



Oxford Cambridge and RSA

GCE

English Language

H470/02: Dimensions of linguistic variation

A Level

Mark Scheme for June 2024

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

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

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

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MARKING INSTRUCTIONS

PREPARATION FOR MARKING

RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor 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 RM Assessor 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 RM Assessor 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 RM Assessor 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 RM Assessor **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 RM Assessor 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:
- 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 |

11. 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 candidate response. |
|  | Positive Recognition |
|  | Assessment Objective 1 |
|  | Assessment Objective 2 |
|  | Assessment Objective 3 |
|  | Assessment Objective 4 |
|  | Attempted or insecure |
|  | Irrelevant |
|  | Tick |

12. Subject Specific Marking Instructions

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

| | |
|------------|--|
| AO1 | Apply appropriate methods of language analysis, using associated terminology and coherent written expression. |
| AO2 | Demonstrate critical understanding of concepts and issues relevant to language use. |
| AO3 | Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. |
| AO4 | Explore connections across texts, informed by linguistic concepts and methods. |
| AO5 | 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: H470/02 Dimensions of linguistic variation

Candidates answer all the questions on the paper. The paper addresses assessment objectives 1-4:

Assessment Objectives AO1 and AO2 are addressed in question 1.

Assessment Objectives AO2 and AO3 are addressed in question 2.

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

AO5 is assessed in components 1 and 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.

Question 1

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.**

| Guidance | Marks | Text features |
|--|------------------|--|
| <p>Text A is a transcript from a private data source. Jamal (aged two and four months) is doing a puzzle with his father</p> <p>Using the appropriate terminology to explain your findings, examine the language development stage of the child-participant as evidenced in the transcript. You should identify and analyse the phonology, grammar and meaning of their utterances.</p> <p>Use your knowledge of theories and concepts of child language acquisition to support your answer.</p> <p><i>Meaning:</i></p> <ul style="list-style-type: none"> Jamal uses labelling correctly sometimes, ‘mermaid’, but is also less sure of some words/meanings – confusion of ‘sea lion’ with ‘sea horse’. Jamal accepts his father’s correction, ‘oh sea horse’. Jamal tries to initiate and direct the play throughout by choosing the puzzle; where there is conflict, Jamal’s father backs down to let his son retain control: Jamal: no (.) /f/aʊ/n/də/ [flounder] one / Father: sorry (.) flounder (.) | <p>20</p> | <p><i>Phonology:</i></p> <ul style="list-style-type: none"> Jamal uses repetition of ‘there’ a couple of times, probably as an accompaniment to physical action. Jamal uses largely standard pronunciation, with the exception of ‘/f/aʊ/n/də/’ [flounder] and ‘/kæb/’ [crab] (consonant cluster reduction). <p><i>Grammar:</i></p> <ul style="list-style-type: none"> Jamal uses short, simple constructions, sometimes single word, ‘yeah’ or ‘no’. His speech is often telegraphic; he omits determiners ‘that’s mermaid’, and pronouns, ‘goes there’. However, at other times his utterances are (short) standard constructions, ‘that one lives here’. Jamal repeats his negative construction ‘no’ when taking the lead in deciding which puzzle to do. Jamal uses standard syntax (e.g. <i>subject-verb</i>) appropriately ‘that one lives here’, including accurate pronoun use. Limited range of verb choices i.e., ‘goes’, ‘that’s’, ‘lives’. Contracted copula verb in ‘that’s’ most likely acquired as a single lexical unit Some use of concrete nouns – ‘sea lion’, ‘sea horse’ – reflecting topic/activity. Some use of demonstrative determiners, ‘that one’. |

| Guidance | Marks | Text features |
|---|-----------|--|
| | | <p>There may be specific relevant comments on Jamal's father's interventions; these should be rewarded (although the focus needs to remain with the child participant). For example:</p> <ul style="list-style-type: none"> • Jamal's father uses a mixture of interrogatives and simple declaratives ('what's that', 'it swims in the water') to support Jamal and provide scaffolding. • Jamal's father repeats Jamal's utterances but also standardises them, for example by adding the definite article, 'that's the mermaid'. |
| <p><i>Concepts:</i></p> <ul style="list-style-type: none"> • Jamal uses regulatory functions – Halliday – 'no that one'. • Jamal's non-standard pronunciation in his utterances "/f/oun/der/" [flounder] and '/cab/' [crab] would not have been copied (contradicts behaviourism) but is likely to be age-related. Jamal's father uses the standard pronunciation of 'crab' immediately before Jamal tries to say it. He also subsequently models the standard pronunciation of 'flounder', which he repeats. • Jamal's father's interaction provides scaffolding (Bruner) 'do you know what it is' and positive attention/encouragement, 'that's right'/'oh well done' (Skinner). | 20 | <ul style="list-style-type: none"> • Many of the utterances include or revolve around objects – flounder/puzzles/mermaids – supporting Nelson's findings that nouns/naming words represent 60% of children's early word production. • Jamal's accurate understanding of the relationship between 'puzzle' and 'castle one' suggests some grasp of network-building and hypernyms/hyponyms (Aitchison). • Exchange about the sea horses could be linked to Vygotsky/zone of proximal development. |

There is a total of 20 marks available for **Question 1**.

Decide on a mark for AO1 out of 10, and then a separate mark for AO2 out of 10. Add the two marks together to reach a total out of 20 marks. It is possible that candidates may achieve different bands for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

| Level | AO1 | Mark | AO2 | Mark |
|-------|---|------|--|------|
| 5 | <ul style="list-style-type: none"> The response will make assured reference to a wide range of language features, with appropriate and well-selected examples which support a focussed analysis. The response will be enhanced by consistently accurate use of a wide range of appropriate terminology; writing is in a secure academic register. | 9–10 | <ul style="list-style-type: none"> The response will make assured reference to stages of development explained and explored effectively, with well-selected examples. The response will make discerning/perceptive links to theory or concepts in a way that suggests assured understanding of the relationship between theory and practice. | 9–10 |
| 4 | <ul style="list-style-type: none"> The response will make consistently accurate reference to a range of language features, with appropriate examples and developed analyses. The response will make consistently accurate use of a range of appropriate terminology to enhance the response; written expression is coherent. | 7–8 | <ul style="list-style-type: none"> The response will make consistently accurate reference to stages of development with appropriate examples and an analysis which demonstrates awareness of the complexity of the processes involved. The response will consistently connect the elements of the participants' language usage with a variety of concepts/ theories in a way that suggests secure understanding of the relationship between theory and practice. | 7–8 |
| 3 | <ul style="list-style-type: none"> The response will make generally accurate reference to a range of language features, with appropriate examples and a clear attempt at analysis. Accurate use of appropriate terminology will enhance the response; written expression is clear. | 5–6 | <ul style="list-style-type: none"> The response will make generally accurate reference to stages of development, with appropriate examples and supporting comment or explanation. The response will connect the elements of the participants' language usage with concepts and theories in a way that is valid and relevant. | 5–6 |
| 2 | <ul style="list-style-type: none"> The response will identify some relevant language features, with appropriate examples and relevant comments. Appropriate terminology will be used accurately, although the range of terminology will be limited; written expression has some errors but the meaning remains apparent. | 3–4 | <ul style="list-style-type: none"> The response will make some accurate reference/s to stages of development, with some relevant comments or appropriate examples. The response will make valid connections between elements of the participants' language usage and concepts or theory. | 3–4 |

| Level | AO1 | Mark | AO2 | Mark |
|--------------|--|-------------|---|-------------|
| 1 | <ul style="list-style-type: none"> The response will identify features of the material but will make very few relevant or valid points about these features in relation to the question. Little or no accurate use of appropriate terminology; writing may at times obscure meaning. | 1–2 | <ul style="list-style-type: none"> The response will make little or basic reference to stages of language development. Few if any valid links between elements of participants' language and appropriate stage/s of development or other relevant concepts. | 1–2 |
| 0 | <ul style="list-style-type: none"> No response or no response worthy of any credit. | 0 | <ul style="list-style-type: none"> No response or no response worthy of any credit. | 0 |

Question 2

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.

| Guidance | Marks | Text Features |
|---|------------------|--|
| <p>Text B is an extract from a WIRED magazine article on Tamagotchi, published in 2021</p> <p>Using your understanding of relevant ideas and concepts, investigate how language features and contextual factors construct meanings in this text.</p> <p>Possibilities are provided below for guidance, but any valid response should be rewarded.</p> <p>This online article contains characteristic features of multi-modal texts. The writer uses the twenty-five-year anniversary of the release of the Tamagotchi to reflect on its impact on subsequent computer games, making explicit reference to its targeting of female gamers. It follows an established format of identifying the product, providing a brief history, and evaluating current performance. The focus of the article’s content is technology, and as well as exploring the Tamagotchi’s commercial performance in relation to gender stereotypes it also uses influential power by including quotations from the managing director and chief Tamagotchi officer at Bandai and from a university professor. It also represents the launch of the Tamagotchi as being powerful as a transformative force: “We had given birth to a totally new toy category,” Momoi says.</p> | <p>24</p> | <p>Possibilities are provided below for guidance, but any valid response should be rewarded.</p> <ul style="list-style-type: none"> • The writer creates a conversational tone/sense of ongoing dialogue with reader – typical of genre, ‘If you’re a ’90s kid, you either owned one yourself or spent every recess looking over the shoulder of someone who did’. Candidates might identify synthetic personalisation/Fairclough. • Goodman – informalisation – could also be mentioned ‘if you’re a nineties kid’/colloquial lexis. • Idiomatic colloquial opening ‘...since the little device first hit store shelves’, typical of genre. • Use of metaphor linking with the product early on, ‘It has been 25 years since the first Tamagotchi cracked out of its egg’. • Metaphor sustained in (or inspired by) a similar quote later in the article, in which Momoi, the managing director of Bandai, is quoted as saying the company had ‘given birth to a totally new toy category’. • Graphological features which are characteristic of genre e.g. hyperlink on author’s name. • Lexical field of technology, ‘cyberspace’, ‘10-pixel’, ‘video games’. • Range of proper nouns/names to establish credibility of views being expressed/influential power, particularly Bandai, as one of the market leaders (Fairclough). |

| | | |
|---|--|--|
| <p>The way the writer positions themselves in relation to the reader could be explored as well.</p> | | <p>American provenance evident in lexical choices. ‘recess’, ‘schoolyards’ and orthography, ‘colorful’, ‘utilize’</p> <ul style="list-style-type: none"> • Focus on changes in technology throughout. • Explicit reference made to gender/targeting of female gamers/stereotyping. <ul style="list-style-type: none"> • The Tamagotchi itself is represented as having a degree of power over children far exceeding what is logical, ‘Despite the creature being only a 10-pixel blob, school students were willing to earn themselves detention for checking on it during class’. • Mention of figures whose power is emphasised through post-modifiers (Fairclough, and/or Thomas and Wareing) – ‘Nobuhiko Momoi, managing director and chief Tamagotchi officer at Bandai’ and ‘Adam Crowley, professor of English at Husson University’. • Establishes the topic at the beginning and then ‘talks’ the reader through it. • Makes assumptions about shared frames of reference explicit, ‘Ironically, it did so by playing into the gender stereotypes that were dominant at the time, and to an extent still are’. • Emotive lexis used to present a childlike, catastrophising view of the Tamagotchi’s ‘life’ cycle, ‘Fail at these simple tasks and your Tamagotchi suffers a gruesome, neglectful death’. • The emphasis on the 25-year anniversary of the release of the Tamagotchi is presumably what renders it newsworthy, coupled with the claim that its influence over the video game industry is still significant, i.e., that it has influential power, ‘many of its key features had a significant impact on the video game industry and live on in major games today’. |
|---|--|--|

| | | |
|--|--|---|
| | | <ul style="list-style-type: none">• This power is underlined through a series of hyperboles, ‘totally new’, ‘extreme enthusiasm’, ‘revolutionary’, ‘one of the very first’, ‘huge success’.• Assumptions are made about shared knowledge of computer game terminology (could be linked to Fairclough’s members’ resources).• Irony about gender targeting, and assumption of reader having shared values/hostility towards stereotyping, ‘For girls to be allowed to play video games, they would have to assume the role of a caretaker’. Represents manufacturers as having power over consumers/as perhaps encouraging gendered behaviour.• Children are represented as powerful too – having full responsibility for the ‘life’ of the Tamagotchi.• Humour used to relay the ‘death’ of the Tamagotchi/use of American idiom, ‘After a bunch of ear-piercing beeps and a little wiggle’.• In keeping with genre characteristics, some facticity included relatively early in the article, ‘The Tamagotchi, which was first released by Bandai in Japan on November 23, 1996, had only a 32x16 pixel screen and three small buttons’. |
|--|--|---|

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 AO3 out of 12. Add the two marks together to reach a total out of 24 marks. It is possible that candidates may achieve different bands for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

| Level | AO2 | Mark | AO3 | Mark |
|--------------|---|--------------|--|--------------|
| 6 | <ul style="list-style-type: none"> • Candidates show an assured knowledge and understanding of relevant concepts and issues. • Candidates engage critically with the ways concepts and issues inform their analysis of the text's patterns of language use. | 11–12 | <ul style="list-style-type: none"> • Candidates offer a discerning exploration of a range of contextual factors and language features, and how they are associated with the construction of meaning. • Candidates evaluate in perceptive detail how contextual features inherent in the text are associated with the construction of meaning. | 11–12 |
| 5 | <ul style="list-style-type: none"> • Candidates show a good knowledge and understanding of relevant concepts and issues. • Candidates use their knowledge and understanding of concepts and issues to offer informed comment of the text's patterns of language use. | 9–10 | <ul style="list-style-type: none"> • Candidates respond in detail to a range of contextual factors and language features, and how they are associated with the construction of meaning. • Candidates will analyse in detail how contextual features inherent in the text are associated with the construction of meaning. | 9–10 |
| 4 | <ul style="list-style-type: none"> • Candidates show a sound level of knowledge and understanding of relevant concepts and issues. • Candidates use their knowledge and understanding of concepts and issues to comment on some language features in the text. | 7–8 | <ul style="list-style-type: none"> • Candidates make a sound attempt to respond to a range of contextual factors and language features, and how they are associated with the construction of meaning. • Candidates make clear, relevant response to the contextual features inherent in the text and how these are associated with the construction of meaning. | 7–8 |
| 3 | <ul style="list-style-type: none"> • Candidates show a largely accurate knowledge and understanding of language concepts or issues, although is likely to lack the depth needed to be convincing. • Candidates use their knowledge and understanding of concepts and issues to comment generally on language use in the text. | 5–6 | <ul style="list-style-type: none"> • Candidates make some attempts to respond to contextual factors and language features and make some points about how they are associated with the construction of meaning. • Candidates make general comments regarding the contextual features inherent in the text, showing some understanding of how these are associated with the construction of meaning. | 5–6 |

| Level | AO2 | Mark | AO3 | Mark |
|--------------|---|-------------|---|-------------|
| 2 | <ul style="list-style-type: none"> • Candidates' knowledge and understanding of concepts/issues is likely to have inaccuracies or be muddled. • Candidates use concepts/issues to comment on the text, although connections may be lacking or confused. | 3–4 | <ul style="list-style-type: none"> • Candidates make a limited response to contextual factors and language features and how they are associated with the construction of meaning. • Candidates show a basic understanding of how contextual features inherent in the text contribute to the overall meaning. | 3–4 |
| 1 | <ul style="list-style-type: none"> • Candidates select irrelevant or unconnected concepts or issues or presents erroneous accounts of concepts. • Candidates attempt to use concepts or issues to the text, although these will be superficial. | 1–2 | <ul style="list-style-type: none"> • Candidates make only one or at the most two references to contextual factors and language features and how they are associated with the construction of meaning. • Candidates make little attempt to show understanding of how one or more contextual features inherent in the text contribute to the overall meaning. | 1–2 |
| 0 | <ul style="list-style-type: none"> • No response or no response worthy of any credit. | 0 | <ul style="list-style-type: none"> • No response or no response worthy of any credit. | 0 |

Question 3

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.

| Guidance | Marks | Text Features | | | | | |
|---|---|--|--|--------|--------|--|---|
| <p>Text C is an extract from a memoir called ‘Life on the Stage’ by Clara Morris, published in 1901.</p> <p>Text D is an extract from an online resource for students published by the New York Film Academy in 2014.</p> <p>By detailed analysis of the writing in both passages, discuss and illustrate the variations in language between the twentieth and twenty-first centuries. Answers should explore the ways language is used in each text, as well as how contextual factors influence the way meaning is constructed.</p> <p>AO3: Text C’s general contextual features: The text was taken from a memoir. Morris describes the moment when she first appeared on stage in a conspicuous role, being drafted in at the very last moment, when the ballerina due to appear was unable to perform. The intended audience is likely to be adults interested in Morris’s life and/or in theatrical memoirs.</p> <p>Text D’s general contextual features: an extract from an online resource for students published by the New York Film Academy in 2014. The text begins by defining stage fright and then provides insights into how to conquer it. The intended audience is likely to be Drama students.</p> | <p>36</p> | <p><i>Lexis and semantics</i></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th data-bbox="1131 475 1637 512" style="width: 50%; text-align: center;">Text C</th> <th data-bbox="1637 475 2069 512" style="width: 50%; text-align: center;">Text D</th> </tr> </thead> <tbody> <tr> <td data-bbox="1131 512 1637 1444"> <ul style="list-style-type: none"> • Nature of document – memoir about appearing on stage – lends itself to semantic field of the theatre: ‘stage’, ‘prompter’, ‘stage-manager’, ‘line of faces’, ‘unrehearsed’. • Formal/non-contemporary phrasing and attitude, ‘I made answer that I must ask my mother first’. • Formal register arising partly from some Latinate lexis: ‘adaptability’, ‘presented’, ‘imploing’, ‘intelligent’. • Personal tone created partly through compound adjective ‘<u>ever-widening</u> smile, and lexis connected with feelings, ‘angry’, ‘frantic’, ‘fear’. • Religious sensibility of the period (perhaps) visible in the two exclamatives, ‘for Heaven’s sake!’ and “Then for God’s sake go!” </td> <td data-bbox="1637 512 2069 1444"> <ul style="list-style-type: none"> • Humorous hyperbole ‘Crucified in Polyester’ is presumably used as a subheading to engage the reader’s attention, particularly as it leads into a section about a humiliating experience in the early career of Jim Carrey, who went on to enjoy success – presumably this is to offer a ray of hope to drama students that stage fright need not prevent them from going on to do well. • Idiomatic references to ‘butterflies’; could be seen as euphemistic. • Lexical field of theatre: ‘performance’, ‘role’, ‘stage’, ‘audition’. • Some evidence of American provenance: </td> </tr> </tbody> </table> | | Text C | Text D | <ul style="list-style-type: none"> • Nature of document – memoir about appearing on stage – lends itself to semantic field of the theatre: ‘stage’, ‘prompter’, ‘stage-manager’, ‘line of faces’, ‘unrehearsed’. • Formal/non-contemporary phrasing and attitude, ‘I made answer that I must ask my mother first’. • Formal register arising partly from some Latinate lexis: ‘adaptability’, ‘presented’, ‘imploing’, ‘intelligent’. • Personal tone created partly through compound adjective ‘<u>ever-widening</u> smile, and lexis connected with feelings, ‘angry’, ‘frantic’, ‘fear’. • Religious sensibility of the period (perhaps) visible in the two exclamatives, ‘for Heaven’s sake!’ and “Then for God’s sake go!” | <ul style="list-style-type: none"> • Humorous hyperbole ‘Crucified in Polyester’ is presumably used as a subheading to engage the reader’s attention, particularly as it leads into a section about a humiliating experience in the early career of Jim Carrey, who went on to enjoy success – presumably this is to offer a ray of hope to drama students that stage fright need not prevent them from going on to do well. • Idiomatic references to ‘butterflies’; could be seen as euphemistic. • Lexical field of theatre: ‘performance’, ‘role’, ‘stage’, ‘audition’. • Some evidence of American provenance: |
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| <p>AO4: Whilst both texts focus on the phenomenon of stage fright, the ways in which it is represented are different, with the earlier text being more anecdotal and related to the writer's own experience, whereas the later text is a guide aimed at aspiring/less experienced student-performers.</p> <p>There is a much stronger sense of the individual in Text C; she writes in the first person, describing the way that another performer's stage fright led to her own opportunity on stage.</p> <p>Whereas Text C is quite discursive in its approach, Text D is more structured. Sub-headings act as discourse markers as the writer analyses different manifestations of stage fright and provides advice about how to tackle it.</p> <p>Both texts, despite their many differences, have at their heart a description of stage fright – in the first this is to the author's advantage, as it gives her an opportunity she would not otherwise have had, and in the second it is the focus of the entire guide.</p> <p>Possibilities are provided (right) for guidance but any valid response should be rewarded. Each language level is taken in turn to illuminate the likely connections which may be explored by candidates across both texts.</p> | | <ul style="list-style-type: none"> • Lexis connected with performance appears throughout, 'footsteps', 'danced', 'marched', 'sang'. • Extended metaphor of path taken through life, with detail/listing incorporated. | <p>use of idiom 'get your head in the game' and spelling of 'visualization'.</p> <ul style="list-style-type: none"> • Final metaphor about fire/light/shining relies on conventional linguistic tropes relating to performance. • Explicit reframing of 'stage fright' as 'performance anxiety' – candidates may explore the implications of this, although the text uses the phrases interchangeably throughout. • Idiomatic representation of fear as an enemy to be conquered, 'when anxiety strikes'. • Lexical field of professionalism suggests the issue – and reader's career – should be taken seriously, 'planning', 'training', 'preparation'. |
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| | | <i>Grammar and Morphology</i> | |
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| | | <p>Text C</p> <ul style="list-style-type: none"> • One heavily clause-laden sentence forms a complete paragraph – typical of slightly older texts but not sustained elsewhere. • Largely declarative sentences, mostly complex or complex/compound. • Frequent use of quoted speech enlivens the description – the writer records her own words and those of her around her. • Use of first-person pronouns reflects memoir format. • Use of past tense verbs sustains the narrative thread; the first sentences use the past perfect to place the rest of the events in context, ‘she had been rehearsed and rehearsed’. • Superlatives represent the performer replaced by Morris as potentially formidable, ‘tallest and prettiest girl there’. • Syntactic parallelism used in long paragraph, emphasising length and significance of Morris’s professional journey. • Frequent use of exclamation marks within quoted speech | <p>Text D</p> <ul style="list-style-type: none"> • Direct address is employed throughout. Not only that – the imagined reader’s experiences are described in some detail. Candidates may comment on stance and/or synthetic personalisation. • Foregrounding of conditional clause protects reader from feeling patronised by acknowledging assumptions, ‘If you don’t already have one, consider keeping...’. • Adverb ‘Luckily’ used as a discourse marker, heralding the writer’s solution to the problem. • Several interrogatives encourage the reader to feel included, ‘Do you suffer from butterflies before heading on stage?’ • Idiomatic verb phrase ‘Fright Busting’ used as a subheading, presumably designed to |

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| | | <p>highlights the drama of the situation, 'go on!'.</p> <ul style="list-style-type: none">• Quoted interrogatives are also quite frequent, 'Will you come and be a regular member of the company for the season that begins in September next?', adding further interest and drama. | <p>appeal to a student audience (could be intertextual reference to <i>Ghostbusters</i> franchise).</p> <ul style="list-style-type: none">• Repetition of modal auxiliary 'can' encourages the reader to believe in themselves, 'it can give you a genuine psychological edge', 'can help you get your head in the game'.• Sustained use of plural inclusive pronoun – creates a sense of comradeship, 'If <u>we</u> take a look...'. '• Imperatives used to create an authoritative tone, 'And remember...'. ' |
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| | | <i>Discourse</i> | |
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| | | <p>Text C</p> <ul style="list-style-type: none"> • The wording of the chapter title acts as a ‘spoiler’, revealing the outcome before the narrative begins. Typical of older texts. • Textual cohesion is provided by the memoir format – the author establishes the lead-up to the situation at the start of the chapter, then narrates the events as they unfold, including some present tense dialogue. The phrase ‘On our first salary day’ is used as a discourse marker of time to allow the narrative to ‘fast forward’ to the author’s first payday. • The text is divided into paragraphs (some very short, consisting of quoted speech), detailing the events as they occur. • Having set the scene by describing the selection of the ‘tallest and prettiest girl’, a climax is prepared for, ‘At last, on that opening night’. The drama is heightened further: ‘...as he ran his imploring eye | <p>Text D</p> <ul style="list-style-type: none"> • Subheadings help the reader navigate the online guide to coping with stage fright/‘performance anxiety’. • The guide starts with an imagined scenario, presumably one with which the target audience can identify, ‘Finally the day has arrived’. • After the opening and the Jim Carrey anecdote, the main content is introduced, ‘Luckily, there is plenty you can do about it’. • The rest of the text takes the form of an extended list, with each section having a discrete topic and subheading. • Conversational tone is created partly through use of sentences starting with connectives, ‘So if you are concerned’, ‘And remember’. <p>Listing – mainly driven by verbs – of the effects offstage fright, ‘But as you step onto the stage and face the audition panel, you</p> |

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| | | <p>over the line of faces, each girl shrank back from it. He reached me—I had no fear, and he saw it’.</p> | <p>clam up, blush and start to sweat. Your mouth dries up’.</p> |
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| | | <i>Pragmatics</i> | |
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| | | <p>Text C</p> <ul style="list-style-type: none"> The author represents herself as the saviour of the situation. While not overtly antagonistic, she does characterise the dancer she replaces as the ‘tallest and prettiest’, mentioning she’d been ‘rehearsed and rehearsed’. Morris emphasises this girl’s helplessness, ‘She dropped her arms limply... and whispered: "I—I—c-a-n-t!"'. Within this context, Morris’s triumph is more remarkable, especially as she is so young at the time; the reader is reminded of this, as she presents her achievement through the flattering lens of the stage manager’s speech, ‘You are a very intelligent little girl, and... you went on alone and unrehearsed’. Extended metaphor of journey, ‘took my first step upon the path that I was to follow’ indicates the importance of the event to Morris’s professional career. | <p>Text D</p> <ul style="list-style-type: none"> Superlatives and lexical choices pertaining to fame represent the problem as afflicting even those who are famous, ‘best-known actors and stage performers’. References to well-known performers who suffered from stage fright or were superstitious – Jim Carrey and Richard Burton – seems explicitly intended to reassure the reader, ‘you are in pretty good company’; the guide also ends with a statement suggesting that stage fright is necessary for doing well: ‘And remember, a little bit of performance anxiety is quite natural and is good for you. It is the fire that lights up your performance and makes you shine’. Hyperbolic language most evident in the quote from Jim Carrey, ‘horrific’, ‘big mistake’, ‘destroyed’ (presumably because he is distanced from the experiences by time and |

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| | | <ul style="list-style-type: none"> • Syntactic parallelism/listing highlights the challenges of pursuing a life on the stage, 'through shadow and through sunshine—to follow by steep and stony places, over threatening bogs, through green and pleasant meadows'. | <p>subsequent success), but the unpleasantness of them can reassure readers they are not alone.</p> <ul style="list-style-type: none"> • Unevidenced referencing reflects the text's provenance/purpose – this is a guide rather than an academic study, 'is reported as the most common fears amongst adults', 'Ginger and peppermint tea are proven'. |
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| Level | AO1 | Mark | AO3 | Mark | AO4 | Mark |
|--------------|---|--------------|--|--------------|--|--------------|
| 6 | <ul style="list-style-type: none"> • Candidates apply a wide range of appropriate methods in an assured and systematic way, using appropriate terminology and writing in a secure academic register. • They deftly establish and explore patterns of language use and can closely analyse incisively chosen evidence. | 11–12 | <ul style="list-style-type: none"> • Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception. • They perceptively evaluate their points, suggesting alternatives for how context might account for variations in language use. | 11–12 | <ul style="list-style-type: none"> • Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts. • Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish some of the ways that language has varied over time. | 11–12 |
| 5 | <ul style="list-style-type: none"> • Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression. • They establish patterns of language use and can analyse well-chosen evidence in some depth. | 9–10 | <ul style="list-style-type: none"> • Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception. • They show that they can weigh up how contextual factors might account for variations in language use. | 9–10 | <ul style="list-style-type: none"> • Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts. • Candidates compare linguistic features in the two texts, making helpful connections between them which show some of the ways that language has varied over time. | 9–10 |
| 4 | <ul style="list-style-type: none"> • Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing. • Analysis is characterised by either a fairly limited number of well-developed points, with relevant evidence, or a larger number of valid supported points that lack depth. | 7–8 | <ul style="list-style-type: none"> • Candidates make some valid points about context, showing how contextual factors can affect language production and reception. • They come to some sound conclusions about how contextual factors could cause variations in language. | 7–8 | <ul style="list-style-type: none"> • Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts. • They make some comparisons of linguistic features in the two texts, making some connections between them which show ways in which language use has varied over time. | 7–8 |

| Level | AO1 | Mark | AO3 | Mark | AO4 | Mark |
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| 3 | <ul style="list-style-type: none"> • Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors. • Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported. | 5–6 | <ul style="list-style-type: none"> • Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received. • 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. | 5–6 | <ul style="list-style-type: none"> • Candidates have a loose grasp of linguistic concepts and attempt to apply them across both texts, although sometimes unconvincingly. • They will make more general connections and will attempt to compare particular features associated with the ways language use has varied over time, but with only partial success. | 5–6 |
| 2 | <ul style="list-style-type: none"> • 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 obscure meaning. • One or two simple points are made, with little or tenuous evidence; assertive rather than analytical. | 3–4 | <ul style="list-style-type: none"> • Candidates can comment on context, although this is unlikely to show proper grasp of production and reception and so is of very limited use. • Evaluation of points is not happening in this band 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. | 3–4 | <ul style="list-style-type: none"> • Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled. • Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be simple matching or contrasting of features with very little demonstration of how language use has varied over time. | 3–4 |
| 1 | <ul style="list-style-type: none"> • Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited. | 1–2 | <ul style="list-style-type: none"> • One or at the most two references are made to the context with no link to language production or reception. • Little or no attempt to draw conclusions about the effect of context on different uses of language. | 1–2 | <ul style="list-style-type: none"> • Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts being present. • The notion of comparison is essentially lost in this band. There may be one or two connections | 1–2 |

| Level | AO1 | Mark | AO3 | Mark | AO4 | Mark |
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| | <ul style="list-style-type: none"> There may be the odd point made but there is no analysis with evidence. | | | | here and there but these do not help with notions of how language use has varied over time. | |
| 0 | <ul style="list-style-type: none"> No response or no response worthy of any credit. | 0 | <ul style="list-style-type: none"> No response or no response worthy of any credit. | 0 | <ul style="list-style-type: none"> No response or no response worthy of any credit. | 0 |

APPENDIX 1

Assessment Objective weightings are given as percentages.

Assessment Objectives Grid

| Question | AO1% | AO2% | AO3% | AO4% | AO5% | Total% |
|-----------------|-------------|-------------|-------------|-------------|-------------|---------------|
| 1 | 5 | 5 | 0 | 0 | 0 | 10 |
| 2 | 0 | 6 | 6 | 0 | 0 | 12 |
| 3 | 6 | 0 | 6 | 6 | 0 | 18 |
| Totals | 11% | 11% | 12% | 6% | 0% | 40% |

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