

**GCE**

**English Language**

**H470/01: Exploring language**

A Level

**Mark Scheme for June 2022**

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This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which marks were awarded by examiners. It does not indicate the details of the discussions which took place at an examiners' meeting before marking commenced.

All examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes should be read in conjunction with the published question papers and the report on the examination.

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## MARKING INSTRUCTIONS

### PREPARATION FOR MARKING SCORIS

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *scoris assessor Online Training*; *OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are posted on the RM Cambridge Assessment Support Portal <http://www.rm.com/support/ca>
3. Log-in to scoris and mark the **required number** of practice responses (“scripts”) and the **number of required** standardisation responses.

YOU MUST MARK 10 PRACTICE AND 10 STANDARDISATION RESPONSES BEFORE YOU CAN BE APPROVED TO MARK LIVE SCRIPTS.

### MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the scoris 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone or the scoris messaging system, or by email.
5. **Crossed Out Responses**  
Where a candidate has crossed out a response and provided a clear alternative then the crossed out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed out response where legible.

#### **Rubric Error Responses – Optional Questions**

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

**Multiple Choice Question Responses**

When a multiple choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

*When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.*

**Contradictory Responses**

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

**Short Answer Questions** (requiring only a list by way of a response, usually worth only **one mark per response**)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

**Short Answer Questions** (requiring a more developed response, worth **two or more marks**)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space.)

**Longer Answer Questions** (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there then add a tick to confirm that the work has been seen.

7. Award No Response (NR) if:
- there is nothing written in the answer space

Award Zero '0' if:
















- anything is written in the answer space and is not worthy of credit (this includes text and symbols).

Team Leaders must confirm the correct use of the NR button with their markers before live marking commences and should check this when reviewing scripts.

8. The scoris **comments box** is used by your team leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**  
If you have any questions or comments for your team leader, use the phone, the scoris messaging system, or e-mail.
9. Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.
10. For answers marked by levels of response: Not applicable in F501
- To determine the level** – start at the highest level and work down until you reach the level that matches the answer
  - To determine the mark within the level**, consider the following:

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

## Annotations

Annotation	Meaning
	Blank Page
	Acknowledgement that the page or section has been seen by the examiner
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Vague
	Irrelevant
	Link made to another text
	Incorrect

**INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives
- the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR booklet **Instruction for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

These are the **Assessment Objectives** for the English Language specification as a whole.

<b>AO1</b>	Apply appropriate methods of language analysis, using associated terminology and coherent written expression.
<b>AO2</b>	Demonstrate critical understanding of concepts and issues relevant to language use.
<b>AO3</b>	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.
<b>AO4</b>	Explore connections across texts, informed by linguistic concepts and methods.
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways.

### WEIGHTING OF ASSESSMENT OBJECTIVES

The relationship between the units and assessment objectives of the scheme of assessment is shown in the following table:

Component	% of A level					
	AO1	AO2	AO3	AO4	AO5	Total
Exploring language H470/01	11%	6%	11%	6%	6%	40%
Dimensions of linguistic variation H470/02	11%	11%	12%	6%	0%	40%
Independent language research H470/03	5%	5%	5%	0%	5%	20%
	27%	22%	28%	12%	11%	100%



## USING THE MARK SCHEME

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

**PAPER-SPECIFIC INSTRUCTIONS: H470/01 Exploring language**

Candidates answer all the questions on the paper. The paper addresses all of the assessment objectives:

Assessment Objectives AO1 and AO3 are addressed in question 1.

Assessment Objectives AO2 and AO5 are addressed in question 2.

Assessment Objectives AO1, AO3 and AO4 are addressed in question 3.

In each question, the assessment objectives are given equal weighting.

THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. The notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives.

THE LEVEL DESCRIPTORS FOR EACH QUESTION FOLLOW THE INDICATIVE CONTENT.

**SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE**

- Each level descriptor covers the relevant assessment objectives.
- Where the assessment objectives appear in separate columns, marks should be allocated for each assessment objective independently of one another. There is no requirement for responses to be allocated marks from within the same level across each assessment objective.
- An answer does not have to meet all the requirements of a level descriptor before being placed in that level. The extent to which it meets all of the requirements of a level descriptor will determine its placement within that level.
- The extent to which the statements within the level have been achieved should be the only criteria used when deciding the mark within a level.
- Indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. Any valid response should be rewarded.

**Indicative Content** – *Please note:* indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. **Any valid response should be rewarded.**

Question	Guidance	Marks	Text features
1	<p><b>Text A is the first part of a restaurant review published in the colour supplement of <i>The Observer</i> and then online.</b></p> <p><b>Giving careful consideration to the context of the text:</b></p> <p><b>(a) identify and analyse uses of lexis in this text</b>  <b>(b) identify and analyse the way sentences are constructed in this text.</b></p> <p><i>Possibilities are provided below for guidance but any valid response should be rewarded.</i></p> <p>General contextual points (AO3): in terms of context of genre, the text was written for a newspaper magazine and is now online, so available to a large, self-selecting audience. The review is clearly aimed mainly at fairly affluent older readers, although its lively style and their familiarity with this reviewer is likely to attract ‘armchair diners’ who have no intention of ever visiting this restaurant. It will therefore be important for the review to be entertaining as well as informative, as the illustrations, a common feature of the genre, also suggest.</p> <p>The generally middle-class target audience of <i>The Observer</i> may well be flattered by (or at home with) the assumption that they know Edinburgh landmarks, which are mentioned rather than introduced (‘the Observatory buildings’, for example), Edinburgh being known as a</p>	20	<p><b>(a) identify and analyse uses of lexis in this text</b></p> <p><i>Possible features could be:</i></p> <ul style="list-style-type: none"> <li>• Mixed register is present throughout: in keeping with the aim of both entertaining and maintaining a note of sophistication, Rayner uses some quite challenging Latinate lexis (‘neoclassicism’, ‘intrepid’, ‘contemporary’) as well as the French borrowings ‘chic’ and ‘à la carte’ alongside such colloquialisms as ‘drop-dead ... gorgeous’, ‘busting your lungs’ and ‘yomp uphill’, not to mention the ‘Yeah, whatever’ lifted from spoken English.</li> <li>• There is naturally a semantic field of food all candidates will probably note: ‘menu’, ‘flavours’, ‘courses’, ‘sauce’, ‘serves’ (etymology enthusiasts will identify these as being of French origin, as befits the field of cuisine) as well as the Anglo-Saxon (‘lunchtime’ and ‘starters’). Apart from the conventional indication of prices at the top of the review and the word ‘restaurant’ itself, this field is, rather unusually, not introduced until the fourth paragraph. This is because the first part of the review concentrates on the architecture of the restaurant, and this field is as rich as that of food (with ‘glass’, ‘concrete’, ‘geometric’ ‘designed’, ‘neoclassicism’ and others).</li> </ul>

	<p>cultural capital. The many references to culture and the use of (again, unexplained) lexis from the field of cuisine enhances the writer's (and newspaper's) credibility as well as gratifyingly assuming the sophistication of the reader.</p> <p>While it would obviously be a mistake to see a review as an advertisement, there will likely be some persuasion as reviewers want to swing you to their opinion. This review is well-balanced overall, but the captions under the second two photographs are good examples of positive persuasive language.</p>		<ul style="list-style-type: none"> <li>• The caption under the first photograph contains a pun on the common phrase ('with attitude') picking up on the headline ('altitude'). The standfirst also has a pun referencing the location of the restaurant ('reaches new peaks'). These prepare us for the largely humorous tone of the review itself.</li> <li>• This humour is present in the litotes of 'No one would describe it as a model of accessibility', the hyperbole of 'half the North Sea is being deposited on the hilltop' and the oxymoron 'toilet-block chic'.</li> <li>• Figurative language is also designed for comic effect, from the opening metaphor of the restaurant as 'brave', the personification being extended into the next sentence, and the similar personification of the sun ('barely bothers to set') to the simile 'like a duvet being chucked over a bed' and the grimly amusing idea of diners sitting too close to the fire grill getting 'a nice cure' (the word 'cure', as some who know the less familiar meaning of this word may observe, picking up on the field of cuisine).</li> <li>• Although the review is balanced, it is not bland, and there is both negative and positive emotive language. The former includes the factual 'only serves', 'still a walk' (in both of which it is the adverbial that makes the phrase negative) and 'no parking', while the latter is based on opinion, the modifiers 'spectacular', 'diverting' and 'great' being typical.</li> </ul>
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		<p><b>(b) identify and analyse the way sentences are constructed in this text.</b></p> <p><i>Possible features could be:</i></p> <ul style="list-style-type: none"> <li>• The variation of short and long sentences is a striking feature of this text. Rayner often begins a paragraph with a very short sentence. One example is the first sentence: short and blunt, it acts as a ‘hook’. Further on, ‘There is one other challenge’ works in a similar way, while ‘This is the case for the prosecution’ alerts us to the fact that there is now going to be a switch of focus. In contrast, other sentences are extremely long and complex, such as the last one of the second paragraph, which contains a series of embedded clauses. Most candidates should see that this mixture of sentence lengths at least adds variety and helps hold the reader’s interest.</li> <li>• A lot of use is made of contrast, which is reinforced by the syntax. The second paragraph has two long sentences (typically separated by a very short one) respectively starting ‘Inside’ and ‘Outside’, which creates a balanced effect. The first two sentences of the last paragraph share the same structure of a deictic reference followed by ‘is the’ followed by a legal term, creating an antithesis that both enhances the humour and makes the review sound fair. The imagined ‘beautiful Edinburgh summer’s day’ with ‘the late November day’ when he visits the restaurant. Each sentence contains a noun clause followed by a subordinate clause beginning ‘when’ (these clauses really acting as post-modifiers). Again, the effect is comic as the contrast is so stark.</li> </ul>
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			<ul style="list-style-type: none"><li>• Elevated and prosaic phrases or clauses are set alongside each other, usually with the effect of comically deflating the former ('the cloud-base is descending on the hill like a duvet being chucked over a bed', 'the neoclassicism of the faux Athenian Acropolis that dominates' "Yeah, whatever.").</li></ul>
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There are a total of 20 marks available for **Question 1**.

10 marks can be awarded for part **(a)** and 10 marks for part **(b)**. There is one mark per level for each AO. This table should be used twice – firstly to mark part **(a)** and allocate a mark out of 10, and then again to mark part **(b)** and allocate a mark out of 10. Parts **(a)** and **(b)** focus on different language levels, and therefore each part could achieve different language levels. Each part should be marked completely separately – there is no need to look for consistency in allocating marks if the responses demonstrate different levels of competency.

Level	AO1 and AO3	Mark
5	<ul style="list-style-type: none"> <li>Candidates clearly identify patterns of language use in precise relation to the linguistic level specified in the task and can closely analyse incisively chosen evidence, with application of appropriate terminology; the writing is in a secure academic register. (AO1)</li> <li>With a precise hold on the language feature specified in the task, candidates perceptively evaluate the possible effect of contextual factors on the way language is produced in this text and is received and understood by its audience. (AO3)</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>Candidates can single out and analyse relevant examples of language use related to the linguistic level specified in the task, with application of appropriate terminology and coherent written expression. (AO1)</li> <li>Focusing on the language feature specified in the task, candidates can convincingly weigh up some possible effects of contextual factors on the way language is produced in this text and the way it is received and understood by its audience. (AO3)</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Candidates make some clear points about language use which relate to the specified language level and are supported with relevant evidence; use of terminology is mostly appropriate, although likely to be less densely packed than the level above and written expression is clear but likely not to be economical. (AO1)</li> <li>Having a reasonable sense of the language feature specified, candidates come to some clear conclusions about the possible effect of contextual factors on the way language is produced in this text and is received by its audience. (AO3)</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>Candidates attempt to make their writing relevant to the feature and language level specified in the task, pulling out the occasional piece of evidence and using terminology which is partially appropriate; written expression has some errors but the meaning is nonetheless apparent. (AO1)</li> <li>Having some sense of the language feature specified, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way language is produced in this text and is received by its audience. (AO3)</li> </ul>	3–4
1	<ul style="list-style-type: none"> <li>Candidates make some link to the specified feature and language level and some terms are used appropriately; evidence, if any, is likely to be barely relevant or only loosely defined (not actually quoted, for example) and writing may at times obscure meaning. (AO1)</li> <li>Conclusions about the possible effect of contextual factors on the way language is produced and is received by the audience will be somewhat indistinct. There may be a vague sense of the text's purpose. (AO3)</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0

**Indicative Content** – *Please note:* indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. **Any valid response should be rewarded.**

Question	Guidance	Marks	Text features
2	<p><b>‘The developments in technology from the late twentieth century onwards have made our language more dynamic, versatile and creative.’</b></p> <p><b>Write the script for a talk on this topic as the opening of a podcast called ‘The Way we Talk Now’. You should aim to engage a reasonably well-educated, non-specialist audience. It should be no more than 500 words.</b></p> <p><b>AO5</b></p> <p>Candidates should first of all use an appropriate register for a podcast to a general audience. This means it should be <b>fairly</b> formal but without being stilted, the best pieces showing an ability to integrate features and colloquial terms without this lowering the overall register. They should also keep in mind that they are addressing a listening audience, so that over-complicated sentence structures need to be avoided, along with features this audience is unable to access, such as quotation marks and comments in parenthesis. Imaginative pieces will enliven the talk in various ways: humour, personal anecdotes, analogies and original figurative language could, for example, be usefully employed. As ever, specific linguistic terminology should not be used unless it is unavoidable, in which case it should be clearly explained.</p>	24	<p><b>AO2</b></p> <p>All candidates should see that a descriptive approach to the influence of technology on language is required and most will understand that the more negative attitude to it held by many people is being implicitly criticised in the given quotation. This negative view (and perhaps some of the reasons for it – the insecurity felt by some older people as familiar boundaries are changed, the prescriptive attitude to language encouraged by certain sections of the media, etc) should be touched on, although most of the talk will almost certainly be in support of the quotation.</p> <p>In order to show knowledge and understanding of this issue, the two aspects of language raised by the question (its richness and its versatility) need to be tackled, though not necessarily separately. An understanding that language always changes and that this is to be welcomed will underpin many answers. Again, the usefulness of a descriptive approach in allowing greater flexibility will probably be raised in many scripts, if not as explicitly as these comments may seem to suggest.</p> <p><b>Some areas that could be covered:</b></p> <ul style="list-style-type: none"> <li>• A historical approach could be included: the fact that English, by embracing all sorts of linguistic</li> </ul>



	<p>The most successful candidates will show that they have thought about the context of reception, perhaps by introducing themselves using a different name and specified role. Use of the first person singular, occasional inclusive 'we' and second person will be appropriate, as will such phrases as 'some of you'.</p> <p>A successful handling of structure and discourse is essential in both showing that this genre is understood and exploiting it to the full. All candidates should understand that they need to start with a greeting and introduction to the topic. More thoughtful scripts will also provide discourse markers and lexical connectors throughout so that the audience has an indication of the overall structure of the talk and where they are in it at any given point. In order to do well, candidates will need to explore the given statement rather than simply considering one side, and the talk may follow a conventional discourse structure such as setting up an argument (probably, in this case, starting with the common perception that the latest technology has impoverished language) and then proceeding to attack it. Another approach would be to take one criticism of technology's influence on language at a time and argue against it. Scripts with flair will manage to create a pleasingly cohesive piece where the end ties in with the opening and the whole is connected not only by a consistency of style and tone but by features such as different types of referencing or even a running joke.</p>		<p>influences (unlike countries like France, with its <i>Academie Francais</i>), has become fuller and with more expressive possibilities as a result. This centuries-old response has no doubt encouraged our willingness to embrace all the new terms that have come about via modern technology,</p> <ul style="list-style-type: none"> <li>• The prescriptive/descriptive debate: the idea that a more 'permissive' attitude to language (especially among the young) leads to our being able to manipulate it in new and inventive ways.</li> <li>• Lexical growth is an irrefutable aspect of modern technology, as is semantic growth as more and more words become polysemes (twitter, menu, mouse – even 'visit' and 'go').</li> <li>• The fact that features such as initialisms, compounds and blends ('OMG', 'IMOH', 'facetime', 'webinar', etc) are not new, although they have proliferated as a result of modern technology.</li> <li>• Studies (e.g. Plester et al, 2008) that have shown that young people's vocabulary grows as a result of frequent texting.</li> <li>• We already adapt the way we use language to suit the context and mode; technology provides more contexts and modes, so inevitably makes language richer (Pinker)</li> <li>• The best talks will go beyond vocabulary and may consider points such as Tim Shortis' observation that electronic text has given rise to new patterns of spelling and punctuation as well as new symbols and new uses of existing symbols.</li> <li>• Again, looking beyond lexis, David Crystal's point that modern technology, especially in the form of texting, has created 'hybrid' forms of language that combine the written and spoken</li> </ul>
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			<p>modes and that this leads to far more varied ways of communicating.</p> <ul style="list-style-type: none"><li>• The discovery that Twitter, far from limiting language by limiting the number of characters allowed, has actually created more inventive means of expression, even including 'micropoetry'.</li><li>• On the other side of the argument, points made might include the tyranny of the spell-check, leading to uniform American English spellings replacing other varieties, the provision by most phones of pre-written replies to send to texts and universally accepted initialisms enforcing, by their nature, lexical repetition.</li></ul> <p>(Throughout the scripts, a range of lively examples will, of course, be more important than a list of named theorists and what each said.)</p>
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There are a total of 24 marks available for **Question 2**.

Decide on a mark for AO2 out of 12, and then a separate mark for AO5 out of 12. Add the two marks together to reach a total out of 24 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO2	Mark	AO5	Mark
6	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show an assured knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>Candidates engage critically with the specified concept and issue.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>An expertly-constructed text showing, perhaps surprising, originality in making the piece appropriate to the form specified in the task.</li> <li>The use of appropriately chosen linguistic features shows flair and the writing precisely suits the audience defined in the task.</li> </ul>	11–12
5	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show a good knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>In their piece, candidates show that they can take a critical angle on the specified concept and issue.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>A well-constructed text, which is appropriate to the form specified in the task.</li> <li>The use of appropriately chosen linguistic features shows skill and their writing suits the audience defined in the task.</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show an essentially sound level of knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>Candidates show that they have some ability to think and write critically about the concept/issue.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>A deliberately constructed text, which contains most of the main elements of the form specified in the task.</li> <li>There is clear use of appropriate linguistic features and the writing has been modulated to take account of the audience defined in the task.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Their knowledge and understanding of the chosen language concept or issue is mostly accurate, although is likely to lack the depth needed to be convincing.</li> <li>In their piece of writing, candidates have addressed the specified concept/issue, although not critically.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>A text which is attempting to match the task's purpose and which is at least recognisable as an example of the form specified in the task.</li> <li>There are some appropriate language features employed and some attempts have been made to take account of the audience defined in the task.</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>Candidates' knowledge and understanding of the concept/issue is likely to have inaccuracies or be muddled.</li> <li>The language concept/issue is present in the piece although somewhat indistinct or confused.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>A text which has some sense of the form specified in the task, but which leaves out key elements.</li> <li>There are some attempts to use appropriate language features, although probably not employing a register which suits the audience defined in the task.</li> </ul>	3–4

<b>Level</b>	<b>AO2</b>	<b>Mark</b>	<b>AO5</b>	<b>Mark</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidates do not appear to understand the concept or issue but it is possible to see one or two points relating to it.</li> <li>• The language concept or issue will be just barely detectable in the piece.</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• Candidates produce writing which has little sense of the specified task, although there may be one or two superficial features of the form specified in the task.</li> <li>• One or two appropriate language features may be present; the audience is not understood or addressed.</li> </ul>	<b>1–2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>

**Indicative Content** – *Please note:* indicative content *indicates* possible points candidates might make, but this is not an exhaustive account. **Any valid response should be rewarded.**

Question	Guidance	Mark	Text features	
3	<p><b>Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore connections and differences between the texts</b></li> <li>• <b>consider how contextual factors contribute to the construction of meaning</b></li> </ul> <p><b>AO3</b> Both texts set out to inform but, while this is the primary purpose of Text C, Text B sets out first and foremost to entertain. It has some features of a documentary (such as the informative and ever-present V/O and the shots of Newcastle on – presumably -a Saturday night) but is closer to a reality show. There is though, at least an ostensible purpose of educating in this text, not only because it sets</p>	36	<i>Phonetics, phonology and prosodics</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>• Phonological features of the Geordie accent. Features such as the phonemic substitution of /n/ for /ŋ/ at the end of present participles ('straight-talkin' ', 'thinkin' ') and the deleted sounds ('o ', 'defini'ly'), although natural to the speakers, are being employed by the producers of the show to show a clear contrast with the women from the south.</li> <li>• RP accents of the V/O and voices in the short clips. It could be pointed out that this does establish this accent as the norm, thus perhaps forfeiting some of the balance the programme apparently sets out to achieve.</li> <li>• Makylea's imitation of an RP accent.</li> <li>• The general lack of non-fluency in the spontaneous speech (the redundant repetition in Lindsay's 'I'd be I'd be' being a rare example) means it is really only the placing of the micropauses that make it different (in terms of fluency) from the scripted speech, where the micropauses clearly separate the utterances. Makylea's last utterance (beginning 'in an ideal world')</li> </ul>	<ul style="list-style-type: none"> <li>• Standard English is used throughout.</li> <li>• An informative piece with no examples of how individuals are affected, the article does not use quoted speech from anyone living in deprived areas listed.</li> <li>• The lack of a voice from those affected shows how this text talks <i>about</i> them while Text B lets them speak for themselves. The only quotations are 'highly deprived' and 'living without a toothbrush', a phrase taken from <i>TeesideLive</i>, a local news website.</li> </ul>

	<p>out to ‘teach’ the girls from the south (as shown in the title) but in its aim, actually stated by Hufty, to challenge stereotypes. The target audience is probably largely people close to the ages of the young women featured (and female themselves). There may also be viewers who are more seriously interested in this sort of social experiment. Text C is more informative, though not without a desire to entertain to keep its readership interested (details such as that about the toothbrush adding some human interest and providing relief from the statistics). It will also be aware of maintaining its credentials as a balanced and reliable newspaper, as shown in its mentioning that the most deprived area of the UK is actually in Essex, whereas Text B paints a black-and- white picture of north and south in keeping with its central focus on the contrast between them.</p> <p><b>AO4</b> The texts share the topic of the unfair distribution of wealth between the north and south</p>		<p>is a good example of how fluent she and the other Newcastle women are.</p> <ul style="list-style-type: none"> <li>• The whole text seems to be very rapid, with few pauses, sometimes even when an utterance is completed (e.g. ‘all the rest of it I can guarantee ...’).</li> <li>• The particularly fast pace of the section where pre-recorded clips are inserted into the V/O (shown by the latch-ons).</li> <li>• The fact that the main presenter and all of the participants are female with one male voice used as one of the pre-recorded clips.</li> </ul>	
<i>Lexis and semantics</i>				
<b>Text B</b>			<b>Text C</b>	
<ul style="list-style-type: none"> <li>• Use of dialect words (‘charver’ ‘chavs (.) or charvers as we say up here’) and ‘lasses’ with no explanation.</li> <li>• Hufty’s use of hedging and modal verb when referring to the southern visitors (‘these girls might feel a little bit prejudiced’).</li> <li>• In contrast, the V/O uses some negative lexis, mainly in the form of adjectives, to keep contrasts constantly to the forefront: ‘disadvantaged’, ‘hard’, ‘toughest’, along with the figurative ‘a daily battle’.</li> </ul>			<ul style="list-style-type: none"> <li>• Alongside socio-economic terms such as ‘financially deprived’ and ‘economic downturn’, the article employs more emotive language than we might expect (‘staggering’, ‘suffering’).</li> <li>• Most of the lexis is sophisticated (Latinated words ‘investigates’, ‘sufficient’ and ‘deprivation’) contrasted with ‘toothbrush’.</li> <li>• Use of the clipping ‘stats’, but the word has previously been used in full.</li> <li>• Figurative language creates a further emotive effect (‘taken a hit’, ‘fallen off the charts’).</li> </ul>	

<p>of the UK. Text B is a transcript of part of the TV programme ‘Geordie Finishing School for Girls’, which follows wealthy young women from the south as they spend time in Newcastle with young women living on benefits there. Text C is an article from the online version of the newspaper. All candidates will be aware of the north/south divide, and their language studies should have made them familiar with the different ways in which stereotypes are handled by the media. They should also be interested in accent and dialect and know to avoid a prescriptive approach to them.</p> <p>The texts obviously differ in mode: Text B contains a mixture of scripted and unscripted speech, while Text C is a written text with one photograph, headline and sub-headings in bold font and hyperlinks. While the article is written text and having just one author, very tightly controlled, it could be argued that the programme extract is so dependent on the voice over for its structure and, not having been broadcast live,</p>			<ul style="list-style-type: none"> <li>• The V/O and the clips from other presenters at the beginning of the text all use noun phrases from a semantic field of socio-economics (‘deprived areas’, ‘unemployment rate’, ‘poverty line’).</li> <li>• The more human, prosaic element is found in the language of the Geordie women, which can be colloquial (‘a grand’ – or figurative - ‘handed ... on a plate’, ‘led ... astray’).</li> <li>• The V/O attempts to use some colloquial lexis, perhaps in a form of downward convergence (‘the posh girls’, ‘mum of two’).</li> </ul>	<ul style="list-style-type: none"> <li>• Andersson does not feel the need to explain the recent coinage ‘gentrification’ or its negative connotations to her educated target audience.</li> </ul>
			<p><i>Grammar and syntax</i></p>	
			<p style="text-align: center;"><b>Text B</b></p>	<p style="text-align: center;"><b>Text C</b></p>
<ul style="list-style-type: none"> <li>• Non-standard pronouns seen in ‘me mouth got us into a lo’ o’ trouble’, the use of the object form of the first person pronoun at the end of an utterance - ‘I’m proud to be a charver me’ - , the dialectal ‘mam’ for the standard English ‘mum’ and the singular verb ending after a plural subject in ‘mam and dad puts’.</li> <li>• The scripted speech uses standard sentences, generally keeping to one or two clauses. The only example of an incomplete sentence is the opening one, where an introductory clause such as ‘This is’ is not needed because of the visual shots.</li> </ul>	<ul style="list-style-type: none"> <li>• The grammar is very formal, obeying prescriptive rules such as the avoidance of prepositions at the end of a clause (‘the level to which local authorities lack ...’).</li> <li>• Fronted conjunction in the sentence starting ‘And while the north’, but this is the only one.</li> <li>• The formality is further created by the use of the passive voice on several occasions (‘is said to have been’, ‘reported to be unable to afford.’).</li> <li>• Sentences are uniformly lengthy, the shortest having 13 words.</li> </ul>			

	<p>has had so much chance to select the spontaneous utterances it wants to use that it is almost equally crafted. Text B, although it supplies some factual information through the V/O and short pre-recorded clips relies on making its points directly through the voices of the people involved and the contrasting shots of the south and north. The only visual image used in Text C is the photograph of one industrial scene and nothing audial is possible. The main target audience – mainly middle-aged and older and middle-class, though the online element may attract younger readers – is expected to be more interested in the overall situation and the statistics than in the experience of individuals.</p>		<ul style="list-style-type: none"> <li>• Syntax in the spontaneous speech can be looser, for example with the compounding in Makylea’s first speech and the unconnected noun phrases in Lindsay’s ‘if you’re a policeman (.) social services (.) council’.</li> <li>• Superlatives are used quite frequently by the V/O and the presenters in the clips (‘most deprived’, ‘highest unemployment rate’, ‘most disadvantaged’).</li> </ul>	
			<i>Discourse</i>	
			<b>Text B</b>	<b>Text C</b>
<ul style="list-style-type: none"> <li>• The structure takes the form of a conversation introduced and then interrupted by a presenter’s V/Os. Equally, the whole could be seen as one introduction with the Newcastle women’s speeches being used as pre-recorded clips to support it, the only difference being that we actually see them. There has evidently been very careful editing.</li> <li>• The V/Os provide a framework into which the selected utterances fit smoothly, giving us background information or foregrounding what the presenter sees as the key aspects of a speech. She does the latter when she introduces Hufty’s first one with ‘she’s out to challenge some negative stereotypes’ and again with Makylea and Lindsay, where she both tells us more about their situation and gives a summary of what they then say.</li> <li>• Hufty’s use of questions and feedback (‘very good Lindsay’).</li> <li>• Turn-taking seems to be co-operative, Hufty’s interrogatives steering the</li> </ul>	<ul style="list-style-type: none"> <li>• The article has a conventional structure for its genre, with headline in bold, large font, by-line, photograph and, later, sub-headings, again in larger, bolder font, which summarise the section to come, in the first two cases by selecting the most sensational point made.</li> <li>• There are many paragraphs, each containing one or at most two sentences.</li> <li>• Hyperlinks are indicated, as is now conventional, by using a different colour for certain references.</li> <li>• There is clear cohesion: the headline outlines the whole article, while the first part deals with the ‘19 of the 20’ neighbourhoods mentioned, with the second focusing on the twentieth before moving on to a consideration of why London areas previously in the bottom twenty have moved up this particular league table. This latter part differs from the first in that it suggests reasons for the decline or rise of certain areas, whereas the first part simply relays statistics and</li> </ul>			



			<p>conversation and her lack of vocatives (as well as the useful dialectal plural 'yous').</p> <ul style="list-style-type: none"><li>• There is only one overlap, where Hufty defers to Lindsay. Unnaturally constructed speech, the V/Os combining with Hufty's questions.</li><li>• The text is very cohesive as the V/O constantly steers it in the desired direction, with the emphasis in this part of the programme being on the young Newcastle women's poverty.</li></ul>	<p>facts, consistently citing reliable sources for them.</p>
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There are a total of 36 marks available for **Question 3**.

Decide on a mark for AO1 out of 12, and then a separate mark for AO3 out of 12, and a separate mark for AO4 out of 12. Add the three marks together to reach a total out of 36 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO1	Mark	AO3	Mark	AO4	Mark
<b>6</b>	<ul style="list-style-type: none"> <li>• Candidates apply a range of appropriate methods in an assured and systematic way, using appropriate terminology and writing in a secure academic register.</li> <li>• They deftly establish and explore patterns of language use and can closely analyse incisively chosen evidence.</li> </ul>	<b>11–12</b>	<ul style="list-style-type: none"> <li>• Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception.</li> <li>• They perceptively evaluate their points, suggesting alternatives for how context might account for variations in language use.</li> </ul>	<b>11–12</b>	<ul style="list-style-type: none"> <li>• Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts.</li> <li>• Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish some of the varied ways that language is used.</li> </ul>	<b>11–12</b>
<b>5</b>	<ul style="list-style-type: none"> <li>• Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression.</li> <li>• They establish patterns of language use and can analyse well-chosen evidence in some depth.</li> </ul>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception.</li> <li>• They show that they can weigh up how contextual factors might account for variations in language use.</li> </ul>	<b>9–10</b>	<ul style="list-style-type: none"> <li>• Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts.</li> <li>• Candidates compare linguistic features in the two texts, making helpful connections between them which show some of the ways that language varies.</li> </ul>	<b>9–10</b>

Level	AO1	Mark	AO3	Mark	AO4	Mark
4	<ul style="list-style-type: none"> <li>Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing.</li> <li>Analysis is characterised by either a fairly limited number of well-developed points, with relevant evidence, or a larger number of valid supported points that lack depth.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>Candidates make some valid points about context, showing how contextual factors can affect language production and reception.</li> <li>They come to some sound conclusions about how contextual factors could cause variations in language.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.</li> <li>They make some comparisons of linguistic features in the two texts, making some connections between them which show ways in which language use varies.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors.</li> <li>Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received.</li> <li>Conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing; there may be an elementary sense of how context affects language variation.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly.</li> <li>They will make more general connections and will attempt to compare particular features but with only partial success.</li> </ul>	5–6

Level	AO1	Mark	AO3	Mark	AO4	Mark
2	<ul style="list-style-type: none"> <li>Candidates make a vague attempt to apply linguistic methods to the texts and some terms are used, with occasional appropriateness; writing is likely to contain errors which sometimes obscures meaning.</li> <li>One or two simple points are made, with little or tenuous evidence; assertive rather than analytical.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>Candidates can comment on context, although this is unlikely to show proper grasp of production and reception and so is of very limited use.</li> <li>Evaluation of points is not happening in this level because there is no real exploration of language, but there may be one or two generalisations made about the effects of context on the language.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled.</li> <li>Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be simple matching and contrasting of features with very little demonstration of how language varies.</li> </ul>	3–4
1	<ul style="list-style-type: none"> <li>Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited.</li> <li>There may be the odd point made but there is no analysis with evidence.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>One or at the most two references are made to the context with no link to language production or reception.</li> <li>Little or no attempt to draw conclusions about the effect of context on different uses of language.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts being present.</li> <li>The notion of comparison is essentially lost in this level. There may be one or two connections here and there but these do not help with notions of the varieties of language use.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0

**APPENDIX 1**

Assessment Objective weightings are given as percentages.

**Assessment Objectives Grid**

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>1</b>	5	0	5	0	0	<b>10</b>
<b>2</b>	0	6	0	0	6	<b>12</b>
<b>3</b>	6	0	6	6	0	<b>18</b>
<b>Totals</b>	<b>11%</b>	<b>6%</b>	<b>11%</b>	<b>6%</b>	<b>6%</b>	<b>40%</b>

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