



Oxford Cambridge and RSA

## AS Level English Language

### H070/01 Exploring language

Sample Resource Booklet

## Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes



**You must have:**

- The Question Paper
- The OCR 12-page Answer Booklet



#### INSTRUCTIONS

- The materials in this **Resource Booklet** are for use with the questions in **Section A** and **Section B** of the Question Paper.

#### INFORMATION

- This document consists of **8** pages. Any blank pages are indicated.

The material in this **Resource Booklet** relates to the questions in the Question Paper.

<b>Contents</b>	<b>Pages</b>
<b>Section A – Understanding language features in context</b>	
<b>Text A:</b> HMRC letter	3–4
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<b>Text C:</b> Space Stars and Slimy Aliens	7–8

Specimen

## Section A – Understanding language features in context

### Text A

**Text A** is a letter of apology that was sent to a number of homes in November 2007, after the personal data belonging to parents who were receiving Child Benefit was lost.



Helpline 08:00 to 20:00 **0845 3021444**  
Minicom / Textphone **0845 302 1474**

Child Benefit Office  
PO Box 1  
Newcastle upon Tyne  
NE881AA

[www.hmrc.gov.uk](http://www.hmrc.gov.uk)

**Child Benefit Number** XXXXXXXXX  
**National Insurance Number** XXXXX  
**Date** 27 November 2007

Mrs J Smith  
Address

Dear Mrs Smith

I am writing to make a personal apology. A copy of some HM Revenue & Customs (HMRC) data about families, including yours, who have received Child Benefit has been lost. The copy of the data is likely to still be on Government property. The police are now conducting a search, and there is no evidence that it is in the possession of anyone else. This will not affect your Child Benefit payments.

This data includes your and your children's names and dates of birth, your address, your National Insurance number and, where relevant, the details of the bank or building society account into which your Child Benefit is or was paid.

If you are paid through a bank or building society, they are aware of this matter. They are acting on this information, and assure us that they have appropriate safeguards in place to protect you.

As is usual in these circumstances, if you are the innocent victim of banking fraud you will not have to pay, but you may want to take some precautionary steps to protect yourself. If you receive bills, invoices or receipts or see entries in your statements for goods or services which you have not ordered you should contact your bank or building society immediately. In addition, do not give out personal or account details if anyone contacts you unexpectedly. Instead take a note of their name and number, and if you are at all suspicious contact your bank or building society. If your password uses any of your personal data, for example your child's name or date of birth, you may also wish to consider changing any passwords you use.

The advice of banks is there is no need for customers to ask for a new account or to contact their bank or building society. Your Child Benefit payments will continue to be paid as before and you do not need to contact HMRC. However if you experience any problems, in the receipt of your Child Benefit payments, please contact HMRC on 0845 302 1444 between 8am and 8pm on any day of the week (closed Christmas Day, Boxing Day and New Year's Day).

I would like to offer my personal apologies for any worry or concern this data loss may cause you. And I can assure you that all efforts are being made to ensure that such a loss can never happen again.

**Dave Hartnett**  
**Acting Chairman**

## Section B – Comparing and contrasting texts

### Text B

**Text B** is a transcription taken from *The Infinite Monkey Cage*, a popular science programme on BBC Radio Four. Professor Brian Cox, and comedian Robin Ince, explore the subject of space exploration with space science expert, Professor Monica Grady, and Sir Patrick Stewart (who played the Captain in the sci-fi TV series *Star Trek*).

**Cox:** Curiosity's<sup>1</sup> on the surface of Mars now Monica so what what in the next few years if you were to look ahead and make an informed guess about the great discoveries I-I suppose its Mars and so what **may** we find out a golden scenario

**Grady:** well a golden scen scenario is that er if Curiosity picks up a rock and there's a erm a bloody great fossil underneath it a dinosaur bone or something like that but it's very very **unlikely**

**Cox:** that's on the unlikely end isn't it

**Cox:** a a a actually the question occurred to me then (.) i i i in your **view what** is the chance that we (.) **could** discover life now on Mars or on Europa (.) or that life **had** (.) existed at one time on Mars

**Grady:** I think there's a very good chance I mean I don't think Curiosity will find it (.) because it hasn't got the right equipment there (.) w whatever it is (.) er if there's life on Mars it's going to be microbial it's going to be very very difficult to find so you've got to have quite sophisticated er instruments to do it but (.) the more we know about Mars m the a and Europa then the better the picture that we can build up of the type of life that's there and it's the same (.) looking at more and more of the different habitats that life lives in er on earth that informs us more about what's going on so so (.) the more we learn (.) yknow (.) the more we know obviously er and and the more that we can then design space missions

**Cox:** I must just ask Patrick finally what was your favourite alien (.) you met a lot of aliens what

**Stewart:** // yes

(2) (audience laughter)

**Stewart:** I er had a long conversation once with a grain of rice

(2) (audience laughter)

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<sup>1</sup> A roving vehicle/probe that is currently exploring Mars

**Stewart:** which was memorable because it changed er the whole episode and er act actually shortened it er er and er a long conversation with an oil slick but this was a a very aggressive oil slick it actually took the life of Tasha **Yar** (*pretends to be upset*) security officer

**Cox:** // that was yes but but em  
the but erm er Captain **Kirk**<sup>2</sup> had had more than conversations with

**Stewart:** // I'm sorry who was that again

**Cox:** he had more than conversations (*audience laugh*) with (2) (*more audience laughter*)  
he had all sorts of

**Ince:** he did a prequel (.) thing

**Cox:** he had all sorts of relations with green ladies and things like that did you ever go there as captain Luc Picard

(2) (*audience laughter*)

**Cox:** interspecies er

**Stewart:** there in the sense of

**Cox:** in the Captain Kirk with the green lady

**Stewart:** doing the deed with a green lady er no

#### TRANSCRIPTION KEY

(.)	micropause
(1)	pause in seconds
//	overlapping speech
<b>bold text</b>	emphatic stress
<i>italicised text</i>	paralinguistic feature

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<sup>2</sup> Captain Kirk, played by William Shatner, was the original Captain of the USS Enterprise in the first series of *Star Trek*

## Text C

**Text C** is an extract from *Space Stars and Slimy Aliens* by Nick Arnold and Tony de Saulles, from the series of books entitled 'Horrible Science', aimed at younger readers.

**So Mars isn't too nice right now – but is there any chance of life?**

Surprisingly the answer isn't "NO", it's "hmm..." Well, that's what I think. But maybe you should judge for yourself? Yes, all you need to do is put on a judge's robe (a dressing gown will do fine). Take a chair in your very own courtroom (or even your bedroom) and listen to the arguments from our two top scientist-lawyers...



Putting the case for LIFE ON MARS is Izzie Starrs.



And putting the case against LIFE ON MARS is Luke Upwards.

Over to you, Luke!

**Luke:** Life on Mars? No way! I mean, there's no water and it's too cold. When the Viking spacecraft did robot tests on the soil, they couldn't prove that there was life.

**Izzie:** Objection, your honour! The tests showed chemical changes that might have been caused by microbes.

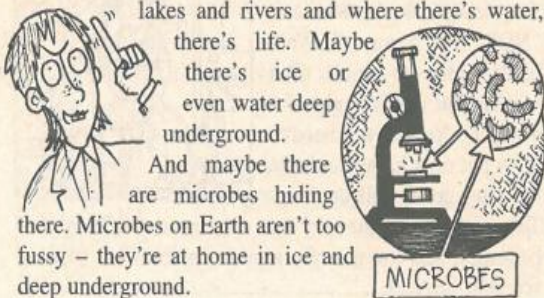
**Luke:** It was just a chemical reaction!

*Time out to think it over: WHAT DO YOU THINK?*

OK – now it's time for the case for life on Mars...

**Izzie:** So Mars is pretty dry now – but it once had lakes and rivers and where there's water, there's life. Maybe there's ice or even water deep underground.

And maybe there are microbes hiding there. Microbes on Earth aren't too fussy – they're at home in ice and deep underground.



**Luke:** Objection, your honour – she keeps saying "maybe"!

*Time out: WHAT DO YOU THINK?*



**Izzie:** In 1996, some scientists found fossil microbes in a rock from Mars. Here's exhibit A.

**Luke:** Objection!

That's just a grotty old lump of rock. These so-called fossil microbes are too small to have been real microbes.



**Izzie:** But they could be hairs that the microbes used to swim about. Chemical changes in the rock could have been caused by microbes!

*Time out: WHAT DO YOU THINK?*

**Luke:** OK – you asked for this! In 1932 a scientist said he'd found microbes in a rock from Mars. They were found to be microbes from human snot. Here's Exhibit B.



**Izzie:** That's gross!

**TIME FOR OUR LAWYERS TO SUM UP...**

**Luke:** There's no way that there's life on Mars. Even if there were once life (and there's no proof), it doesn't mean there's life now!

*Izzie:* It's possible that rocks with microbes in them could have been blasted from Mars and landed on Earth and brought life to Earth. We might have started off as aliens from Mars!

*Luke:* Are you calling me an alien from Mars?

*Izzie:* Well, you're slimy enough!



Hey, break it up, guys! It's only science and there's nothing at stake except our whole understanding of life and the way we see our place in the universe. Er – OK, that sounds rather a lot. OOOH DEAR! I bet that hurt, Luke!

Specimen

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'Space Exploration', from *The Infinite Monkey Cage*, S07E01, 20 Nov 2012, © BBC Radio 4, [www.bbc.co.uk](http://www.bbc.co.uk).

Nick Arnold & Tony de Saulles, *Horrible Science: Space, Stars, and Slimy Aliens*, 2008. Reproduced by kind permission of Scholastic, UK.

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## AS Level English Language

### H070/01 Exploring language

#### Sample Question Paper

## Date – Morning/Afternoon

Time allowed: 1 hour 30 minutes

**You must have:**

- The OCR 12-page Answer Booklet
- The Resource Booklet

### INSTRUCTIONS

- Use black ink.
- Complete the boxes on the front of the Answer Booklet.
- Answer **all** the questions.
- Write your answer to each question on the Answer Booklet.
- Additional paper may be used if required but you must clearly show your candidate number, centre number and question number(s).
- Do not write on the bar codes.
- Write the number of each question you have answered in the margin.

### INFORMATION

- The total number of marks for this paper is **60**.
- The marks for each question are shown in brackets [ ].
- This document consists of **4** pages. Any blank pages are indicated.

Answer **all** the questions in this paper.

### **Section A – Understanding language features in context**

You are advised to spend no more than 35 minutes on this section. Of that time you are advised to spend 10 minutes reading and about 25 minutes writing your response.

Read **Text A** in your **Resource Booklet** and answer the following question.

- 1** Giving careful consideration to the context of the text, identify and analyse features taken from different language levels.

**[24]**

### **Section B – Comparing and contrasting texts**

You are advised to spend about 55 minutes on this section. Of that time you are advised to spend at least 10 minutes reading and preparing your answer and about 45 minutes writing your response.

Read **Texts B** and **C** in your **Resource Booklet** and answer the following question.

- 2** Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:
- explore connections and variations between the texts
  - consider how contextual factors contribute to the construction of meaning.

**[36]**

Specimen

Specimen

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**...day June 20XX – Morning/Afternoon**

**AS Level English Language**

**H070/01 Exploring language**

**SAMPLE MARK SCHEME**

**Duration:** 1 hour 30 minutes

**MAXIMUM MARK      60**

**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 [insert number] practice responses (“scripts”) and the [insert number] 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% 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, by email or via the Scoris messaging system.
5. Work crossed out:
  - a. where a candidate crosses out an answer and provides an alternative response, the crossed out response is not marked and gains no marks
  - b. if a candidate crosses out an answer to a whole question and makes no second attempt, and if the inclusion of the answer does not cause a rubric infringement, the assessor should attempt to mark the crossed out answer and award marks appropriately.

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. There is a NR (No Response) option.
8. Award NR (No Response)
  - if there is nothing written at all in the answer space
  - OR if there is a comment which does not in any way relate to the question (e.g. 'can't do', 'don't know')
  - OR if there is a mark (e.g. a dash, a question mark) which isn't an attempt at the question.

Note: award 0 marks - for an attempt that earns no credit (including copying out the question).
9. 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.
10. Assistant Examiners will send a brief report on the performance of candidates to your Team Leader (Supervisor) by the end of the marking period. The Assistant Examiner's Report Form (AERF) can be found on the RM Cambridge Assessment Support. Your 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.

## 11. Annotations

Annotation	Meaning

**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 **Instructions 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 components and the assessment objectives of the scheme of assessment is shown in the following table:

Component	% of AS level					
	AO1	AO2	AO3	AO4	AO5	Total
Exploring language H070/01:	20%	0%	20%	10%	0%	50%
Exploring contexts H070/02:	5%	25%	10%	0%	10%	50%
	25%	25%	30%	10%	10%	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: H070/01 Exploring language**

Candidates answer both the questions on the paper. The paper addresses assessment objectives 1, 3 and 4:  
Assessment Objectives AO1 and AO3 are addressed in question 1.  
Assessment Objectives AO1, AO3 and AO4 are addressed in question 2.  
AO2 and AO5 is assessed in component 2.

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 a letter of apology that was sent to a number of homes in November 2007 after the personal data belonging to parents who were receiving Child Benefit was lost.</b></p> <p><b>Giving careful consideration to the context of the text, identify and analyse features taken from different language levels.</b></p> <p>This letter of apology was sent to appease potentially angry parents and, as such, it is trying to do a number of things. It makes itself out to be informative and advisory but surely has a covert purpose to persuade readers against further complaints. It is trying to sound personal, despite being mass-produced, particularly at the beginning and the end, to gain some emotional connection, but is also formally distant in places, to give a sense of authority.</p>	24	<p>The list below is not exhaustive. 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.</p> <ul style="list-style-type: none"> <li>• Formal register preserved throughout with some French/Latinate vocabulary (e.g. ‘in possession of’ instead of ‘got’, ‘apology’ instead of ‘sorry’) to suit the seriousness of the matter and possibly to put some distance between producer and audience.</li> <li>• Use of the softer modal auxiliary verbs (‘<u>may</u> want to’, ‘<u>should</u> contact’) when giving advice, as a politeness or face-saving strategy to soften advice.</li> <li>• More forceful sequence of imperatives (‘do not give out’, ‘take a note’) is used to give conviction to the advice section.</li> <li>• ‘If’ clauses (conditional clauses) soften two of these imperatives (‘If you receive... you should’).</li> <li>• Passive voice (‘has been lost’) avoids referring to the subject/agent and thus avoids naming HMRC as blameable party.</li> <li>• Second person pronoun at times done to add create sense of personal contact/rapport (e.g. ‘may cause you’).</li> <li>• Verb mood: all declarative or imperative, as befits informative and advisory text.</li> <li>• Sentence types: high proportion of complex sentences gives the text a semi-legal/professional feel.</li> </ul>

Question		Marks	Text features
1		24	<ul style="list-style-type: none"><li>• Pragmatics: some statements are oblique and are designed to reassure without directly stating as much ('The copy of the data is likely to still be on Government property' implies that it is safe), perhaps because guaranteeing safety might expose the producer.</li><li>• Noun phrase: repetition of collocation 'personal apology' to reinforce sense of personal contact, although no actual signature – text is mail-merged from a database.</li><li>• Discourse structure: framed with apology; facts of the case; advice.</li><li>• Adverbials: variety of uses (e.g. 'likely' – because they want to assure reader; 'never' to be emphatic about how the matter is now in hand).</li></ul>

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	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured, systematic way; they explore patterns of language use with support from well-chosen evidence.</li> <li>The writing is in a secure academic register, including a full range of appropriate terminology.</li> </ul>	11-12	<ul style="list-style-type: none"> <li>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.</li> <li>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.</li> </ul>	11-12
5	<ul style="list-style-type: none"> <li>Candidates apply a range of linguistic levels; they can clearly identify patterns of language use and can closely analyse well-chosen evidence.</li> <li>The writing is in a secure formal register, including a wide range of appropriate terminology.</li> </ul>	9-10	<ul style="list-style-type: none"> <li>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.</li> <li>Through analysing a range of appropriate language features, candidates explore ways that the text might be received and understood by its audience.</li> </ul>	9-10
4	<ul style="list-style-type: none"> <li>Candidates can single out examples of language use related to particular linguistic levels, analysing well-chosen evidence.</li> <li>Written expression is coherent, including consistently accurate use of a range of appropriate terminology.</li> </ul>	7-8	<ul style="list-style-type: none"> <li>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.</li> <li>Focusing on some appropriate language features, candidates can convincingly weigh up the ways the text might be received and understood by its audience.</li> </ul>	7-8
3	<ul style="list-style-type: none"> <li>Candidates make some clear points about language use that relate to some linguistic levels and are supported with relevant evidence.</li> <li>Written expression is clear but likely not to be economical; use of terminology is mostly appropriate, although likely to be less densely</li> </ul>	5-6	<ul style="list-style-type: none"> <li>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.</li> <li>Making links to a few key language features, candidates come to clear conclusions about the ways this text might be received by its audience.</li> </ul>	5-6

	packed than the level above.			
<b>2</b>	<ul style="list-style-type: none"> <li>• Candidates attempt to consider language levels, pulling out the occasional piece of evidence.</li> <li>• Written expression has some errors but the meaning is nonetheless apparent and uses terminology which is partially appropriate.</li> </ul>	<b>3-4</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>	<b>3-4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• 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).</li> <li>• Writing may at times obscure meaning; some terms are used, with occasional appropriateness.</li> </ul>	<b>1-2</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>	<b>1-2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>

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

Question	Guidance	Mark	Text features	
2	<p><b>Text B is a transcription taken from <i>The Infinite Monkey Cage</i>, a popular science programme on BBC Radio Four. Professor Brian Cox, and comedian Robin Ince, explore the subject of space exploration with space science expert, Professor Monica Grady, and Sir Patrick Stewart (who played the Captain in the sci-fi TV series <i>Star Trek</i>).</b></p> <p><b>Text C is an extract from <i>Space Stars and Slimy Aliens</i> by Nick Arnold and Tony de Saulles, from the series of books entitled ‘Horrible Science’, aimed at younger readers.</b></p> <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 variations between the texts</b></li> <li>• <b>consider how contextual factors contribute to the construction of meaning.</b></li> </ul>	36	<i>Phonetics, phonology and prosodics</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>• Stress placed on key moments, when difficult or potentially unscientific matters are raised (e.g. ‘could discover life’).</li> <li>• Frequent appearances of voiced pauses (‘erm’) show that guests are thinking aloud.</li> </ul>	<ul style="list-style-type: none"> <li>• Simulation of raised volume using capital letters (‘NO’, ‘OOOH DEAR!’).</li> <li>• Use of exclamations (‘Hey, break it up, guys!’) invite reader to hear a change in intonation, silly and thus appealing; one simulated voiced pause (‘Er – OK’) put in to allow the piece of sarcasm before it to sink in.</li> </ul>
			<i>Pragmatics</i>	
<b>Text B</b>	<b>Text C</b>	<ul style="list-style-type: none"> <li>• Mostly informative and implicature therefore not particularly layered. Some use of implied meanings to create comedy (‘I’m sorry who was that again’ meaning how dare you talk about a different – more famous? – lead character! Similarly, Ince’s comment ‘prequel thing’ is also ironic, since <i>Star Trek</i> is a famous series that ran for many years.</li> <li>• Euphemisms such as ‘doing the deed’ and ‘more than conversations’ designed to get humour.</li> </ul>	<ul style="list-style-type: none"> <li>• Surface meanings throughout, reminds us that this is essentially an informative text.</li> <li>• One bit of humour at the end with the sarcastic ‘nothing at stake except...’ part of the generally tongue-in-cheek nature of the ‘Horrible Science’ series.</li> </ul>	



Question	Guidance	Mark	Text features	
2	<p><b>AO3</b></p> <p>In essence these are both informative texts with a mission to package the material in an entertaining way. Text B, however, is spoken and seems to contain genuinely spontaneous elements to it within the adjacency pair format (although some digression from that at times); whereas Text C is written and employs a simulated debate with an organised turn-taking structure to liven up the material for its audience. Audience for Text B programme is a non-specialist yet educated older audience who expect to be challenged but also to be entertained; whereas with Text C, the readership is probably aged 8 to 14 years.</p> <p><b>AO4</b></p> <p>Both texts, in terms of subject matter, are covering the same ground, and are designed to inform; however, they either become or simulate a more uncooperative discourse in order to entertain their readers. Thus Grady is given the floor to give an expert view and then the level of formality and intellectual rigour is dropped to get laughs. Cox is deliberately being cheeky in his questioning, particularly with raising Captain Kirk and encounters with 'green ladies', threatening Stewart's face up to a point.</p>	36	<i>Grammar and morphology</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>Grady's utterances have a mixture of sentence types. Quite a high proportion of complex sentences and subordination if compared with spontaneous informal speech – would link with informative purpose and status as expert.</li> <li>Questions come from the host expert, Cox, on the whole, as befitting his role in the programme. One from Stewart adds humour, surprise, changes established role of guest. Streams of declaratives from guests informing and then, in case of Stewart, entertaining.</li> </ul>	<ul style="list-style-type: none"> <li>Fewer dependent clauses than B and there tends to only ever be one per sentence. Avoids embedded clauses. Addresses audience's needs/readability.</li> <li>Mostly declarative, but questions at certain points to draw response from reader and involve them in the discussion using direct address – fits this kind of more lively hybrid inform/entertain genre for this age group. Exclamations as the tension between the characters rises.</li> </ul>
			<i>Lexis and semantics</i>	
<b>Text B</b>	<b>Text C</b>			
<ul style="list-style-type: none"> <li>More uses of challenging vocabulary than C (e.g. 'microbial' used without any gloss, as opposed to C; 'instruments', 'habitats') but still accessible to general non scientifically-trained audience.</li> <li>Idiomatic expressions part of spoken communication ('look ahead'), also perhaps present to ease the communication of Grady's scientific explanation ('better the picture that we can build up').</li> </ul>	<ul style="list-style-type: none"> <li>Mixed register of vocabulary, with some words from scientific register (e.g. 'microbes' – but glossed and explained here; 'fossil'; 'chemical') part of educative purpose of the text.</li> <li>Crafted appearances of colloquial/slang vocabulary to create sense of spontaneous informal speech ('OK'); likewise some idioms, such as 'break it up, guys'.</li> </ul>			

Question	Guidance	Mark	Text features	
2	<p>Humour is got from the way Stewart plays along with this and is kept going with the 'prequel thing' comment from Ince. The whole show is nonetheless formatted with a Q and A structure. Text C, meanwhile, is set up as a face-threatening encounter between two fictional experts and the adversarial structure is what engages the reader. The multi-modal quality of the text is worth commenting on, allowing for a simulated paralinguistic dimension (the wagging of the finger for example, with a frowning expression to underpin the engagement of the lab-coated 'Izzie', in her subject), as well as both useful (microbes diagram) and shocking/taboo – and thus humorous for this audience – drawings (snot on the table). The two characters play off stereotypes (with Luke Upwards in glasses and with prominent teeth presumably to suggest the nerd stereotype) and Izzie Starrs in a labcoat, although the Starrs character is female, which breaks the mould somewhat.</p> <p>In the Text features column, each language level is taken in turn, with indicative content presented to illuminate the likely connections that may be explored by candidates across both texts. AO1 is described within each point and followed by contextual evaluation. The Text features set up the comparison required by AO4.</p>	36	<i>Lexis and semantics</i>	
			<p style="text-align: center;"><b>Text B</b></p> <ul style="list-style-type: none"> <li>• Fields: space exploration (e.g. 'Mars', 'missions', 'space') contrasts with sci-fi lexis ('alien', 'green lady', 'Captain Kirk') aids humour; sometimes directly juxtaposed (e.g. 'green lady' and 'interspecies').</li> </ul>	<p style="text-align: center;"><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Fields: space exploration ('Mars', 'fossil', 'spacecraft') contrasted with legal language ('case', 'lawyers', 'courtroom') fit this kind of hybrid genre, attempting to bring science to light here with debate.</li> </ul>
			<i>Discourse</i>	
			<p style="text-align: center;"><b>Text B</b></p> <ul style="list-style-type: none"> <li>• Interview-guest format. Grady allowed a long turn, fitting role of expert. Big shift of topic by Cox to Stewart and to aliens, purely designed to lighten the mood and entertain live and radio audience.</li> <li>• Cox frames questions in adjacency pair format but role is reversed for humour at one point (e.g. 'who was that again'). Main discourse structures of this type of programme are returned to.</li> <li>• Big shift of topic by Cox to Stewart and to aliens, purely designed to lighten the mood and entertain live and radio audience.</li> <li>• Generally cooperative dialogue, suggests that both participants are comfortable with each other.</li> </ul>	<p style="text-align: center;"><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Distinct sequence that uses the debate/court format to liven up the text.</li> <li>• Two invented speakers have turns through a (simulated) schematic conversation, with main 'speaker' of the text talking directly to the characters and to the reader (e.g. 'but is there any chance of life?').</li> <li>• Topics are moved along in stages, marked by the 'Time out' questions to the reader.</li> <li>• Simulates non-cooperative discourse with plenty of simulated face threatening ('Well, you're slimy enough!') for entertainment purposes/humour.</li> <li>• Written mode simulating spoken discourse, but not attempting to mimic it closely. Any pauses are defined by conventional, standard punctuation. (e.g. 'Ok – you asked for this!').</li> </ul>

Question	Guidance	Mark	Text features	
2		36	<i>Discourse</i>	
			<b>Text B</b>	<b>Text C</b>
			<ul style="list-style-type: none"> <li>High number of non-fluency features, including fillers and plenty of false starts suggests that, by this point in the programme, any carefully planned responses are not really appearing.</li> </ul>	

Specimen

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

Level	AO1	Mark	AO3	Mark	AO4	Mark
4	<ul style="list-style-type: none"> <li>• Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing.</li> <li>• Analysis is characterised by either a fairly limited number of well- developed points, with relevant evidence, or a larger number of valid supported points that lack depth.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>• Candidates make some valid points about context, showing how contextual factors can affect language production and reception.</li> <li>• They come to some sound conclusions about how contextual factors could affect language use.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>• Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.</li> <li>• They make some comparisons of linguistic features in the two texts, making some connections between them which show how they differ or are similar.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>• Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors.</li> <li>• Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>• Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received</li> <li>• 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.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>• Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly.</li> <li>• They will make more general connections and will attempt to compare particular features but with only partial success.</li> </ul>	5–6
2	<ul style="list-style-type: none"> <li>• Candidates make a vague attempt to apply linguistic methods to the texts and some terms are used, with occasional appropriateness; writing is likely to contain errors which sometimes obscure meaning.</li> <li>• One or two simple points are made, with little or tenuous evidence; assertive rather analytical.</li> </ul>	3–4	<ul style="list-style-type: none"> <li>• 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</li> <li>• Evaluation of points is not happening in this level because there is no real exploration of language, but there may be one or two generalisations made about the effects of context on the language</li> </ul>	3–4	<ul style="list-style-type: none"> <li>• Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled.</li> <li>• Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be the simple matching or contrasting of features.</li> </ul>	3–4

Level	AO1	Mark	AO3	Mark	AO4	Mark
1	<ul style="list-style-type: none"> <li>Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited.</li> <li>There may be the odd point made but there is no analysis with evidence.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>One or at the most two references are made to the context with no link to language production or reception. context on uses of language.</li> <li>Little or no attempt to draw conclusions about the effect of context on uses of language.</li> </ul>	1–2	<ul style="list-style-type: none"> <li>Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts present.</li> <li>The notion of comparison is essentially lost in this level. There may be one or two connections here and there to little real effect.</li> </ul>	1–2
0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	0	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit</li> </ul>	0

**APPENDIX 1**

Assessment Objective weightings are given as percentages.

**Assessment Objectives Grid**

<b>Question</b>	<b>AO1%</b>	<b>AO2%</b>	<b>AO3%</b>	<b>AO4%</b>	<b>AO5%</b>	<b>Total%</b>
<b>1</b>	10	0	10	0	0	<b>20</b>
<b>2</b>	10	0	10	10	0	<b>30</b>
<b>Totals</b>	<b>20%</b>	<b>0%</b>	<b>20%</b>	<b>10%</b>	<b>0%</b>	<b>50%</b>

Specimen

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