

**GCE**

**English Language**

**H470/01: Exploring language**

A Level

**Mark Scheme for June 2023**

OCR (Oxford Cambridge and RSA) is a leading UK awarding body, providing a wide range of qualifications to meet the needs of candidates of all ages and abilities. OCR qualifications include AS/A Levels, Diplomas, GCSEs, Cambridge Nationals, Cambridge Technicals, Functional Skills, Key Skills, Entry Level qualifications, NVQs and vocational qualifications in areas such as IT, business, languages, teaching/training, administration and secretarial skills.

It is also responsible for developing new specifications to meet national requirements and the needs of students and teachers. OCR is a not-for-profit organisation; any surplus made is invested back into the establishment to help towards the development of qualifications and support, which keep pace with the changing needs of today's society.

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

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

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

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**MARKING INSTRUCTIONS****PREPARATION FOR MARKING  
SCORIS**

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

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

**MARKING**

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

**Rubric Error Responses – Optional Questions**

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

**Multiple Choice Question Responses**

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

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

**Contradictory Responses**

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

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

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

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

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

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

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

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

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

Award Zero '0' if:















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

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

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

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

## Annotations

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Vague
	Irrelevant
	Link made to another text
	Incorrect

**INTRODUCTION**

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

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

You should ensure that you have copies of these materials.

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

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

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

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

### WEIGHTING OF ASSESSMENT OBJECTIVES

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

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

**USING THE MARK SCHEME**

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

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

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

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

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

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

Assessment Objectives AO1 and AO3 are addressed in question 1.

Assessment Objectives AO2 and AO5 are addressed in question 2.

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

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

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

THE LEVEL DESCRIPTORS FOR EACH QUESTION FOLLOW THE INDICATIVE CONTENT.

**SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE**

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

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

Question	Guidance	Marks	Text features
1	<p><b>Text A is an extract taken from the online version of <i>Time Out</i>, a magazine that tells Londoners what is happening in their city. It was published in 2019.</b></p> <p><b>Giving careful consideration to the context of the text:</b></p> <p><b>(a) identify and analyse uses of lexis in this text</b>  <b>(b) identify and analyse the way sentences are constructed in this text.</b></p> <p><i>Possibilities are provided below for guidance but any valid response should be rewarded.</i></p> <p>General contextual points (AO3): in terms of context of genre, the text was written for a magazine and is now online, thus available to a large, self-selecting audience. The nature of the guide (as well as its style) suggests a target audience of younger, more cosmopolitan people.</p> <p>In wider contextual terms, the feature is also exploiting trends of physical fitness and environmental awareness, particularly appealing to its younger audience and probably to most candidates.</p> <p>Many will see that the text, as well as being an informative guide, has an element of persuasion in encouraging cycling, while some will be aware of a more subtle aim of promoting both London and the magazine itself, which is presenting a self-image of ‘trendiness’ and ‘cosmopolitanism’ coupled with ‘green’ credentials. Entertainment, as expected, is also present in the style of the text.</p>	20	<p><b>(a) identify and analyse uses of lexis in this text</b></p> <p>Possible features to mention include:</p> <ul style="list-style-type: none"> <li>• Mixed register, in keeping with the aim of entertaining without patronising: use of colloquial lexis to appeal to a young audience (‘lush’, ‘scooting through’, ‘eyeing up’) but also a few low frequency words (‘iconic’, ‘provenance’)</li> <li>• Many verbs that give a sense of movement and energy: ‘whizzing past’, ‘hop’, ‘jump’, ‘head’</li> <li>• Cultural references to proper nouns that tend to give a sense of inclusion – to London features such as Zone 1 but also to Instagram and the peerage directory <i>Who’s Who</i> (although this has become such a common phrase that knowledge of the book isn’t needed)</li> <li>• Personal pronouns ‘we’, targeting Londoners in particular, and, more obviously, ‘you’, this direct address using synthetic personalisation (‘your bike’) and reinforcing the persuasive aim of the guide.</li> <li>• In line with the persuasive purpose, hyperbolic or near-hyperbolic phrases: ‘spoilt for choice’, ‘can’t be beaten’, ‘best bike rides’</li> </ul> <p><b>(b) identify and analyse the way sentences are constructed in this text.</b></p> <p>Possible aspects to include are:</p>

	<p>Some of the messages designed to appeal to this audience are overt (you may be short of money, wanting to get fitter, looking for romance), while others (such as the 'green' aspects) remain covert. The presumed knowledge of London, creating an 'in group' and perhaps flattering the audience on its familiarity with the capital, is shown in the references (rather than introductions) to key places, which still would not exclude those with less knowledge.</p>		<ul style="list-style-type: none"> <li>• Verb mood: the interrogative in the heading 'Fancy whizzing past ...?' sets up a conversational tone, continued later in 'Fancy more of a challenge?'; the inviting imperatives ('Take a look', 'Take a spin', etc) carry on the friendly relationship between writer and reader, avoiding what could be a didactic tone in a guide</li> <li>• Range of sentence types and lengths stopping the pace from becoming monotonous: from simple sentences and incomplete ones (such as those starting 'Fancy' with the subject and auxiliary verb ellipted) to the five-clause sentence at the end of the last full paragraph. Generally the sentence lengths and types presume an audience used to reading fairly complex texts</li> <li>• Several uses of parenthesis (a fairly sophisticated construction), either to drop in a joke or to add extra information</li> </ul>
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There is a total of 20 marks available for **Question 1**.

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

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

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

**Any valid response should be rewarded.**

Question	Guidance	Marks	Text features
2	<p>'Since regional accents can be a disadvantage in life, schools owe it to their pupils to encourage them to speak with Received Pronunciation'</p> <p>Write a script for the presenter, or presenters, of a local radio show who will critically debate this statement. You should aim to engage a reasonably well-educated, non-specialist audience. Your script should be no more than 500 words.</p> <p><b>AO5</b></p> <p>Candidates need to show that they have thought about and, at best, fully exploited the features of this genre. It is, of course, a script, so features of a transcript should not appear. An appropriately friendly tone should be used and a fairly informal register which avoids complex constructions, as this is designed for the ear, and uses straightforward lexis on the whole, while not avoiding some sophisticated vocabulary, considering the seriousness of the topic and the 'reasonably well-educated' nature of the audience.</p> <p>As ever, specialist linguistic language should be avoided as far as possible for the audience and contextualised and explained clearly if it is used. They also need to consider audience and should show that they have accommodated it (referring to the local accent would be an obvious way of doing this; features of the area could also be referenced). The synchronic nature of the show may be indicated by imaginative candidates (for example, by announcing that a phone-in will follow, incorporating one or two deictic references or suggesting what listeners may be doing at the</p>	24	<p><b>AO2</b></p> <p>Most candidates will see that the statement is essentially prescriptive in its approach to the issue and therefore needs to be challenged. However, they should not dismiss the fact that speakers of regional accents often do meet with discrimination in certain areas of life. The best answers will explore the statement from a number of different angles, not losing sight of the fact that the role of schools is at the centre of it.</p> <p>To demonstrate their knowledge and understanding of this issue, candidates will show a good grasp of the historical prejudices in favour of RP as the 'prestige' accent, possibly linking this with power theory, and will suggest how these prejudices could be removed (through education or a continuation of some of the legal measures already in place, for example) so that regional accents are no longer a disadvantage. The best scripts may well mention more recent developments in terms of perceptions of accent, with a greater inclusion of regional accents in the media and many public figures now choosing to retain or even adopt regional accents, most notably MLE, in order to gain covert prestige. Candidates also need to show that they know the difference between accent and dialect, points about the latter, of course, being irrelevant here.</p>

	<p>moment) and some may usefully set it up as one of an ongoing series always broadcast at this time, to add authenticity.</p> <p>In terms of grammar, mixing different verb moods and sentence lengths to create variety would work well and over-long sentences should not be used. Direct address is, of course, needed and there may also be some use of the inclusive pronoun ('we Geordies ...')</p> <p>A successful handling of structure and discourse is essential in both showing that this genre is understood and exploiting its affordances to the full. The opening will in most cases be clearly marked, possibly with a jingle followed by a presenter's voice introducing the show and putting it into context ('Welcome back to ...'). A local accent could be indicated in brackets but attempting to reproduce it through eye dialect or IPA would be inappropriate. It would fit the entertainment purpose of the script to use more than one voice and more successful pieces are likely to vary it further by, perhaps, introducing experts via short, pre-recorded sections.</p> <p>Lexical connectors would be expected throughout for clarity and to keep the piece cohesive. In order to do well, candidates will need to explore the given statement rather than taking one side, and the piece may follow a typical discourse structure such as setting up an argument (in this case, agreeing with the statement, perhaps) and then proceeding to challenge it. Alternating 'for' and 'against' points would be another option, as would handling different aspects of the issue (the role of education historically, stereotypes, the rise of the popularity of NME, etc) in turn. Examples and evidence in support of statements will make the script more authoritative and help it fulfil its informative purpose. Scripts with flair will manage to create a pleasingly cohesive piece not only by a consistency of style and tone but by features such as different types of referencing and extended metaphors.</p>		<p><b>Some areas that could be covered:</b></p> <ul style="list-style-type: none"> <li>• Historical factors: reasons RP arose and then became accepted as the prestige accent (Rosina Lippo-Green's 'standard language ideology') despite only 3% of the country being RP speakers; links with prescriptivism; role of educators in reinforcing RP as the 'correct' accent</li> <li>• Attitudes to accent: regional stereotypes; unconscious bias; assumptions about both RP and regional dialect speakers in terms of intelligence and ability to succeed in high-status professional jobs; how popular perception is, however, changing (e.g. some politicians' cultivation of MLE, advantage to actors of having a regional accent); the power relationships and power shifts involved in all this</li> <li>• The accents of first and second generation immigrants bringing in a new layer; how comedy has both mocked them and subverted the mockery</li> <li>• Consideration of progressive moves that are already occurring: inclusion of more regional accents at the BBC; increased diversity in the workplace along with in-service training, especially of interviewers; a descriptive approach to accents taught in schools</li> <li>• An honest consideration of the disadvantages of regional accents, where comprehensibility is a problem, for instance, and the difficulties for teachers who want the best for their pupils and</li> </ul>
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			<p>know realistically that they may be disadvantaged in some areas by their regional accents</p> <ul style="list-style-type: none"><li>• More positively, a look at how a regional accent may be an asset: sharing one with people you work for and with creates social bonding; some accents (however misguided) are seen as proof of sincerity, common sense or warmth</li></ul>
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There is a total of 24 marks available for **Question 2**.

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

Level	AO2	Mark	AO5	Mark
6	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show an assured knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>Candidates engage critically with the specified concept and issue.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>An expertly-constructed text showing, perhaps surprising, originality in making the piece appropriate to the form specified in the task.</li> <li>The use of appropriately chosen linguistic features shows flair and the writing precisely suits the audience defined in the task.</li> </ul>	11–12
5	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show a good knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>In their piece, candidates show that they can take a critical angle on the specified concept and issue.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>A well-constructed text, which is appropriate to the form specified in the task.</li> <li>The use of appropriately chosen linguistic features shows skill and their writing suits the audience defined in the task.</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>In their piece of writing, candidates show an essentially sound level of knowledge and understanding of the specified concept and issue and its relevance to language use.</li> <li>Candidates show that they have some ability to think and write critically about the concept/issue.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>A deliberately constructed text, which contains most of the main elements of the form specified in the task.</li> <li>There is clear use of appropriate linguistic features and the writing has been modulated to take account of the audience defined in the task.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>Their knowledge and understanding of the chosen language concept or issue is mostly accurate, although is likely to lack the depth needed to be convincing.</li> <li>In their piece of writing, candidates have addressed the specified concept/issue, although not critically.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>A text which is attempting to match the task's purpose and which is at least recognisable as an example of the form specified in the task.</li> <li>There are some appropriate language features employed and some attempts have been made to take account of the audience defined in the task.</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>Candidates' knowledge and understanding of the concept/issue is likely to have inaccuracies or be muddled.</li> <li>The language concept/issue is present in the piece although somewhat indistinct or confused.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>A text which has some sense of the form specified in the task, but which leaves out key elements.</li> <li>There are some attempts to use appropriate language features, although probably not employing a register which suits the audience defined in the task.</li> </ul>	3–4
1	<ul style="list-style-type: none"> <li>Candidates do not appear to understand the concept or issue but it is possible to see one or two points relating to it.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>Candidates produce writing which has little sense of the specified task, although there may be one or two superficial features of the form specified in the task.</li> </ul>	1–2

	<ul style="list-style-type: none"><li>The language concept or issue will be just barely detectable in the piece.</li></ul>		<ul style="list-style-type: none"><li>One or two appropriate language features may be present; the audience is not understood or addressed.</li></ul>	
<b>0</b>	<ul style="list-style-type: none"><li>No response or no response worthy of any credit.</li></ul>	<b>0</b>	<ul style="list-style-type: none"><li>No response or no response worthy of any credit.</li></ul>	<b>0</b>

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

**Any valid response should be rewarded.**

Question	Guidance	Mark	Text features			
3	<p><b>Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:</b></p> <ul style="list-style-type: none"> <li>• <b>explore connections and differences between the texts</b></li> <li>• <b>consider how contextual factors contribute to the construction of meaning</b></li> </ul> <p><b>AO4</b></p> <p>Both texts centre on the then most recent series of <i>Doctor Who</i> featuring the first female doctor, and both are positive about it. While Text B is in the spoken mode and Text C written, they are similar in that</p>	36	<i>Phonetics, phonology and prosodics</i>			
					<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>• There are many features typical of unscripted speech in JW's and CC's responses: incomplete utterances ('if I've not heard how the other actors or seen...'), redundant repetitions and non-fluent pausing ('and (1) a (.) a curiosity', non-verbal fillers ('uh' several times)</li> <li>• The false starts in AG's third question ('what is (2) how would you (1) what elements') may suggest to some candidates that he is using notes rather than a script</li> <li>• Some may notice a feature of JW's (Northern) accent in her substitution of /n/ for /ŋ/ at the end of 'havin'" and 'somethin'"</li> <li>• As an American, AG would be expected to use the elision 'gonna', although this has really crossed the Atlantic and, in fact, JW uses it later on</li> </ul>	<ul style="list-style-type: none"> <li>• As we would expect of an article in the fairly formal Radio Times, Standard English is used</li> <li>• MB's 'marvellous to meh', however, as well as using alliteration employs what is really the representation of a dismissive sound, adding humour</li> <li>• There are also features typical of spoken language, including interrogatives, direct address and contractions</li> </ul>		

	<p>each text involves three main participants. Most candidates will comment on the controlled nature of the crafted Text C and the more unpredictable nature of the largely spontaneous Text B. Each text has a slight element of the other mode: in Text B, AG is clearly reading a quotation aloud at one point ('with a kind of open heartedness'), briefly making the interview sound more formal, while Text C's contractions and use of personal pronouns give the impression of spoken language.</p> <p>Both texts feature some very sophisticated lexis, despite Text B being mainly unscripted and Text C being for a wide audience.</p> <p><b>AO3</b></p> <p>Both texts share the primary purpose of entertaining and the secondary purpose of informing, the producers of both having the main aim of creating and maintaining a loyal market for their show and publication respectively. There are many ways in which these purposes are achieved for</p>			
	<i>Lexis and semantics</i>			
	<b>Text B</b>		<b>Text C</b>	
	<ul style="list-style-type: none"> <li>Although the interview is fairly informal, the register is mixed. We might expect AG, who has at least part-scripted his questions, to use some sophisticated lexis, but the interviewees also do, 'incarnation', 'mercurial' and 'potentially' being a few examples, all Latinate. There is plenty of high frequency, Anglo-Saxon lexis to establish the chatty tone, though ('strip it back') as well as JW's informal 'yeah'</li> <li>There is field-specific language, both of the medium in question ('scene', 'episode', 'spoiler') and of 'Doctor Who' ('regeneration', 'monsters'), which is natural and has an inclusive effect</li> </ul>		<ul style="list-style-type: none"> <li>As in Text B, mixed register is employed, ranging from the colloquial verb phrases 'shaping up' and 'Check out' and the clipping 'vibe' to the low frequency modifiers 'frenetic' and 'androgynous', abstract noun 'mythos' and French borrowings 'ensemble', 'tour de force' and 'panache'.</li> <li>Again, there is field-specific lexis of both the medium ('TV show', 'episode', 'role') and of 'Doctor Who' (names of previous actors, 'Desolation' and 'Tardis' – though the last is a widely familiar cultural reference, of course</li> <li>As this text has been prepared, its writers have been able to include a range of figurative expressions: the 'half-term report' in the heading and metaphors like</li> </ul>	

<p>candidates to comment on, one being the employment of more humour by Text B. The audiences of both are likely to comprise fans of <i>Doctor Who</i>, although there may be some who simply watch the <i>Build</i> series every week or (in the case of the original paper version of Text C) read their way through the <i>Radio Times</i> every week. The experience of watching Text B will be very different for the primary, synchronous audience and the audience watching the show later, who will not have the excitement of being present; however, in terms of how interactive the texts are, the studio audience of Text B is limited to applauding and laughing. The Text C audience is explicitly invited to comment on the article on media platforms.</p>	<ul style="list-style-type: none"> <li>• There is a little figurative language, such as ‘fizzing with energy’, but not much as the speech is largely spontaneous</li> <li>• Metonymy of ‘the red carpet’ for, presumably, the Bafta Awards ceremony</li> </ul>	<p>‘whirlwind of likeability and energy’, ‘keep ... plates spinning’, ‘painted’.</p>
	<i>Grammar and syntax</i>	
	<b>Text B</b>	<b>Text C</b>
	<ul style="list-style-type: none"> <li>• Pronoun use, considering the fact JW is the first female Doctor – gendered pronouns are avoided, with AG, having mentioned the Doctor, then using the lexical substitution ‘a character’ rather than the more obvious anaphoric ‘s/he’, and JW employing the passive form ‘the challenges faced’; AG does then speak of ‘her past regenerations’ but this is appropriate as he is speaking of the current Doctor rather than the Doctor as a generic character</li> <li>• Some candidates may comment on JW’s dialectal ‘if I’ve not heard’</li> <li>• AG’s American English dialect, likewise, is seen in his ‘real quick’</li> <li>• Typically of unscripted spoken language, a long series of clauses tends to be strung together with conjunctions such as ‘but’ and ‘if’ (JW’s longest speech, which is, strictly speaking, only two sentences, being a prime example)</li> <li>• JW’s apparent false start in ‘I would say (2) I can’t limit it’</li> </ul>	<ul style="list-style-type: none"> <li>• The feminine pronoun is used this time as the focus is on Jodie Whittaker rather than the Doctor as a generic character; ‘we’ is employed by the initial writer, and some may notice that this shifts from being used inclusively (‘we must be getting a pretty good idea’) to non-inclusively (‘we took the opportunity to canvas’)</li> <li>• The critics keep to the third person, although Mark Braxton can’t resist a reference to ‘my wife and kids’, adding a more personal note</li> <li>• Just one simple sentence (‘Even the Tardis...’)</li> <li>• Use of elliptical dots, dashes and comments in parenthesis (all three writers use brackets)</li> <li>• Flora Carr creates the humorous compound ‘gnasher-faced’ and the more serious ‘Suffragette inspired’</li> </ul>
	<i>Discourse</i>	
<b>Text B</b>	<b>Text C</b>	

			<ul style="list-style-type: none"> <li>• As this is the opening of an interview, a question-answer structure underpins the whole text, although the turn-taking is slightly disrupted at times; after a typical introduction, in which AG expresses his pleasure in interviewing these guests, and one adjacency pair CC breaks the pattern by commenting 'ok she's done it all' before giving his own answer, and her comment then carries this on, as it is clearly directed at him rather than AG</li> <li>• AG steers the conversation back onto its tracks, both after JW's tag question to CC, and after her later interruption ('you really aren't')</li> </ul>	<ul style="list-style-type: none"> <li>• Opens with a heading and a standfirst using synthetic personalisation ('may surprise you') and elliptical dots</li> <li>• Each of the three main sections follows a similar pattern, opening with a sum-up of the writer's overall opinion and ending with a clear signal that the writer has finished: the first uses a colon, the second employs the adverbial 'above all' and the third makes a summative comment after a dash</li> <li>• Response mechanisms are given at the end in the italicised sentences directed at the audience</li> </ul>
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There is a total of 36 marks available for **Question 3**.

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

Level	AO1	Mark	AO3	Mark	AO4	Mark
6	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured and systematic way, using appropriate terminology and writing in a secure academic register.</li> <li>They deftly establish and explore patterns of language use and can closely analyse incisively chosen evidence.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception.</li> <li>They perceptively evaluate their points, suggesting alternatives for how context might account for variations in language use.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts.</li> <li>Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish some of the varied ways that language is used.</li> </ul>	11–12
5	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression.</li> <li>They establish patterns of language use and can analyse well-chosen evidence in some depth.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception.</li> <li>They show that they can weigh up how contextual factors might account for variations in language use.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts.</li> <li>Candidates compare linguistic features in the two texts, making helpful connections between them which show some of the ways that language varies.</li> </ul>	9–10
4	<ul style="list-style-type: none"> <li>Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing.</li> <li>Analysis is characterised by either a fairly limited number of</li> </ul>	7–8	<ul style="list-style-type: none"> <li>Candidates make some valid points about context, showing how contextual factors can affect language production and reception.</li> <li>They come to some sound conclusions about how</li> </ul>	7–8	<ul style="list-style-type: none"> <li>Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.</li> </ul>	7–8

	well-developed points, with relevant evidence, or a larger number of valid supported points that lack depth.		contextual factors could cause variations in language.		<ul style="list-style-type: none"> <li>They make some comparisons of linguistic features in the two texts, making some connections between them which show ways in which language use varies.</li> </ul>	
<b>3</b>	<ul style="list-style-type: none"> <li>Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors.</li> <li>Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.</li> </ul>	<b>5–6</b>	<ul style="list-style-type: none"> <li>Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received.</li> <li>Conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing; there may be an elementary sense of how context affects language variation.</li> </ul>	<b>5–6</b>	<ul style="list-style-type: none"> <li>Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly.</li> <li>They will make more general connections and will attempt to compare particular features but with only partial success.</li> </ul>	<b>5–6</b>
<b>2</b>	<ul style="list-style-type: none"> <li>Candidates make a vague attempt to apply linguistic methods to the texts and some terms are used, with occasional appropriateness; writing is likely to contain errors which sometimes obscures meaning.</li> <li>One or two simple points are made, with little or tenuous evidence; assertive rather than analytical.</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>Candidates can comment on context, although this is unlikely to show proper grasp of production and reception and so is of very limited use.</li> <li>Evaluation of points is not happening in this level because there is no real exploration of language, but there may be one or two generalisations made about the effects of context on the language.</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled.</li> <li>Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be simple matching and contrasting of features with very little demonstration of how language varies.</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>Candidates struggle to apply the linguistic methods; terminology, if</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>One or at the most two references are made to the</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>Any knowledge of linguistic concepts is likely to be</li> </ul>	<b>1–2</b>

	<p>present, is inappropriate and accuracy of written expression is very limited.</p> <ul style="list-style-type: none"> <li>• There may be the odd point made but there is no analysis with evidence.</li> </ul>		<p>context with no link to language production or reception.</p> <ul style="list-style-type: none"> <li>• Little or no attempt to draw conclusions about the effect of context on different uses of language.</li> </ul>		<p>mostly inaccurate with perhaps a very vague sense of understanding both texts being present.</p> <ul style="list-style-type: none"> <li>• The notion of comparison is essentially lost in this level. There may be one or two connections here and there but these do not help with notions of the varieties of language use.</li> </ul>	
<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>

**APPENDIX 1**

Assessment Objective weightings are given as percentages.

**Assessment Objectives Grid**

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

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