



GCE

English Language

Unit **H070/01**: Exploring language

Advanced Subsidiary GCE

Mark Scheme for June 2016

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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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1. 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
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	Vague
	Irrelevant

Question		Guidance	Marks	Text features
	1	Text A is a review by the journalist and columnist Grace Dent of the first part of a Channel 4 documentary series called <i>Teens</i>, for the <i>i</i> newspaper, a concise version of the broadsheet <i>The Independent</i>. The audience for this review would be quite broad in terms of age range. Giving careful consideration to the context of the text, identify and analyse features taken from different language levels. AO3 This piece is a hybrid text in that it is both a review of a TV programme and a semi-autobiographical comment piece. It is as much about comparing teenagers' lives today with Dent's own teenage past as it is a critique of the programme. This is, arguably, one of the points of TV reviews, to use the programme to write about the subject in an entertaining way – very different from, say, a film or TV game review which is all about summarising the media product and offering a verdict on how entertaining it is.	24	Candidates may focus on one or more of the points below. A response that deals with, for example, one of the points in an in-depth and detailed manner should be rewarded too. ----- The list below is not prescriptive. In this specification the idea of language levels – from morpheme, to word (lexis), to phrase, to sentence, to the discourse structure of the whole text is employed. However, it is not always easy to analyse language within one level and credit must be given to any response that crosses between levels. In each of the bullet points below, AO1 is covered at the start of the point and AO3 at the end. • Mixed register and mode, with some French/Latinate vocabulary (e.g. 'deriding her sanity') showing Dent's expectations of her readers. Likewise some of this lexis is used for effect, such as 'oppressed', 'violated' – deliberately hyperbolic, to convey a sense of outrage). Low frequency lexis conjuring Dent's youth, with 'joss-stick' and names for a band from her era (The Pixies) and brand names 'Sun-In' and 'Hubba Bubba' – likely to strike a chord with readers of Dent's age who may well be part of the audience of this text. Balanced throughout with colloquial lexical choices, including common idioms such as in 'dumped me', and 'kids are alright' enhancing readability for this concise version of the paper and suiting the lexical/semantic field of teen experience. • Pragmatics: at times Dent shifts into the voice of a parent ('She wasn't angry, Harry. She was just disappointed.') Reader sees Dent taking this stance – humour here. • Sentence types varied, to keep interest. Some use of minor sentences, such as 'Not even dumped me properly either' retains colloquial quality and here takes reader back to her own teenage angst. Sequence of simple

Question			Guidance	Marks	Text features
					sentences, deliberately repetitive to reinforce the sense of continuity in young people's lives ('Things get smashed... moodily.') Final simple sentence in second paragraph 'It is a national pastime' works rhetorically and in contrast to the previous complex sentence, to give a dramatic finish and make Dent's point about life containing some hard lessons for teenagers. • Compounding of 'back-combing' and 'spot-covering' invented for entertainment purposes, to suggest that this is an on-going and timeless process. • Uses of other rhetorical devices such listing to emphasise the barrage of abuse received by 'Jess' ('her sanity, her uppity manner, her weight...') and to enforce Dent's point towards the end, such as the list of three 'big, serious and forever'. • Lexical neologisms relating to technology, such as the verbs 'retweeted' and 'favourited' relate to field of technology, cohering with the title, and underlining Dent's overall point about the way teenagers live their lives through the new media. • Spoken mode features used, with contractions such as 'I'd' and 'she'd' – part of a conversation she is having with her reader in a paper which does try to attract a younger audience. • Discourse structure involves introduction from Dent's youth before sequence from programme and final section where she brings the article back to where she started – that nothing much changes. Short narrative sequences, such as Jess's experiences, within the main structure allow Dent to conjure up a scenario for readers who might have missed the first programme and make them want to catch the rest.

There are a total of 24 marks available for **Question 1**.
Decide on a mark for AO1 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 levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO1	Mark	AO3	Mark
6	- Candidates apply a range of appropriate methods in an assured, systematic way; they explore patterns of language use with support from well-chosen evidence. - The writing is in a secure academic register, including a full range of appropriate terminology.	11-12	- Through an exploration of a range of appropriate language features, candidates perceptively evaluate the possible effects of contextual factors on the way language is produced in this text. - Through an exploration of a range of appropriate language features, candidates perceptively evaluate ways that the text might be received and understood by its audience.	11-12
5	- Candidates apply a range of linguistic levels; they can clearly identify patterns of language use and can closely analyse well-chosen evidence. - The writing is in a secure formal register, including a wide range of appropriate terminology.	9-10	- Through analysing a range of appropriate language features, candidates explore the possible effects of contextual factors on the way language is produced in this text. - Through analysing a range of appropriate language features, candidates explore ways that the text might be received and understood by its audience.	9-10
4	- Candidates can single out examples of language use related to particular linguistic levels, analysing well-chosen evidence. - Written expression is coherent, including consistently accurate use of a range of appropriate terminology.	7-8	- Focusing on some appropriate language features, candidates can convincingly weigh up some possible effects of contextual factors on the way language is produced in this text. - Focusing on some appropriate language features, candidates can convincingly weigh up the ways the text might be received and understood by its audience.	7-8
3	- Candidates make some clear points about language use that relate to some linguistic levels and are supported with relevant evidence. - Written expression is clear but likely not to be economical; use of terminology is mostly appropriate, although likely to be less densely packed than the level above.	5-6	- Making links to a few key language features, candidates come to clear conclusions about the possible effect of contextual factors on the way language is produced in this text. - Making links to a few key language features, candidates come to clear conclusions about the ways this text might be received by its audience.	5-6

Level	AO1	Mark	AO3	Mark
2	• Candidates attempt to consider language levels, pulling out the occasional piece of evidence. • Written expression has some errors but the meaning is nonetheless apparent and uses terminology which is partially appropriate.	3-4	• With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way language is produced in this text. • With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way this text and might be received by its audience.	3-4
1	• Candidates make some vague link to at least one language level; evidence, if there, is likely to be barely relevant or only loosely defined (not actually quoted, for example). • Writing may at times obscure meaning; some terms are used, with occasional appropriateness.	1-2	• Conclusions about the possible effect of contextual factors on the way language is produced will be somewhat indistinct, although there may be a vague sense of the text's purpose. • Conclusions about the possible effect of contextual factors on the way the text is received by the audience will be somewhat indistinct, although there may be a vague sense of the text's purpose.	1-2
0	• No response or no response worthy of any credit.	0	• No response or no response worthy of any credit.	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	Mark	Text features	
2	Text B is a transcription taken from Great Lives, a series on BBC Radio 4. In this series a celebrity chooses a famous person from the past and discusses them with the host, Matthew Paris, and an expert witness. This episode, about Marie Curie, was aired on a weekday at 4.30pm, in 2007. Text C is an instalment of ‘Corpse Talk’, a series in the children’s comic the <i>Phoenix</i>. In this series, illustrator and author Adam Murphy places a version of himself in the comic strip, interviewing a dead celebrity about their life and achievements.	36	<i>Phonetics, phonology and prosodics</i>	
			Text B	Text C
			Use of emphatic stress on words where the speakers show their engagement with the point they are making (e.g. ‘larger’ where Ghosh is trying to show where he sees Curie’s great contribution to life)	- Key words (e.g. ‘RADIATION’), that might be stressed in normal speech are produced in bold, partly to entertain and partly to inform - The excitement of the characters is shown with exclamation marks and ellipsis dots, used to lead reader from frame to frame
			<i>Pragmatics</i>	
			Text B	Text C
			The guests and interviewer mean what they say. They are making informative points. There is some variation from this (e.g. Paris’s comment ‘I had pictures of Dounreay’ implies that he was impressed with nuclear energy without saying it directly.)	The interviewer regularly uses statements such as ‘Times were tough in Poland when you were a girl...’ which is an implied question, asking her to discuss that part of her life, otherwise the informative nature of the text means that the pragmatics are fairly simple.

Question	Guidance	Mark	Text features	
2	AO3 Both these texts have a similar purpose, in that they are intended to inform and entertain their audience, but the context of each text differs, as does the genre and audience. ‘Great Lives’ goes out in the afternoon and is aimed at what is likely to be an educated general adult audience. This programme is centred on a key scientific figure, and has language from the field of science; however, whilst it is fairly demanding on its audience, it has its lighter moments of chat and reflection from the three participants. Clearly, as an experienced journalist (PB) and academic (Dry), the guests are used to communicating with audiences and so their ‘conversation’ will be adjusted to keep the radio audience entertained. With ‘Corpse Talk’ the readers are likely to be frequent buyers of the magazine and will know the format and register of the series. This single page is a highly condensed version of Marie Curie’s life, which manages to have touches of humour whilst also being informative. Candidates might be interested in the power relationships in both texts, in particular the way the real and fictional interviewers control the conversation. The roles of the three speakers in text B are interesting. They are supportive of one another, but they are all vying for space, showing their knowledge to a degree.	36	<i>Grammar and morphology</i>	
			Text B	Text C
			• Syntax and sentence types of guests and host show their education and desire to keep to a level of formality suitable for the Radio Four audience (e.g. Paris’s ‘upon which they had stumbled’ and the high number of subordinate clauses – ‘that was the larger consequence... that measured the sheer amount... that was being generated...’) • Use of proper nouns (eg ‘Dounreay’, ‘Marie Curie’, ‘Nobel Prize’) anchor the text without overwhelming the general listener.	• Younger audience demands shorter sentence lengths. Both speakers use complex sentences in their speech bubbles (not like a Marvel comic!) • Elliptical utterances used to mimic speech (e.g. minor sentence ‘Password?’) - dramatizing key moments from Curie’s life. • Plenty of exclamation marks, which belong to the comic book genre.
			<i>Lexis and semantics</i>	
			Text B	Text C
			• Some field-specific lexis, such as ‘nuclear’, ‘radiation’ and ‘radium’, as expected for subject; mixed with some more domestic and personal language (e.g. ‘bedroom wall’, ‘books’, ‘pictures’) – suits format of programme, looking at personal impact of a great figure on someone living now • Lexis is mixed in terms of sophistication, with some low frequency terms, such as	• Scientific lexis (e.g. ‘uranium’, ‘radium’, ‘nuclear’), like text B, combined with the personal (‘romantic’, ‘life’, ‘married’) – underpins text’s purpose to study a whole life rather than just the science of Marie Curie. • Interviewer’s lexis perhaps more informal than Curie (words belonging to a modern child’s idiom such as ‘awesome’ and the non-verbal ‘Aw!’) and certainly more informal than Paris text B, providing language

Question	Guidance	Mark	Text features	
	AO4 The differences between these two texts revolve around the differences between spoken mode and that of a form of simulated or crafted speech in a multi-modal written text. In text B the entertainment comes from the interchange and the personalities of the guests. In text C, the writer follows the pattern of the comic genre, with all its typical features: exaggeration, simplification and absurdity (such as the superhero box at the end), heightened emotion (signalled by the use of exclamation marks). The writer is doing his best to make some quite dense scientific material as exciting as possible for the young audience. In both texts the conversations are following the conventions of the interview, to an extent. There are question-and-answer adjacency pairs in both - although this is consistently employed in text C whereas in B it is only done to set the agenda at the beginning, because of the confidence of the guests and the intentional simulation of a 'loose' structure of a programme of this kind (to make it seem like natural conversation). The semi-planned nature of B and the crafted nature of C means that the answers are more fluent and crafted than in casual speech. The length of responses in both texts might flout the rules of casual chat. In B, however, there are features of face-to-face conversation that do appear.		'radium' combined with a reasonably steady stream of core vocabulary words ('things', 'job', 'books'), showing the general aim of Radio Four to draw in a wide range of interested listeners who are prepared to take on challenging material as long as it is also entertaining. • Use of metaphor such as 'perpetual fountain' gives a colourful and positive image of nuclear power before the darker messages to come and idioms like 'driving force' are there to liven up their expression, weighed against the more specialised language.	familiar for a younger audience, breaking down possible barriers for them. • Little use of metaphor, perhaps because the comic can use colour and image to lighten up the informative purpose.
			<i>Discourse</i>	
			Text B	Text C
			• Extract from longer programme; discussion is clearly on-going and, after the initial question from Paris, works fairly freely across the general topic of the Curies and their legacy • Paris sets the agenda of the discourse and then keeps the conversation moving, through positive feedback to Ghosh at certain points and a short anecdote about having pictures of Dounreay on the wall. He is	• Unlike B, text C is structurally complete, following the full condensed narrative of Curie's life. Begins like a radio programme would, talking directly to the audience, and ends with a scene, which lightens the sombre mood of the after-effects of Curie's work, with her taking off at the end. Follows structure of a narrative, with the death of Pierre timed to happen at typical climactic moment a few frames from the end. • Much of strip uses simple adjacency

Question	Guidance	Mark	Text features	
	There is a small section of more natural discourse at the end, for example, with some overlapping taking place and the odd interruption. The live nature of Text B, meanwhile, means a number of false starts appear. In text C, by contrast, Curie’s responses, crafted by writer Jim Murphy, never really move away from being well shaped and complete. There is the odd simulated pause, such as the ellipsis dots when sad moments appear, but most of the responses are fluent. The need to make this seem like authentic speech has to compete with the need for clarity and the demands of fitting it all on to one page.		authoritative, but other two speakers also keen to show their knowledge to the radio audience and to each other • Both Ghosh and Dry talk for longer and in a more organised and polished way, probably, that you would in ordinary conversation. • Without the aid of pictures, participants have to draw out their own points fully. Extract does not have a linear feel, but is organised more around topics of X-rays, consequences of their work, after-effects and so on.	pairs between the interviewer and Marie Curie. Often the lines from the interviewer are declarative, but function as imperatives in that they are put there to prompts for Curie to speak (‘But you weren’t alone for long...’) • Multi-modal text where the images are left to do much of the work (e.g. ‘BIRTH OF NUCLEAR SCIENCE’ frame sums up the nuclear industry in a single box, when in the text at this point the only indication of the enormity of this is the idiom ‘birth’ and the exclamation mark.

There are a total of 36 marks available for **Question 2**.
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	• Candidates apply a range of appropriate methods in an assured, systematic way, using appropriate terminology and writing in a secure academic register. • They establish and explore patterns of language use and can closely analyse incisively chosen evidence.	11–12	• 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 affect language use.	11–12	• 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 their similarities and differences.	11–12
5	• Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression. • They show some ability to establish patterns of language use and can analyse well-chosen evidence in some depth.	9–10	• 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 affect language use.	9–10	• 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 their similarities and differences.	9–10

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Level	AO1	Mark	AO3	Mark	AO4	Mark
4	- 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	- 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 affect language use.	7–8	- 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 how they differ or are similar.	7–8
3	- 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	- Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received - There may be an elementary sense of how context affects language use; conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing.	5–6	- Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly. - They will make more general connections and will attempt to compare particular features but with only partial success.	5–6
2	- 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 analytical.	3–4	- Candidates can comment on context, although this is unlikely to be show proper grasp of production and reception and so is of very limited use - 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	3–4	- 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 the simple matching or contrasting of features.	3–4

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Level	AO1	Mark	AO3	Mark	AO4	Mark
1	• Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited. • There may be the odd point made but there is no analysis with evidence.	1–2	• One or at the most two references are made to the context with no link to language production or reception. context on uses of language. • Little or no attempt to draw conclusions about the effect of context on uses of language.	1–2	• Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts present. • The notion of comparison is essentially lost in this level. There may be one or two connections here and there to little real effect.	1–2
0	• No response or no response worthy of any credit.	0	• No response or no response worthy of any credit.	0	• No response or no response worthy of any credit	0

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