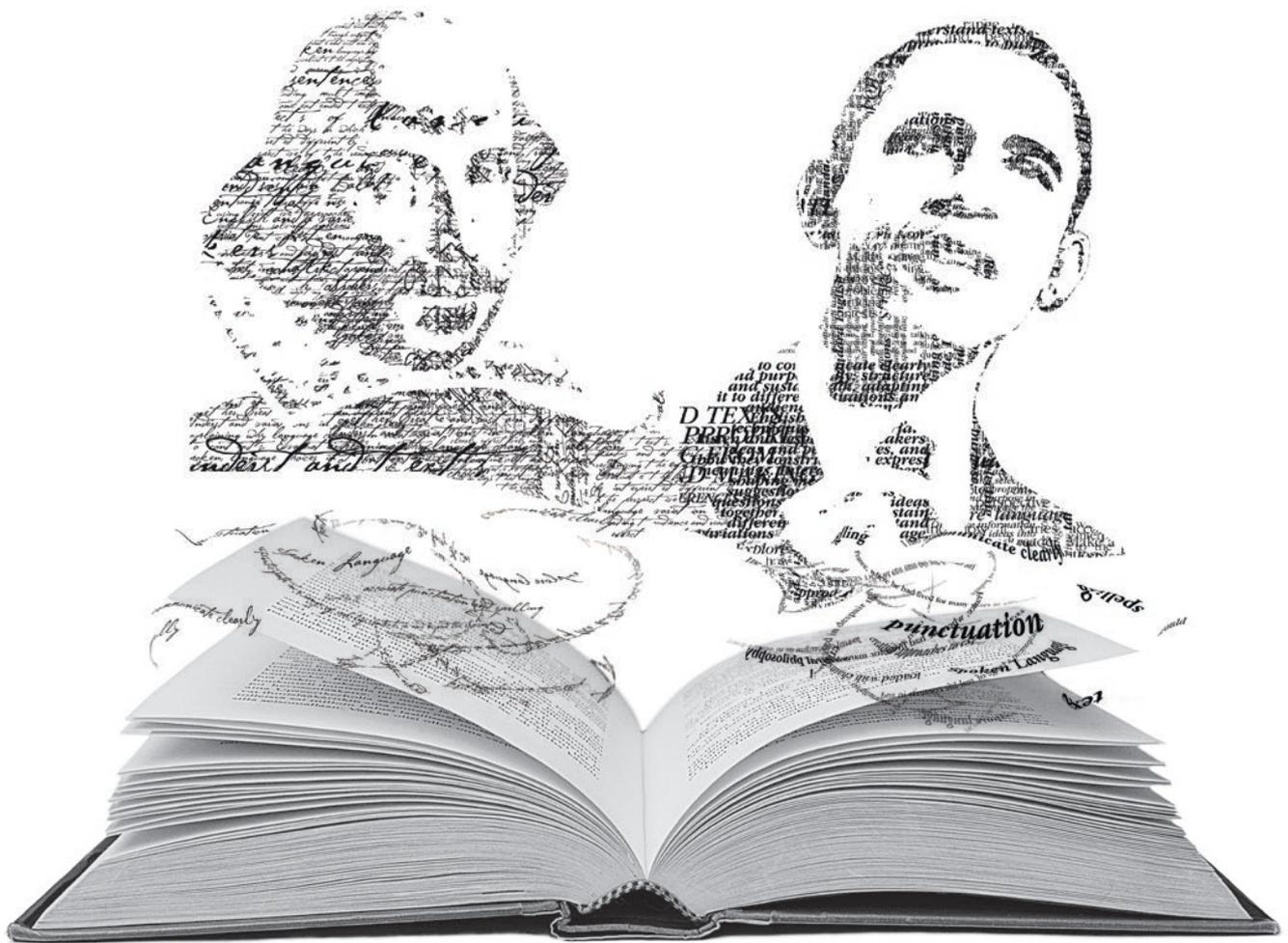


# A LEVEL

## ENGLISH LANGUAGE H069 H469

### Exemplar Candidate Answers

Unit F653 *Culture, Language and Identity*



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# SECTION A – LANGUAGE AND SPEECH

## QUESTION 1

- 1 In passages (a), (b) and (c) printed in the Reading Booklet, the respective authors are concerned with aspects of the pronunciation of the English language.

**By close reference to the passages identify issues about pronunciation which are raised here and analyse the ways in which these issues are presented. You should evaluate the significant of contextual factors such as time, place and mode of production and how these affect the language in the passages.**

**In your answer you should refer, as appropriate, to specific linguistic details in the passages; you may wish to use phonemic symbols and signs (printed on the back of this booklet). Where relevant, you should make reference to your wider studies of *Language and Speech*.**

[30]

# SECTION A – LANGUAGE AND SPEECH

## QUESTION 1 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
1	<p><b>AO1(5)</b> Candidates are required to apply a range of linguistic methods in their answers. The most appropriate responses will communicate relevant knowledge in some depth, using a range of critical terminology. Answers should be coherent and use accurate written expression. It is not necessary for candidates to deal with each passage in equal depth.</p>	30	<p><b>CONTENT</b></p>	<p><b>LEVELS OF RESPONSE</b></p>
			<p><b>AO2(15)</b> Basic answers will be informed by a limited understanding of speech analysis and comment, often not extending beyond summaries of the stimulus materials. Such answers may shift into sociological commentary, or spend some time in writing out prepared materials, which do not engage fully with the stimulus passages. Stronger responses will deal with the focus upon pronunciation. They may engage with the polemics in passage (a). They may give further examples of contested pronunciation(s) as in (b). The answers will be informed with some recognisable phonological exemplification and analysis. There may be some comment upon the effectiveness of orthographic representation in (c). Wider reading will be relatively supportive of the topic. There may be some attempts to raise points about variations regional pronunciation.</p> <p><b>AO3(10)</b> The relative recent dates of the passages should attract comment; as should the authority with which the QES invests itself. RP/ Estuary/Cockney could be cited; as could comments on prescriptivist attitudes. Wider reading can be assessed under this AO. Candidates often mix AO3 style comments with technical issues of analysis. This is perfectly sound in terms of the question.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

## SECTION A – LANGUAGE AND SPEECH

### QUESTION 1 – CANDIDATE A ANSWER

Passages A, B and C are articles regard English accents and pronunciation. One could argue that the accents in question, Received Pronunciation (RP), cockney and Estuary English (EE) respectively, can be placed on a phonological spectrum, a sliding sociological scale in which the sounds of the accents are interpreted according to the speaker, their region, their profession and other social factors; Spencer in 1957, claimed that 'the accent is in the listener'. This logos is prominent in the prescriptivism of passage A.

The Queen's English Society is a prescriptive linguistic society who aim to 'preserve the richness of the English language' and 'defend it from debasement and ambiguity'. The society acknowledges linguistic change, as all living languages are subject to etymology of a sort, but does not accept changes 'on the grounds of ignorance'. Despite a 2006 article stating that the Queen's English (pronunciation) has travelled 'down the river', the society here appears not to acknowledge their eponymous leader's downward convergence from conservative RP to what Wells describes as 'mainstream RP' over the past few decades.

The main discourse of Passage A is pronunciation standards within education and the 'teaching of 'correct' English'. This discourse can therefore be subdivided into two aspects: the teaching of English to foreigners, non-native speakers; and the teaching of English to native English speakers, specifically 'basic English phonetics and phonology'.

The teaching of English to foreigners is a fundamental aspect of the language. The global ratio of native English speakers to non-natives is now 3:1, and the total number exceeds two billion people. Spread by the extensive globalisation of the British Empire, and the nineteenth-century Industrial Revolution, English was once described as the language on which 'the sun never sets'.

During the Industrial Revolution, elocution therapy became an important profession; Sheridan and Walker were employed as orthoepists to teach the 'new men' of England how to pronounce 'correctly'. Since the collapse of the British Empire, the production of pronunciation manuals increased exponentially. These manuals specified 'Received Pronunciation' a collocative term originally coined by Alexander Ellis, who intended it to mean 'pronunciation agreed upon by those fit to judge' or else, 'received socially'; Macauley, in 1988, deemed this terminology 'absurd: the most well-known and employed pronunciation manual was that of Daniel Jones: 'The English Pronouncing Dictionary',

first published in 1917. Bridges, in 1919, stated that, 'it would be an impossibility for an Englishman to gain employability in Germany as an English teacher unless he spoke the English vowels with the purity of Jones' manual'.

Passage B mentions the BBC's pronunciation guide, 'the first edition of 'Broadcast English'', published in 1928, two years after the establishment of the Pronunciation Advisory Committee in 1926, by Bridges and Lord Reith, chairman of the BBC. The BBC, founded in 1924, had an enormous influence on world English, and Received Pronunciation is commonly referred to as 'BBC English'. These prescriptive pronunciation guides created an impression, even a pathos, among British people, suggesting that RP was the most acceptable accent. Lord Reith begged his Station Directors to think of the BBC announcers as 'men of culture, education and knowledge'. One could argue that this was a standard which begged the conformity of English-speakers the world over.

A prescriptive attitude is still relevant in modern times, suggesting the continuing existence of a class prejudice which modern western society prides itself on having shed. In 1989, Gimson echoed Bridges' misgivings about using RP as a pronunciation standard for foreign learners of English, but suggested that a 'mother-tongue standard' should be 'strictly prescribed' to ensure 'universal intelligibility'.

This 'universal intelligibility' is a common argument for the prescription of a standard pronunciation (not necessarily RP). Passage A complains of 'imprecise syllable enunciation, constant, even random glottalisation and semi-closed mouth nasal whining' especially in the speech of the younger generation. The article goes on to anaphorically reference this syndetic list, pejoratively pluralising them as 'defects' and associating them with Estuary English, ensuring a pathos full of negative connotations and a suggestion of annoyance, even irritation, from the modifiers, 'constant, random' and the dynamic verb 'whining'.

The 'defects' abhorred by the The Queen's English Society are prevalent in Passage C. The satirical, entertaining article uses standard English orthography to present the Essex pronunciation of words such as 'maff' (mouth), 'eye-eels' (high heels) and 'Ibeefa' (Ibiza). Essex is one of the main regions which has experienced the relatively recent infiltration of Estuary English, the term was coined in 1984 by David Rosewarne, but features of the accent (as Wells describes it) or dialect (according to Crystal) have been existent in the speech of cockney and RP speakers since the nineteenth century.

The 'imprecise syllable enunciation' of Passage A is exemplified in Passage C, with the adverbial 'dan in the maff'. This 'lax' form of pronunciation is described by Honikman, who says that this cockney pronunciation, also seen in extreme Estuary English, is a result of a more relaxed tongue. This leads to the extension and monophthongisation of intervocalic vowels: /dæ:n/ /ɪn/ /ðə/ /mæ:f/; the extended /æ:/ have replaced the RP diphthong of /aʊ/. The final phoneme in the noun 'maff' here represents the Estuary feature of 'th-fronting', although it is exemplified here in the final syllable. It represents the shift from the /θ/ dental fricative sound to the labio-dental fricative of /f/.

The Passage A reference to 'imprecise syllable pronunciation' may also refer to this. The article also speaks negatively of 'constant, even random, glottalisation', a feature which Wells described as 'once vulgar, but now acceptable'. This is a widespread feature across English regional dialects, including Cockney, Estuary and Geordie, and has even been heard in the speech of Prince William - ironically, a monarch. However, despite its seemingly 'universal acceptance, even within RP' (Wells), it is still condemned by elocutionists, and the secretary of state education in 1995, Gillian Shepherd, stated that 'communication is not acceptable by gents'. This is presumably a reference to the glottal stop, a sound which has gained notoriety due to its resemblance to a 'forcefully choking sound', an unpleasant, violent analogy.

There is a hidden discourse of violence within the open discourses of this and prescriptivism in Passage B. The author, presumably a journalist, owing to the broadsheet newspaper mode of production, makes factual anaphoric references to examples in the BBC's pronunciation guide, covertly referencing yod-dropping in the clause 'casualty should sound like 'cazualty'. This is shown to be an important feature of pronunciation and linguistic change, as it is one of only five chosen. It demonstrates the shift from the /zɪ/ pronunciation to the coalescence of the /dʒ/ sound. Wells reports that this is an unpopular innovation among RP speakers, and the closing statement, 'perhaps this exemplifies how strict pronunciation standards have indeed slipped', despite the hedging adverbial 'perhaps', suggests an ethos in agreement with that prescriptive attitude, shown covertly to ensure impartiality and an absence of class prejudice which 'modern society prides itself in having shed'.

The hidden violent discourse creates threatening imagery; concrete physical modifiers like 'inflexible' and 'slipped' are echoed in Passage A, where dynamic verbs such as 'demanded' and 'halt' evoke a feeling of captivity, perhaps, among non-RP speakers - that is, 95% of the English population.

The 'violent' discourses and prescriptive attitudes appear in 2010 articles, and so are therefore more recent than the 2008 article describing Cockney and Estuary English. One might suggest that the prescriptivism of the later articles is in response to what leading linguist David Crystal described: Estuary English...a dialect which has gained a much broader base than RP in a much shorter time'. Linguistic change is self-perpetuating, but perhaps more such defensive articles of RP and associated pronunciation standards will appear as Estuary English gains popularity.

## SECTION A – LANGUAGE AND SPEECH

### QUESTION 1 – CANDIDATE A COMMENTARY

#### Commentary on candidate response

This is an example of a cogent and wide-ranging response, written in a fluent analytical academic style. The candidate balances the AO2 and AO3 objectives throughout the course of the answer. The AO1 is consistently accurate, applying a range of critical terminology appropriate to the passages. The introduction to the three passages is succinct, with a sound example of historical embedding in the citation from Spenser. The address to the Queen's English society is well-focused upon its ideological aims. There is a neat rejoinder to this made, perhaps ironically, in the concluding comments about 'downward convergence'.

The following long paragraph upon pronunciation/education/the teaching of English opens up an interesting line of comment. The idea that it is the schools' duty to teach about 'phonetics and phonology' is placed within a detailed historical spectrum. This is an unusually thoughtful application of focused wider reading. The candidate has done exactly what the question requires. That is to use the stimulus material in order to demonstrate phonological links and critical references.

Comments made about passage (b) sustain the crisp approach to the materials. The accurate citation of Lord Reith's 'men of culture...' evaluates the formality of having a guide for radio announcers. The concluding point, made by the candidate in this paragraph, makes an interesting point about the universality of broadcasting, in its potential to generate a world-wide standard of English pronunciation.

There is then an attempt made by the candidate to embrace the conflicting approaches to the application of RP as a fixed standard. There is a slight loss of opportunity in not considering what 'random glottalisation/semi-closed mouth nasal whining' would actually sound like-phonemic illustration needed here. However the links with the prescriptivists is effectively applied to passage (c). It is pleasing to note that the candidate saw the likely satirical aims of the materials. The candidate then makes a good attempt to apply basic phonemic, illustrative, knowledge.

The essay sustains a critical approach which marks out this candidate's work. There is considerable scope in the references made, with an interesting point about the physical sound of the glottal stop at the end of the first paragraph. In the second paragraph on this page the reference to the 'discourse of violence' is not entirely clear. However, the candidate engages with the stimulus materials at a formal phonemic level.

The final response shows a slight loss of focus. The answer tends to move marginally away from phonological issues into one of lexico-syntactic analysis. Although the attempt to move into the contentious arena of Estuarine sounds indicates the candidate's ability to synthesise a number of debates about pronunciation/speech sounds into the answer.

#### Marks awarded and rationale

Overall this is clearly an impressive and mature effort. The actual material is made the centre of analytical address. There is no deviation into general sociological speculation or unsupported/ non illustrated assertions about variations in pronunciation. There is good use of correct phonemic illustration, which enhances AO2. The work shows a number of features which place it in **band 6**.

## SECTION A – LANGUAGE AND SPEECH

### QUESTION 1 – CANDIDATE B ANSWER

Received Pronunciation, also referred to as RP, The Queens English, BBC English and Oxford English is a regionally non-specific accent. The term was coined by Alexander Ellis in 1869. Ellis believed regional neutrality was formed by the natural process of levelling, with educated persons coming into increasing social contact and accommodating to each other's speech.

We see the writers negative ethos of 'non-correct English' through the adjective 'impure' and abstract noun 'redundant' as well as one verb 'decline', which all have negative connotations.

Honey said 'the standards of English are falling', which supports the view shown in passage A. Trudgill says only 3% of Britain speak conservative RP with 4% speaking with a 'mainstream' or 'modified RP' accent which includes features such as T-glottaling. However, these are mostly spoken by the younger generations. Coggle said 'younger people have always fallen in line with their peers'. This we can see through the diachronic changes of RP in the late 19th century and earlier 20th century. It was seen as the most prestigious accent especially when combined with the standard English dialect. RP was used to show social class as well as wealth and people wanted to speak like this. After World War 2, and the bombings in London, there was an opportunity for those with a cockney accent to accommodate to RP, when finding new jobs however this resulted in hypercorrection which only led to an incorrect use of the accent as well as regionalisms being found in RP. RP speakers also used downward convergence in the 1940's, as they were placed with cockney speakers, therefore forming a new accent.

In the late 20th century RP began to attract negative attention being called posh and distant. Call centres stopped using RP speakers and used those with regional accents as they were seen as more friendly. In Howard Giles' capital punishment experiment he found those who spoke with a regional accent were more persuasive and RP was now seen as cold, unhumorous and more cynical accent. This leads to the use of Estuary English.

David Rosewarne coined the term Estuary English in 1984. It is the name given to the form of English spoken in and around London and the South East of England. It is spoken mainly by those under 60 due to an increase in social groups merging. Estuary English is placed at the middle of RP and cockney, using features from both. Some theories believe Estuary English is taking over RP as the most acceptable form of English. Many

factors contribute to this theory including the heavy usage of Estuary in the Entertainment Industry as well as the media, which is helping develop it into a widespread accent, meaning you cannot tell where someone is from if they use it. However, there are views against this theory. Trudgill says Estuary will not take over RP as London is not the only area that pushes at its accent, all urban areas to their suburbs. Both David Britain and David Crystal said in 2003 that Estuary English was distinctive as a dialect not an accent, which adds to the ongoing discourse of what Estuary English really is. It is true that younger people tend to go against the standard norms, however since the negative attention RP received in 1990's, more and more public school children have downward converged to make themselves seem more 'normal' in society. Even the Queen has stopped using the /e/ - like sound in words like /bæt/.

Lord Reith manager of the BBC adopted RP as a standard broadcasting accent in 1922. He believed Standard English spoken with an RP accent was the most widely understood variety of English in both the UK and overseas. Passage B connects 'how strict pronunciations standards have indeed slipped'.

However the English as a language is constantly changing. From Caxtons printing press in 1476 to Samuel Johnsons Dictionary in 1755 to todays Oxford dictionary, our language has always evolved. Standardisation is dependent on generations. We are now in a technological revolution which will see many new words. The theory of Lexical Gaps says words must be converted, borrowed or invented to fill a gap in the English Language. Today in the BBC, we see many regional accents, all using standard English and in todays society there is no problem with that. However when Wilfred Pickles was used in 1944, there was major dispute.

Passage C shows the features of Essex in 2008. This is a very exaggerated stereotype that the media uses to satirise heavily. In this cockney accent we can see a heavy use of th-fronting, replacing labiodentals /θ/ and /ð/ with the dentals /f/ and /v/. The words used to represent the cockney accent of Essex all the ones used frequently to satirise this accent such as /abi:fe/ and /ai-i:ls/. This accent seems to remove diphthongs, th-front, broader use vowels and h-drop.

## SECTION A – SPEECH AND CHILDREN

### QUESTION 1 – CANDIDATE B COMMENTARY

#### Commentary on candidate response

The candidate opens with a generalised assertion about RP, linked to Ellis and what is considered to be the first clear reference to the noun phrase received pronunciation. The candidate picks up on the cohesive grammatical features of the passage as a link to declining standards citation. Also, there is a limited phonemic illustration. The candidate tends to veer into a broader social history of speech, without detailed recourse to the attitudes and debate generated by the set material. Such material is particularly rich in passage (a).

The essay contains some clear referencing to some of the more recent challenges to RP, leading into the citation of Rosewarne and the complexities of what are Estuary sounds. This could be a fruitful area of discrimination in terms of closer references to passage (c). However, candidate pursues a more general line in raising the point of what makes the sounds a distinct 'dialect'. The general, and unproven, points about public school speech are followed by basic illustration of vowel change in the monarch's speech. This could have been developed with possible links to the rigour implied in passage (b). The BBC passage is addressed through a simple synopsis about Lord Reith, which has the kernel of some perfectly sound points about standards in speaking. The answer then veers into over general language history from Caxton to Johnson, mixing in some redundant points about lexis. This is followed by a point about the efficacy of regional speech, with the famous W. Pickles illustration. This, again, might have been more incisive if linked to the ideas of pronunciation standards and given some simple relevant phonemic illustration.

In the concluding paragraph the candidate provides a much more informed engagement with the data generated in passage (c). The speech sounds are clearly linked, in this response, to the cockney phonological spectrum. This is supported by some very sound technical illustration arguing about boundaries between that of Estuarine and that of Cockney. There is a coherent reference to the satirical drift of the passage; this being given support by referencing the signifiers of diphthongs and th. frontings.

#### Marks awarded and rationale

The answer displays some of the strengths and weaknesses evoked by this question. AO3 is clearly demonstrating a wider range of important contextual issues. The historical references are generally sound and support a discussion of one prestige accent and its possible demise in contemporary society. AO1 is also well structured and competent in broad linguistic historical terms. There is some attempt to both evaluate this knowledge and to link it tenuously to some of the stimulus materials.

However, AO2 is the dominant feature in this question. The candidate spends slightly too long on panoramic knowledge; this to the detriment of the wide range of resources which are given in the stimulus passages about phonemic issues. This is especially rich in both passages (a) and (b). The answer is rescued by the focus being regained in the latter part of the answer, with the clear and concise basic phonemic referencing made about passage (c). The work is placed in **band 4**.

SECTION B – THE LANGUAGE OF POPULAR WRITTEN TEXTS

QUESTION 2

2 Passages (d), (e) and (f) printed in the Reading Booklet are concerned with romance.

**By close reference to the passages analyse and evaluate ways in which contextual factors such as time, place and mode of production affect the ways in which the writers present romance.**

**In your answer you should refer, as appropriate, to specific linguistic details in the passages and, where relevant, to your wider studies of *The Language of Popular Written Texts*.**

[30]



## SECTION B – THE LANGUAGE OF POPULAR WRITTEN TEXTS

### QUESTION 2 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
2	<p><b>AO1(5)</b> Candidates are required to apply a range of linguistic methods in their answers. The most appropriate answers will communicate relevant knowledge in some depth, using a range of critical terminology. Answers should be coherent and use accurate written expression. It is not necessary for candidates to deal with each passage in equal depth.</p>	30	<p><b>CONTENT</b></p>	<p><b>LEVELS OF RESPONSE</b></p>
			<p><b>AO2(10)</b> Basic responses will tend to be summative rather than analytical, perhaps tending towards general comprehension of contents. Stronger answers will show some alertness to the generic conventions, possibly being specifically drawn to the structure of the song. The passages lend themselves to gender-driven responses. This should encourage the analysis of dominance/subordination theories of language to be applied to passages (e) and (f). Answers should also consider textual cohesion, collocations and lexis as well as focused syntactic analysis. How the language creates ‘the popular’ in terms of general discursal features would be signs of strong performance. Any comment upon the written representation of the spoken voice will also indicate a strong theoretical engagement.</p> <p><b>AO3(15)</b> The relative modernity of the passages and their overall contents should attract candidates. How the song represents broader conventions of love and how the prose replicates stereotypes of romantic love. Wider reading could include comments drawn from other songs/ poems etc. Some feminist critiques might also give broader substance to answers. Candidates often mix AO3 comments in with AO2 style analysis. This is perfectly sound in terms of the question.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

## SECTION B – THE LANGUAGE OF POPULAR WRITTEN TEXTS

### QUESTION 2 – CANDIDATE ANSWER

Contextual factors are an important part of any text. These factors are what makes a text, a text and they contribute to audience understanding and enjoyment. The three texts being analysed and evaluated are concerned with Romance. Each passage is a popular written text.

Passage D is a song that had been written in 2004. The composer is a trained pianist exploring the emotions between a man and a woman on a spiritual level. The passage is made up of abstract nouns such as love and hope. When describing emotions abstract nouns are to be expected.

Another grammatical element is the use of anaphoric referencing 'he & she'. Neither of the people are mentioned by name but an audience still understand the general plot. Passage D Uses phonological elements, which is to be expected due to the text type.

Repetition is used through the song - the Edge of the Moon. Each verse follows the same general structure. This is often done in songs so listeners or readers can get a feel for them, thus making the song memorable. The composer uses external referencing which is a part of discourse. 'Chopin, Mozart'. These are the names of other composers. The composer is expecting the audience to already have cultural knowledge this in turn suggests that Passage D has a known audience.

Lexically passage D has been kept simplistic this could be down to the fact that the composer wants the audience to be focusing more on the content than any complex or misinterpreted words. In terms of pragmatics there could possibly be an implied meaning within the passage. This implied meaning becomes apparent in the last two lines. 'Her guardian angel looked down from the moon, she waves her goodbye from the edge of the moon'. These lines suggest that one, if not both of the participants are deceased. Perhaps this is why the composer talks on a spiritual level rather than a physical level.

Passage E is a special fiction edition for Woman's Weekly magazine. The article was published in 2010. Passage E has a number of graphological features; to start there is a heading which is in bold text and the font size is bigger than the main article. There is a bold 'G' for the start of the main articles text. The article is set

out in columns with the lines numbered in 5's. Also, there is a quotation box where the text is bold and of a bigger font size than the main feature. All of the above are to be expected, due to the genre being a magazine. From first looking at the caption quotation it is clear that the purpose of this text is to entertain. The register is informal as it is a fictional magazine and the audience will mostly consist of woman aged 19 and over due to the magazine name 'Woman's Weekly'. In terms of discourse a rhetorical question has been used 'What is the matter with me?'. This directly enables the reader to draw upon past experiences or personal opinions, engaging them with the text. Pragmatically external referencing is used. 'United' this is referencing to Manchester United football club.

The writer is expecting the audience to have background knowledge and to be able to link the 'red' with the 'united'. This is also an unusual feature to use in a woman's magazine as stereotypically they wouldn't know anything about football. In terms of lexis a common phrase is used 'love sick teenager'. This again encourages the reader to draw upon past experiences making them feel very included in the article.

Repetition is used in the article which relates to phonology. 'He's kind. He's honest. He'll never hurt me'. This is a quotation from the participant that the article about. It's almost like she is trying to reassure herself about her husband, encouraging herself not to do something she will later regret. Lastly grammar is used to create imagery. 'bright red' through the use of this adjective.

## SECTION B – THE LANGUAGE OF POPULAR WRITTEN TEXTS

### QUESTION 2 – COMMENTARY

#### Commentary on candidate response

The answer opens with broad comments about contexts, which should be developed in the course of the answer. In the second paragraph the candidate begins to unpick Passage (d) with basic grammatical referencing. The point about audience's understanding is a reasonable contextual point, linked to the stated grammatical feature of anaphora. The point of 'phonological' would have been a good approach, had it been more consistently developed; it is at least important that it is recognised as a key constituent of language. The fact that the passage is a song makes such potential analysis of sound a distinct critical feature. The candidate does not possess the range of critical language to move beyond general narrative. The external referencing to songs/listeners is a clear contextual feature, linking popular production to a potential audience. The comment about 'lexical simplicity' did need some illustration to clarify how the lexis is simple. It is not clear what the phrase 'focusing on content' actually means, nor how an audience can 'misinterpret' words. However, there is a more resourceful approach in the candidate's understanding of pragmatics. This is a very important aspect of any analysis of a text. In what ways are meanings constructed which are dependent upon context(s). The candidate's linking to the repetitive final lines of each quatrain could have been more developed in terms of contextuality/songs/poetry. The limitations in the candidate's own critical language means that the point is noted and then supported by a simple comprehension style reason being given for the metonymic purpose of the line.

Passage (e) allows the candidate to link graphological features to genre specific contents. This is reasonable mode of production supporting AO3. The noted informality of register needed some further citations and analysis drawn from the passage. There is a correct reference to a rhetorical feature; though it is misquoted.

This form of metalanguage is an important stylistic point, a way of internalising thoughts as if in a speaking voice. This whole bold headline could have been given more detailed appraisal. The candidate again shows some basic and relevant understanding of pragmatics. The need to have a specific understanding of 'United' is a clear issue of specific cultural referencing in context. There is some potential missed in the possible gender issue raised, linking women to not understanding football. 'Love sick teenager' is a missed chance to explore the synthetic emotions generated by the emotional declaratives in the passage. The term collocative needed to be applied to this NP and to similar cohesive repetitions throughout the passage. The repetition of the triadic 'He's kind...never hurt me' is not clearly linked to phonology. It is, again, part of the internalised discourse going on in the woman's head.

The candidate does not address passage (f). This is acceptable in terms of the question.

#### Marks awarded and rationale

The answer demonstrates the need for candidates to have a very sound grasp of linguistic terminology in order to give the fullest analytical application to the given passage(s). The approach taken demonstrates a straightforward basic illustrative argument, supported by some relevant critical terminology (AO2). The expression is generally accurate (AO1) There is some evaluative comment embedded in the response linking to broader contexts (AO3). The answer is placed just in **band 4**.



## SECTION D – LANGUAGE, POWER AND IDENTITY

### QUESTION 4 MARK SCHEME

QUESTION	ANSWER	MARKS	GUIDANCE	
2	<p><b>AO1(5)</b> Candidates are required to apply a range of linguistic methods in their answers. The most appropriate answers will communicate relevant knowledge in some depth, using a range of critical terminology. Answers should be coherent and use accurate written expression. It is not necessary for candidates to deal with each passage in equal depth.</p>	30	<p><b>CONTENT</b></p>	<p><b>LEVELS OF RESPONSE</b></p>
			<p><b>AO2(10)</b> Basic responses will tend to be summative rather than analytical, perhaps tending towards general comprehension of contents. Stronger answers will engage with the forms and structures employed in legal language. Candidates may wish to address syntactic issues, lexical issues, textual cohesion and any phrasing which seems culturally specific to legal issues. The stimulus material clearly magnifies specific aspects of authority/power in its linguistic form(s). This professional aspect is one, also, of professional identity. Passage (l) offers an interesting link to public relations, blending the language of targeted advertising with the older conventions of legal experience and litigation. Should candidates make reference to any of the links in the passages, this is an acceptable response to linguistic features.</p> <p><b>AO3(15)</b> The modes of production could be picked up. Passages (j) and (k) making use of modern production technologies for the purpose of legal information. How far the legal system can be understood by the lay person could be a contextual issue raised by the materials. Candidates might draw upon Milroy (<i>Language and Social Networks</i>) for wider references. Candidates who might have studied the subject academically could produce interesting contextual points also. Candidates often mix AO3 comments with AO2 style analysis. This is perfectly sound in terms of the question.</p>	<p>Band 6 (26–30 marks)</p> <p>Band 5 (21–25 marks)</p> <p>Band 4 (16–20 marks)</p> <p>Band 3 (11–15 marks)</p> <p>Band 2 (6–10 marks)</p> <p>Band 1 (0–5 marks)</p>

## SECTION D – LANGUAGE, POWER AND IDENTITY

### QUESTION 4 – CANDIDATE ANSWER

Passages J, K and L share the common open discourses of the British legal system. This profession is one of high status: law is one of the most difficult university degrees to attain, and a barrister is an even more unattainable position. Therefore, it is likely that at least some of the audience for these articles will be educated, or looking to educate themselves in such a discourse, or themselves seeking legal help or, indeed, fighting to avoid it.

Similarly, the passages share a common mode – all are from the internet. In the midst of the so-called 'Technological Revolution', the internet has gained popularity over any other technological advance. Moreover, the increasing prevalence of gadgets like smartphones and tablets has increased the accessibility to the internet.

Consequently, the majority of services can now be attained via quick entry into a search engine. The texts of passages J, K and L are relatively theme-specific, increasing the likelihood that they were sought after particularly by the audience.

Having said that, each passage has a subordinate discourse: J focuses on a celebrity feud and its resolution, K focuses on the morphology of libel and slander cases centred around web chat rooms; L focuses on rights for those intruded upon by the media (this is likely to involve an additional subordinate discourse of celebrity, similar to passage J). Libel and slander is the overarching common theme.

A footnote in passage K denotes 'libel: publication in writing of false material that damages a person's reputation' and 'slander: spoken utterance of false material that damages a person's reputation'. These are pure examples of the exertion of power to affect another's identity. West stated that 'identity is linked to desire: desire for affiliation, for recognition, for security and safety.'

In passage A, the subject, singer Lyly Allen, is said to have 'called Victoria Beckham a 'monster' and the X Factor judge Cheryl Cole 'stupid and superficial'. The false accusations suggest that Allen exerted her superiority over Beckham and Cole by using such insults. Although the 'second defendant (So Foot Magazine) now accepts that the claimant did not make the statements attributed to her in their magazine', one could argue that Lakoff's

Deficit Theory proves the accusations, with regard to female language. The metaphorical pronoun 'monster' would adhere to the theory, which states that women have their own special lexicon for everyday topics. The alliterative modifier phrase, 'stupid and superficial' is what could be perceived as an 'empty adjectival', creating a stereotype which in 1987 George Lakoff described as 'gaining power and credibility' because it is 'well understood or easy to perceive'. Allen's alleged metaphorical language would certainly cultivate a stereotypical image of a 'monstrous' celebrity. This pathos is emphasised by the all-female subjects, a gender group often stereotyped as 'gossipy' or 'bitchy'. It contrasts with the male presence: Mark Sweney wrote the article and 'Mark Thomson, a partner at Atkin Thomson', is quoted as Allen's lawyer.

This perhaps exemplifies what Dave Spender calls 'male power: male superiority is a myth, but male power is not'. Although Allen, Cole and Beckham are named in the opening paragraph, there is few further references to them, even though they are the subjects of the case. Allen is repeatedly referred to in the form of Halliday's lexical cohesion, as the 'singer' or 'claimant', or even the pronoun 'her', whereas her male lawyer is described by profession, and on first-name terms. This suggests the logos of Sweney as perhaps feeling women are inferior, a hidden discourse.

Passage K includes a second article from 'the Guardian', although the journalist is not specified. The lexical field is more advanced here than in Passage J, a result of the differing modes of production. The article in passage J was published 'on the Guardian Newspaper website'. Newspapers typically contain news from across a spectrum of subjects, including celebrity; there would be a great selection available on the website, as the space is not limited, unlike on a tangible edition. Therefore, the tone and content of the article must be accessible for a wider audience than that of 'an e-zine', which is more likely to be a subject-specific publication and therefore aimed at a smaller target audience. The specific professional lexis and examples of occupational jargon, like the modifier 'defamatory' and the abstract nouns 'libel' and 'slander' are consistent with the stated theme of 'law in relation to chatroom and internet cases'.

The two articles in Passage K are three years apart and indicate the development in the power of the law, with quotes from decorated lawyers Richard Shillito and his Justice Eady. The development is shown in the charge from the sentence in the first article, 'A landmark legal ruling ordering a woman to pay £10,000 in damages for defamatory comments posted on an internet chatroom site could trigger a rush of similar lawsuits, a leading libel

lawyer warned today...' to the following sentence from the second article 'the High Court has ruled that defamation on internet bulletin boards is akin to slander rather than libel'. The sentence from the first article uses right branding, a syntactical technique commonly used in journalistic writing, and shown by the tag clause 'a leading libel lawyer warned today.' The extended sentence compacts a vast quantity of information without using much punctuation to improve readability, and as well as the passive voice, a conditional 'warning' is shown by the modal verb 'could'. The collocation 'trigger a rush' indicates conflict, concurrent with the conflict-ridden subject matter.

The sentence from the second article, also the opening sentence, is much shorter in comparison, a simple sentence which uses the active voice. The headings for each article lexically coheses the articles, by repeating the adverbial noun phrase 'Update 2006/9'. The main difference between these sentences is in brevity; the second sentence suggests that the forewarned 'rush of similar lawsuits' has occurred between 2006 and 2009, as less information is provided. This shows that the 'claimants', as they would be called, have been exerting their power over their own identities by taking action with such lawsuits. However, the articles are ambiguous, and, like in passage J, ignorant of female proper nouns.

When naming Shillito and Eady, they refer simply to 'a woman' and also, the gender-neutral pronoun 'people'. This could be perceived as a further proof of Dave Spender's theory of male power; it is emphasised in the writer's choice to discuss the female's 'landmark legal ruling'. One could argue that the Guardian's multiple features on 'female libel-cases display a certain female insecurity an idea encouraged by Lakoff's deficit theory.

However O'Barr and Atkins, who incidentally undertook their research in a chatroom, argued that the features of deficit theory (namely 'insecurity') was not a feature of women's language, but a feature of low-class, low authority speakers: speech - 'powerless language'.

The typography of Passage L differs greatly from that of J and K, the geometric placing, clean font and monochrome colours radiating a sense of professionalism. This positive first impression associates such traits with 'Carter-Rack', building a good identity for the 'London-based legal firm, which is famous for cases involving the media'.

Two different writers are suggested by the changing typeface, from a larger bold to smaller plain font, and a transition to third-person description of 'the firm' to use of an inclusive pronoun, 'we'. In the opening paragraph,

a quote is used to promote their reputation, the direct speech of 'unsurpassed' adding authenticity. Covert prestige is used here, like in passage J, as titles - 'Chambers Guide to the Legal Profession', 'Turkish Prime Minister', 'Prince Radu of Romania' - enhance the status of this firm.

The 'dominant presence', of the firm, an abstract noun with positive connotations of defence and victory, is enhanced by the aggressive finality of the name's final syllable: 'Ruck' (/rʌk/) causes a momentary pause in speech, ensuring a fleeting moment of thought to remember the name. This is a powerful technique to both preserve and build the firm's strong identity.

The internet offers individuals and groups the power and potential to cultivate an identity of themselves or another that is better or worse than the reality. This can involve slander, libel and advertising, to varying effects.

## SECTION D – LANGUAGE, POWER AND IDENTITY

### QUESTION 4 – COMMENTARY

#### Commentary on candidate response

The opening paragraph establishes a very coherent embedding of AO3. The comment on 'secondary discourse' in paragraph two shows linguistic maturity. Towards the end of the essay, in particular, the candidate shows an incisive command in addressing gender issues with both clarity and detailed knowledge. This knowledge is supported by well-chosen linguistic references; particularly in citing Halliday and textual cohesion.

The following paragraph maintains the blending of AO2/AO3. This is supported by relevant linguistic analysis of 'modification' and 'abstract' nominals. There is also a neat encoding of the medium through which all this is being transacted, when reference is made linking the writing to chatroom and internet cases. This command of knowledge is always supported by clarity of expression.

In the following paragraph there is similar contextualised writing. This is supported by 'right-branching syntax' as common in journalism. This is a highly effective linking of linguistic knowledge to the mode of production. This secure, succinct style of analysis marks out the academic rigour which infuses the candidate's writing.

Throughout the essay the candidate continues to show evidence of both detailed AO2 knowledge and the ability to link this to specifics of gender presentation in the legal system. The candidate manages to address the typographical features and, again, relates these analytically to the actual features of the printed discourse. There is an excellent example of the quality of thought that has been evident throughout the essay. This is seen in the candidate's brief use of a phonemic illustration in the course of the final assessment of the three passages. It is evident, also, that the candidate has kept the concept of Power in the domain of their writing. This is resourcefully applied in the concluding brief paragraph.

#### Marks awarded and rationale

The essay addresses all three AO's in an elegantly organised, detailed and succinct analysis of the given data. The range of linguistic illustration is always germane to the pragmatics of modern legal discourses. This critical control, applied to all three passages, marks out the script as top of **band 6**.

