Yorkshire and the North East (NE), and the different forms found in the NE (for example, 'wor' as first person possessive in the NE). S. uses 'me' and 'us' and first person singular and plural possessives.

- Definite article: S. reduces the definite article to a glottal stop. The reduction of the definite article is found in many northern dialects, except for the NE. The reduction may take the form of /ə/, /t/ /ʔ/ or zero pronunciation.
- Indefinite article: S. uses the indefinite article in the same way a SE speaker would. Students may comment on the way the indefinite article is reduced in some northern dialects.
- Irregular verbs: In northern dialects, these are often 'levelled' so the past tense and past participle are the same, for example speak, spoke, spoke. S. levels 'come' so the present, past and pp are identical.
- Verb 'to be': This varies across northern dialects. South Yorkshire is more or less the reverse of SE: I, you, he, she, it were, we, you, they was.
- Narrative present: Yorkshire speakers often use the present tense when they are relating events that happened in the past 'she says' rather than 'she said'.
- Prepositions: S. uses 'on' rather than 'of' 'Look on him.'

Lexis

- S. uses mostly standard lexis but there are some northern features: 'feller'.
- The use of 'our' in naming to identify family members is a feature of northern English (mutatis mutandis).

Subject to Official accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–3	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the text. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the texts.
Level 2	4–6	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses ideas with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing texts. • Describes construction of meaning in the texts, with examples of contextual factors or language features to support this.
Level 3	7–9	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of text and application of some concepts and issues. • Explains construction of meaning in texts by making relevant links to contextual factors and language features.
Level 4	10–12	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the texts. • Displays secure awareness of contextual factors and language features – discriminates when applying these to the texts, demonstrating secure understanding of links between contextual factors in the construction of meaning.
Level 5	13–15	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. • Critical application of a wide range of concepts and issues. • Exhibits a critical awareness of contextual factors and language features with a sustained application of this awareness. Able to link contextual factors to the construction of meaning in the text in a sophisticated way.

Subject to Pearson Quality Assurance DRAFT

Section B
Indicative content
Question 6

Students will have researched/investigated various data so detailed indicative content is not applicable.

Topic: Global English
Subtopic: South African English

Possible content:

- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the historical development of South African Englishes
- students may take the view that BSAE is threatened by media and technological developments
- students are likely to engage with what constitutes a 'second language'.

May include references to some of the following points:

- relevant language frameworks of South African Englishes – phonology, morphology, lexis and semantics, grammar and syntax, discourse structure, pragmatics
- influence of social and cultural changes on South African English.

Subject to Ofqual accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Arguments are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the data. • Approaches research data as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses arguments with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links with research data and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts and support arguments. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of data and application of some concepts and issues. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies connections across research data, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples developing arguments. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the data. • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. • Analyses connections across research data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.

Level	Mark	Descriptor
Level 5	25–30	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples developing arguments. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in data by critically examining relevant links to contextual factors and language features. • Evaluates connections across research data with critical application of theories, concepts and methods to data.

Subject to Ofqual accreditation
DRAFT

Indicative content
Question 7

Students will have researched/investigated various data so detailed indicative content is not applicable.

Topic: Language and Gender Identity
Subtopic: Constructing the 'Ideal' Women

Possible content:

- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider developments in linguistic theory linked to gender and sexuality over the last 40 years
- students are likely to engage with the impact of media and technology on the representation of gendered identity
- students may take the view that a narrow concept of the ideal woman can be identified in very early texts: it is only the requirements of the ideal that change.

May include references to some of the following points:

- relevant language frameworks used in constructing 'ideal' women – lexis and semantics, grammar and syntax, graphology, discourse structures, pragmatics
- influence of social, cultural and historical changes to gender identity.

Subject to formal accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Arguments are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the data. • Approaches research data as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses arguments with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links with research data and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts and support arguments. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of data and application of some concepts and issues. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies connections across research data, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples developing arguments. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the data. • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. • Analyses connections across research data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.

Level	Mark	Descriptor
Level 5	25–30	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples developing arguments. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in data by critically examining relevant links to contextual factors and language features. • Evaluates connections across research data with critical application of theories, concepts and methods to data.

Subject to Ofqual accreditation
DRAFT

Indicative content
Question 8

Students will have researched/investigated various data so detailed indicative content is not applicable.

Topic: Language and Journalism
Subtopic: Opinion Articles

Possible content:

- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the impact of globalisation and technology on the developments in journalism
- students are likely to engage with the public reaction to opinion articles/journalists perceived as offensive
- students may take the view that journalism has always engaged in robust debate and is not very different today in this respect than earlier examples of journalism.

May include references to some of the following points:

- relevant language frameworks used in journalistic articles – lexis and semantics, grammar and syntax, graphology, discourse structures, pragmatics
- influence of social, cultural and historical changes to journalism.

Subject to formal accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Arguments are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the data. • Approaches research data as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses arguments with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links with research data and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts and support arguments. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of data and application of some concepts and issues. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies connections across research data, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples developing arguments. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the data. • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. • Analyses connections across research data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.

Level	Mark	Descriptor
Level 5	25–30	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples developing arguments. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in data by critically examining relevant links to contextual factors and language features. • Evaluates connections across research data with critical application of theories, concepts and methods to data.

Subject to Ofqual accreditation
DRAFT

Indicative content
Question 9

Students will have researched/investigated various data so detailed indicative content is not applicable.

Topic: Language and Power
Subtopic: Legal Language

Possible content:

- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the historical development of the language of law
- students are likely to engage with a critical discourse analysis approach
- students may take the view that any power imbalance that exists is closely linked to the social status and role of the participants.

May include references to some of the following points:

- relevant language frameworks of the language of law – lexis and syntax, morphology, grammar and syntax, discourse structure, pragmatics, graphology
- influence of social and cultural changes on the language of law.

Subject to Ofqual accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Arguments are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the data. • Approaches research data as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses arguments with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links with research data and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts and support arguments. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of data and application of some concepts and issues. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies connections across research data, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples developing arguments. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the data. • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. • Analyses connections across research data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.

Level	Mark	Descriptor
Level 5	25–30	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples developing arguments. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in data by critically examining relevant links to contextual factors and language features. • Evaluates connections across research data with critical application of theories, concepts and methods to data.

Subject to Ofqual accreditation
DRAFT

Indicative content
Question 10

Students will have researched/investigated various data so detailed indicative content is not applicable.

Topic: Regional Language Variation
Subtopic: English of Yorkshire and the North East

Possible content:

- students may argue for or against this statement, or take a balanced approach, using data from their research/investigation to support their views
- students are likely to consider the historical development of the English of Yorkshire and the North East
- students may take the view that this regional variety is threatened or in resurgence owing to media and technological developments
- students are likely to engage with what constitutes a dialect.

May include references to some of the following points:

- relevant language frameworks – phonology, morphology, lexis and semantics, grammar and syntax, discourse structure, pragmatics
- influence of social and cultural changes to regional language varieties.

Subject to Ofqual accreditation DRAFT

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–6	**Descriptive** • Recalls limited linguistic terms and gives unsupported examples. Arguments are unstructured and not well linked, makes frequent errors and technical lapses. • Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Knowledge of concepts and issues is limited. • Recalls contextual factors and language features and makes limited links between these and the construction of meaning in the data. • Approaches research data as separate entities.
Level 2	7–12	**General understanding** • Recalls linguistic terms and is able to give textual support that shows general understanding of concepts. Organises and expresses arguments with some clarity although there are still lapses. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data, with examples of contextual factors or language features to support this. • Gives obvious similarities, differences and makes links with research data and applies basic theories and concepts.
Level 3	13–18	**Clear relevant application** • Applies linguistic terminology and provides clear examples that demonstrate understanding of concepts and support arguments. Ideas are structured logically and expressed with few lapses in clarity and transitioning. • Clear understanding of data and application of some concepts and issues. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies connections across research data, mostly supported by relevant theories, concepts and methods.
Level 4	19–24	**Discriminating controlled application** • Applies linguistic terms accurately and supports them with use of discriminating examples developing arguments. Controls the structure of response with effective transitions and carefully chosen language. • Discriminating selection and application of a range of concept and issues to the data. • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. • Analyses connections across research data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.

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Level	Mark	Descriptor
Level 5	25–30	**Critical evaluative application** • Critical application of linguistic terminology and concepts. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples developing arguments. • Critical application of a wide range of concepts and issues. • Evaluates construction of meaning in data by critically examining relevant links to contextual factors and language features. • Evaluates connections across research data with critical application of theories, concepts and methods to data.

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Subject to
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