

A Level English Language



Sample Assessment Materials

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

First teaching from September 2015

First certification from 2017

Issue 3

Edexcel, BTEC and LCCI qualifications

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Summary of Pearson Edexcel Level 3 Advanced GCE in English Language SAMs Issue 3 changes

Summary of changes made between previous issue and this current issue	Page number
<p>Component 2: Child Language Question Paper</p> <p>The assessment time for this paper has been increased from 1 hour to 1 hour 15 minutes.</p> <p>This change will be for the examination in summer 2020 and for all other examinations thereafter.</p>	39
<p>Component 3: Investigating Language Pre-release Materials</p> <p>The date of the pre-release has been changed from January to December for this paper.</p> <p>This change will first come into effect for the 2021 paper: the subtopics for this paper will be released on 1 December 2020. All subsequent series of this paper will also have a 1 December pre-release date.</p>	63

If you need further information on these changes or what they mean, contact us via our website at: qualifications.pearson.com/en/support/contact-us.html.

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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 assessments 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.

Marking guidance – specific

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

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

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

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Language

Advanced

Paper 1: Language Variation

Sample assessment materials for first teaching
September 2015

Time: 2 hours 15 minutes

Paper Reference

9EN0/01

You must have:

Source booklet (enclosed)

Total Marks

Instructions

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

Information

- The total mark for this paper is 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.

Turn over ►

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PEARSON

SECTION A: Individual Variation

Read Texts A and B on pages 3–4 of the source booklet before answering Question 1 in the space provided.

- 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

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS

Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 1: Language Variation

Sample assessment materials for first teaching
September 2015
Source booklet

Paper Reference
9EN0/01

Do not return this source booklet with the question paper.

Turn over ►

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PEARSON

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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 screenshot shows a personal blog page. At the top left, the title 'The Very Hungry Cirettapillar' is displayed in a large, bold, black font. Below the title is the subtitle 'The stories of a 20-something calamity with a blog-worth of ideas.' To the right of the title is a search bar with the word 'SEARCH' and a 'GO' button. Below the title and subtitle are navigation links: 'Home', 'Dear Ciretta-pillar', and 'About Me'. The main content area features a large, stylized illustration of a caterpillar made of various food items, with the text 'THE VERY HUNGRY CIRETTA-PILLAR' written in a hand-drawn, black font across it. Below the illustration is the section header 'About : The very hungry Cirettapillar. ©'. The main text of the 'About' section is as follows:

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. 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 make a decision without a packet of salami and my poncho for comfort and reassurance.

My favourite things are my Xbox, notebooks 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.

On the right side of the page, there are two sections of 'posts fresh from the cocoon':

- POSTS FRESH FROM THE COCOON**
 - Can everyone stop breathing so loudly, I'm hanging.
 - Let's talk about Mental Health
 - Getting the love-life balance (no answers, only questions!)
 - vi. The "Angry One"
 - Storing nuts for the winter: sensible or senseless?
 - A story of a Someone called Something
 - "Why, she wouldn't even harm a fly/spider..."
 - "Women are said to never say what they mean and men never mean what they say."
 - Those Tesco Value knock-off custard creams.
 - Someone will accidentally read this and spicy bananas will become a thing.
- 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.

*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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SECTION B BEGINS ON THE NEXT PAGE.

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 intercession* to those powers who confined us to silence, wee hope to be restored to our pristine honour and employment.

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 endeavoured, as much as in us lies, to instruct one another in the true and genuine Art of acting, to repress 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; ... 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 wholly to our wives, observing the matrimoniall vow of chastity; yet for all these conformities and reformatiions, 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*, ... boystrous Butchers, cutting Coblers, hard-handed Masons and the like, ... 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.

Glossary

**intersession – pleading on behalf of*

**bawling and railing – a type of theatre that involved shouting and arguing*

**garbe – manner, behaviour*

**Equipage – standard of living*

**live upon our shifts – make do*

**gettings – income*

**status quo prius – Latin phrase meaning ‘as previously’*

**bandogs – dogs chained up because of their ferocity*

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. The document was accessed on their website in 2014.



CURTAIN SPEECH

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: © Ciretta Paone-Hoyland – taken from <http://ciretta.wordpress.com/>

Text B: © John Peel and Sheila Ravenscroft Corgi Books (2006) – 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: © Mytheatrematters – 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 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 data

- 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 elements (CV, writer, psychologist, archaeologist), as well as 'adolescent' elements (gaming references, and perhaps the idea of 'whimsical mystery...') with a 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).

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data. 			
Level 2	7–12	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

Section B: Variation over Time

Indicative content

Question 2

Language Level	Text C	Text D
Phonology	<p>There is some use of alliteration for rhetorical effect in both texts</p> <ul style="list-style-type: none"> • 'barbarisme and beastlinesse', 'boystrous Butchers, cutting Coblers, hard-handed Masons' • 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	<ul style="list-style-type: none"> • Spelling is mainly consistent with occasional exception ('we'/'wee'). • Frequent examples of additional final 'e' ('unknowne', 'garbe' etc). • Doubling of 'l' at the end of words ('perpetuall', 'matrimoniall', 'civill'). • Other spelling variations ('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 with the campaign logo.
Lexis /semantics	<ul style="list-style-type: none"> • Some words and phrases have now gone out of general use ('live on our shifts', 'Equipage', 'gettings') • Others now seem old fashioned ('jests'). • Some terms clearly had a more precise application to the theatre which has been lost ('bawling and 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') or by their rank ('Nobility and Gentry') 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 Phoebus', 'sacred Sisters'). • Use of Latin expression 'status quo prius'. 	<ul style="list-style-type: none"> • 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').

Language Level	Text C	Text D
Syntax /morphology	<ul style="list-style-type: none"> • 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 ourselves wholly', • Frequent use of lists and paired adjectives. 	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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 ('wives' and 'whores'). • Humorous tone created with the pun on 'horses' and 'whores' • Does not deny the immorality of the theatre in the past but claims it has been reformed. 	<ul style="list-style-type: none"> • 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 data

- 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 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 bad reputation of the theatre ('wee have purged our stages of obscene and scurrilous jests'). The speaker in Text D assumes the audience will share their 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' and uses the word 'Theatre' only once. 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'). The author of Text C does not deny that various bad practices were indulged in at the playhouses in the past ('obscene and scurrilous jests', 'corrupting... manners', 'defaming... persons', 'bawling and railing', maintaining mistresses) but says that they have now been 'reformed'. There is no suggestion that there is any intrinsic economic or cultural value in theatres as there is in Text D ('making the centre of town a better place').

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data. 			
Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Language

Advanced

Paper 2: Child Language

Sample assessment materials for first teaching
September 2015
Time: 1 hour 15 minutes

Paper Reference

9EN0/02

You must have:

Source booklet (enclosed)

Total Marks

--

Instructions

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

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.

Turn over ►

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PEARSON

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

- 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)

A large rectangular area containing multiple horizontal dotted lines, intended for writing the answer to Question 1.

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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

Paper Reference

9EN0/02

Do not return this source booklet with the question paper.

Turn over ►

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PEARSON

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	aɪ	aʊ	ɔɪ	ɪə	eə	ʊə

Consonants

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

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.

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 /f/ (.) nos /f/ (.) 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 /dʒʊs/ getting ready /wedi/ and getting /getɪŋ/ our /wə/ coats on so him looking /lʊkɪŋ/ 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

F: why (3)

T: er

F: what is it that you like about it?

T: the tiger (.) the tiger that came 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 am 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: just (.) just /dʒʌs/ go bed

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 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 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.

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

		AO1 = bullet points 1	AO2 = bullet point 2
Level	Mark	Descriptor (AO1 and AO2)	
	0	No rewardable material	
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. 	
Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. 	
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. 	
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Discriminating selection and application of a range of concept and issues to the data. 	
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues. 	

Level	Mark	Descriptor (A03)
	0	No rewardable material
Level 1	1–3	Descriptive <ul style="list-style-type: none"> • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data.
Level 2	4–6	General understanding <ul style="list-style-type: none"> • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.
Level 3	7–9	Clear relevant application <ul style="list-style-type: none"> • Explains construction of meaning in data by making relevant links to contextual factors and language features.
Level 4	10–12	Discriminating controlled application <ul style="list-style-type: none"> • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.
Level 5	13–15	Critical evaluative approach <ul style="list-style-type: none"> • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.

Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 3: Investigating Language

Sample assessment materials for first teaching
September 2015
**Pre-release materials – released 1 December
xxxx**

Paper Reference
9EN0/03

You do not need any other materials.

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PEARSON

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, given for each topic, 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 their research beyond the list. Students and teachers need to consider carefully which resources to use as the list is for 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.

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 recordings from different areas of South African 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>

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-lowel.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>

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>

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.

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/

Write your name here

Surname	Other names
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Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Language

Advanced

Paper 3: Investigating Language

Sample assessment materials for first teaching
September 2015
Time: 1 hour 45 minutes

Paper Reference

9EN0/03

You must have:

Source booklet (enclosed)

Total Marks

--

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer 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.

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.

Turn over ►

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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

- 1 Read the data provided on pages 4–5 of the source booklet.

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

(Total for Question 1 = 15 marks)

Topic: Language and Gender Identity

Subtopic: Constructing 'Ideal' Women

- 2 Read the data provided on pages 6–7 of the source booklet.

To what extent is Text B representative of the ways in which language is used to construct women's bodies?

(Total for Question 2 = 15 marks)

Topic: Language and Journalism

Subtopic: Opinion Articles

- 3 Read the data provided on pages 8–9 of the source booklet.

To what extent is Text C representative of the ways in which language is used in current opinion articles?

(Total for Question 3 = 15 marks)

Topic: Language and Power

Subtopic: Legal Language

- 4** Read the data provided on pages 10–12 of the source booklet.

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

(Total for Question 4 = 15 marks)

Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

- 5** Read the data provided on pages 14–15 of the source booklet.

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

(Total for Question 5 = 15 marks)

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

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

- 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.

(Total for Question 6 = 30 marks)

Topic: Language and Gender Identity

Subtopic: Constructing 'Ideal' Women

- 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.

(Total for Question 7 = 30 marks)

Topic: Language and Journalism

Subtopic: Opinion Articles

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.

(Total for Question 8 = 30 marks)

Topic: Language and Power

Subtopic: Legal Language

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.

(Total for Question 9 = 30 marks)

Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

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.

(Total for Question 10 = 30 marks)

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

Chosen question number: **Question 6** ☒ **Question 7** ☒ **Question 8** ☒
 Question 9 ☒ **Question 10** ☒

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 45 MARKS

Pearson Edexcel Level 3 GCE

English Language

Advanced

Paper 3: Investigating Language

Sample assessment materials for first teaching
September 2015
Source booklet

Paper Reference

9EN0/03

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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	aɪ	aʊ	ɔɪ	ɪə	eə	ʊə

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

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
[] paralinguistic features	/_/_ key phonemic transcription*
(3) longer pause (number of seconds indicated)	(.) micro pause

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

- 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 live in Joburg all of my years it's a bit dilapidated not like a township we had big gardens and a pool and (.) my father used to be a you know surveyor but I think /fɪŋk/ he always wanted /wɔːntɪd/ 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 /st/ 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

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.

[] paralinguistic features	/_/ key phonemic transcription*	Bold emphatic stress
(3) longer pause (number of seconds indicated)	? rising intonation	(.) micro pause

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 /mʊvt/ 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 /aɪkɪŋ/ just do anything /ɪnɪθɪŋ/ as long as you're **outside** /aʊtsaɪt/ (.) 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 um psychiatric testing /tɪstɪŋ/ um 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

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	// overlapping/simultaneous speech

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

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
- 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

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

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 binging 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.

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

Subtopic: 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.*

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 interview

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 bruising occurred (.) whilst he was effectively arresting you (.) and during the struggle that ensued

...Later in 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]

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Topic: Regional Language Variation

Subtopic: English of Yorkshire and the North East

Text E

This text is an interview with Sandy, 50, from Goldthorpe, South Yorkshire who has lived in Sheffield for 20 years. She is a teacher and is university educated. The interviewer uses Southern British Standard pronunciation.

MARK KEY

S = Sandy	I = interviewer	W = waitress	C = customer
[] 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.*

- I:** so what's been happening
- S:** me /mɪ/ mum /mʊm/ come /kʊm/ yesterday you know /no:/
- I:** mm how is she
- S:** she's fine her eyes /ʔəraɪz/ you know
- I:** not so good
- S:** not so good I took her /ə/ to doctor's but /bʊt/ (.) mind you she doesn't /dʊmp/ miss much /mʊtʃ/ our Maggie were there with that new feller and me mum were onto that at once don't like look of him /ənɪm/ she says
- I:** [laughs] Pete what's wrong with Pete
- S:** [laughs] what's right with him /wɫɪɪm/ more like
- I:** [laughs] me (.) well I'm not going against what Maureen says
- S:** I'll tell her /ə/ you said that [laughs] our Karen you know Karen right our Karen I call her /ɜ/ that cos she's like me sister I've know her /ɜ/ from knee high /aɪ/ you wouldn't think she come /kʊm/ from Goldthorpe would you
- I:** [laughs] no
- S:** our Karen says same about me mum but /bʊʔ/ she me mum that is she says you've got to come across to visit (.) you and Jan she says you haven't /æmp/ been /bɪn/ in a while (.) me and Harry's /ʔærtz/ going /gɔʊwɪn/ over next weekend so
- I:** this weekend coming
- S:** no one after /æftə/
- I:** yeah I'll have to see what Jan's doing

S: (to waitress) yeah can I get er can I get two (to I) did you /dɪdʒə/ want coffee (I indicates cappuccino. To waitress again) er cappuccino er cappuccino

W: two cappuccino anything else

S: did you want a scone /skɒn/

I: not for me

S: can you pass /pæs/ me bag ta (to waitress) can we have /æv/ some /sʊm/ water

W: course you can

C: is there anyone sitting here

S: no you're fine (0.5) have /æv/ you /yʒ/ got room /ru:m/ here /ɪə/ I'll move us /ʊz/ coats

(Later in the conversation)

S: so he /l/ says he don't /dʊnt/ have /æv/ none have none (.) but I /bʊraɪ/ know he does because I've seen it in house /aʊs/ where he put it he says he give it to his mum but he never

I: so what happened to it

S: that's for him /fəɪm/ to know and rest on us to find out (.)

I: [laughs]

S: I'll tell you what though their Janet were there and she says he never had /nevərəd/ it so I don't know what to make of it /əɪt/ (1) did you want another one of them scones

I: oh go on then

S: when she comes back I'll get us some they're not bad these mind they're not like me mum makes

I: [laughs] no one makes scones like Maureen

S: everyone in Goldthorpe come round for me mum's scones she takes /teks/ them up to church as well she give some to man who does her garden other day and she says he's sitting there on wall with his cup of tea in one hand and one of her scones in other Lord Muck [laughs]

I: [laughs]

Source information

Text A1: transcript collected by Danuta Reah – permission given for use.

Text A2: © The recordings used in this project are used by special permission of the International Dialects of English Archive, online at <http://www.dialectsarchive.com>."

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

Text C: © The Guardian

Text D: © Haworth, Kate (2009) An analysis of police interview discourse and its role(s) in the judicial process. PhD thesis, University of Nottingham.

Text E: transcript collected by Danuta Reah – 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 items of data. 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 /aʊtsaɪt/ and omits syllable initial /h/. There is one example of Th-stopping.

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.

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

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–3	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. 		
Level 2	4–6	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. 		
Level 3	7–9	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. 		
Level 4	10–12	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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. 		
Level 5	13–15	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. 		

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.

The data 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?'.

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

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–3	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. 		
Level 2	4–6	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. 		
Level 3	7–9	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. 		
Level 4	10–12	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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. 		
Level 5	13–15	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. 		

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

Students should comment on some of the following features of a journalistic article.

Graphology

- Large font size used for headline to interest audience browsing on website.
- 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).

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.

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

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–3	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. 		
Level 2	4–6	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. 		
Level 3	7–9	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. 		
Level 4	10–12	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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. 		
Level 5	13–15	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. 		

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.

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

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–3	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. 		
Level 2	4–6	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. 		
Level 3	7–9	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. 		
Level 4	10–12	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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. 		
Level 5	13–15	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. 		

Indicative content

Question 5

Topic: Regional Language Variation

Sub topic: English of Yorkshire and the North East

General

Candidates should show an awareness of the concept of 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.'

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

Candidates should acknowledge the historical reasons for northern English being distinct from southern dialects. This question does not require detail about this.

Analysis

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

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 is not used. S. uses /ɪn/ rather than /ɪŋ/ or /ɪŋg/. Most Yorkshire speakers would use this pronunciation, but in South Yorkshire, close 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' /dʌnt/ 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/.

Morphology and syntax

Pronoun system

Candidates should note the systematic variation of the pronoun systems of northern English, rather than simply note the variations from SE. Candidates might comment on other pronoun forms they might expect S. to use, variations across the dialects of Yorkshire and the 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.

Articles

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. Candidates 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, eg speak, spoke, spoke. S. levels 'come' so the present, past and past participle 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.'

Negatives

Double and even triple negation is found across Yorkshire. S uses the double negative: 'he doesn't have none'.

She also uses 'never' to create a negative: 'he says he give it to his mum but he never'.

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.

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

		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
Level 1	1–3	Descriptive <ul style="list-style-type: none"> Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. 		
Level 2	4–6	General understanding <ul style="list-style-type: none"> Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. Summarises basic concepts and issues. Applies some of this understanding when discussing data. Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. 		
Level 3	7–9	Clear relevant application <ul style="list-style-type: none"> Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. Clear understanding and application of relevant concepts and issues to data. Explains construction of meaning in data by making relevant links to contextual factors and language features. 		
Level 4	10–12	Discriminating controlled application <ul style="list-style-type: none"> Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. 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. 		
Level 5	13–15	Critical and evaluative <ul style="list-style-type: none"> Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. Evaluative application of a wide range of concepts and issues. Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. 		

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.

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data. 			
Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

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.

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	Descriptive <ul style="list-style-type: none"> Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. Makes no connections between the data. 			
Level 2	7–12	General understanding <ul style="list-style-type: none"> Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. Summarises basic concepts and issues. Applies some of this understanding when discussing data. Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. Clear understanding and application of relevant concepts and issues to data. Explains construction of meaning in data by making relevant links to contextual factors and language features. Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. Evaluative application of a wide range of concepts and issues to the data. Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

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.

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data. 			
Level 2	7–12	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

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.

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data. 			
Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data. 			

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.

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

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	Descriptive <ul style="list-style-type: none"> • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data. 			
Level 2	7–12	General understanding <ul style="list-style-type: none"> • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts. 			
Level 3	13–18	Clear relevant application <ul style="list-style-type: none"> • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods. 			
Level 4	19–24	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • 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 data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data. 			
Level 5	25–30	Critical and evaluative <ul style="list-style-type: none"> • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data. 			


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