

A LEVEL

Exemplar Candidate Work

ENGLISH LANGUAGE

H470

For first teaching in 2015

H470/01 Summer 2018 examination series

Version 1

Contents

INTRODUCTION	3	QUESTION 3	47
QUESTION 1	4	Exemplar 1 Level 6 (High) 36 marks	47
Exemplar 1 Level 5 (High) 20 marks	4	Exemplar 2 Level 6 35 marks	52
Exemplar 2 Level 4/3 13 marks	8	Exemplar 3 Level 5 28 marks	55
Exemplar 3 Level 4 15 marks	10	Exemplar 4 Level 5 30 marks	60
Exemplar 4 Level 4/5 17 marks	12	Exemplar 5 Level 5 30 marks	65
Exemplar 5 Level 3 11 marks	16	Exemplar 6 Level 5 30 marks	68
Exemplar 6 Level 4/2 11 marks	18	Exemplar 7 Level 4 22 marks	73
Exemplar 7 Level 3 12 marks	21	Exemplar 8 Level 3 18 marks	75
Exemplar 8 Level 3/2 9 marks	24		
QUESTION 2	27		
Exemplar 1 Level 6 (High) 24 marks	27		
Exemplar 2 Level 6/5 22 marks	29		
Exemplar 3 Level 6 24 marks	31		
Exemplar 4 Level 4 17 marks	34		
Exemplar 5 Level 5/4 17 marks	37		
Exemplar 6 Level 4/3 12 marks	39		
Exemplar 7 Level 3/2 10 marks	41		
Exemplar 8 Level 2/1 6 marks	44		

Introduction

These exemplar answers have been chosen from the summer 2018 examination series.

OCR is open to a wide variety of approaches and all answers are considered on their merits. These exemplars, therefore, should not be seen as the only way to answer questions but do illustrate how the mark scheme has been applied.

Please always refer to the specification <https://www.ocr.org.uk/Images/171195-specification-accredited-a-level-gce-english-language-h470.pdf> for full details of the assessment for this qualification. These exemplar answers should also be read in conjunction with the sample assessment materials and the June 2018 Examiners' report or Report to Centres available from Interchange <https://interchange.ocr.org.uk/Home.mvc/Index>

The question paper, mark scheme and any resource booklet(s) will be available on the OCR website from summer 2019. Until then, they are available on OCR Interchange (school exams officers will have a login for this and are able to set up teachers with specific logins – see the following link for further information <http://www.ocr.org.uk/administration/support-and-tools/interchange/managing-user-accounts/>).

It is important to note that approaches to question setting and marking will remain consistent. At the same time OCR reviews all its qualifications annually and may make small adjustments to improve the performance of its assessments. We will let you know of any substantive changes.

For the purposes of this resource, we have used eight candidate scripts, which we have broken down and grouped as responses to individual questions. Please see below the overall marks each of those eight candidates received:

Script 1 (comprising of all Exemplar 1 responses) – 80 marks

Script 2 (comprising of all Exemplar 2 responses) – 70 marks

Script 3 (comprising of all Exemplar 3 responses) – 67 marks

Script 4 (comprising of all Exemplar 4 responses) – 64 marks

Script 5 (comprising of all Exemplar 5 responses) – 58 marks

Script 6 (comprising of all Exemplar 6 responses) – 53 marks

Script 7 (comprising of all Exemplar 7 responses) – 44 marks

Script 8 (comprising of all Exemplar 8 responses) – 33 marks

Question 1

1 Giving careful consideration to the context of the text:

(a) Identify and analyse uses of lexis and semantics in this text. [10]

(b) Identify and analyse the way sentences are constructed in this text. [10]

Exemplar 1 Level 5 (High)

20 marks

1	a	<p>In the article titled "An energy source has been extinguished. We turned us to ourselves.", the journalist Moran uses lexis and semantic closeness to evoke a tone of nostalgia and fondness in her readership. Her frequent use of modifiers, yet the accessibility of the text given her use of mostly high frequency lexis allows her to create this tone, and achieve her purpose of honouring Bowie after his death.</p> <p>Moran, a well-known left leaning journalist, uses adjectives and modifiers in excess in this text. From her use of the triple syntactic structure, 'itchy, awful, brilliant', to her creation of the noun phrase 'a ginger, back-eyed, scruffy-toothed bisexual in a dress', Moran uses adjectives to represent Bowie in a fond way, appealing to the reader's pragmatic knowledge of him that she assumes they have. Her use of pre-modifiers throughout, 'beautiful man' for example, further serves to create an emotive tone throughout, allowing her to achieve her purpose of honouring Bowie, a man she clearly admired, after his death - as well as achieving her secondary purpose of engaging the reader (given that it is an article designed to be read).</p> <p>Moran's use of adjectives allow her to create a semantic field of space in the article, with nouns such as 'galaxy', 'planet' and 'universe' being</p>
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		<p>accompanied by adjectives such as 'endless', 'black' and 'rock'. Arguably, this is Moran's attempts to appeal to the reader's pragmatic knowledge of Bonnie's perhaps most well-known song, 'Stormy'. This further allows her to create an emotive and nostalgic tone in the article, as she assumes that her implied reader is a fan of Bonnie's work and career.</p>
		<p>Moran's assumptions about her implied reader are accompanied by her use of inclusive pronouns ^{pronouns} language, such as 'we' and 'us', allowing her to state her opinion as facts additionally. She not only includes her reader, but builds a further bond with them by using pragmatic references that require a shared cultural understanding, such as her list of proper nouns, 'Madonna, or Gaga, Pet Shop Boys, or Daft Punk, or Beyoncé'. These proper nouns require her implied audience to understand them: she is assuming they share her views. In addition to this, she assumes her audience share the same opinion about Bonnie as she does. Her creation of a semantic field of striking shock with adjectives such as 'astoundingly' and 'outrageously', and 'unmistakable' further state her opinion as fact and gives gravitas to her opinion.</p>
		<p>Moran's language is successful in creating tone as well</p>

		<p>as creating an accessible yet engaging register. Her balance between the more polysyllabic lexis of 'asequential' and 'transient' present an educated tone, while her use of higher frequency lexis such as the repetition of the adjective 'lucky' keep the article accessible to a wide, general audience. It is these features which when combined allow</p>
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		<p>Moran's piece to be engaging, and fit for its general audience, its ^{context} mode as a broadcast article, and its purpose: of leaving a man who was clearly very admired by Moran.</p>
1	b	<p>Moran's article is above all an opinion piece. For this reason, her sentences are carefully constructed in order to allow her to present her opinions as facts, without sounding too authoritative.</p> <p>Moran uses declaratives frequently throughout the article, all of them allowing her to state her opinions as facts - creating an opinionated yet authoritative tone. In the third paragraph, Moran uses four simple declarative sentences in a row, 'They change our body language [...]. To become bigger.' This repetition further allows her to present her opinions as factual, persuading the reader about her opinions on David Bowie. This technique is used by Moran throughout the article, combined with the inclusive pronoun 'we'</p>

		<p>in the last paragraph, 'We were a lucky planet, and it was a lucky time', Moran successfully concludes her article with a tone of finality, especially considering her cyclical narrative of the first and so sentences of the first and last paragraphs being parallelising declaratives.</p> <p>The text producer additionally uses complex, multi-clausal sentences to create an evocative nostalgia evoking tone to her article. Her use of the complex sentence, 'And then ... heard this.' (the entirety of the second paragraph in fact, allows her to parallel the vastness and endless nature of space that she is discussing. Similarly,</p>
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		<p>Moran's use of a syncretic list in the last paragraph 'he invented something just as astonishing as a currency, or a machine, or a machine, or a circuit, or a city.' parallels the endless possibilities that Bonnie had, ^{highlighting his} and the achievements and two wonders of them.</p>
		<p>Moran additionally represents Bonnie in a nostalgic way through her use of the subordinate clause 'a ginger... in Bonny' in the fifth paragraph. This adds humour to her piece, additionally serving to create a nostalgic and reflective tone about the man that her implied audience is familiar with.</p>

		<p>The relative informality of Moran's register is aided by her use of sentence structure. She uses the minor clause 'so lucky' to add a somewhat spoken feel to the article, with its almost colloquial nature creating her reflective tone. This is done additionally with her use of parallel conjunctions, once more creating the colloquial tone: 'And he had us'.</p>
		<p>Moran's combination of these techniques allows her audience to be reassured of the gingers' varied as facts, creating an authentic tone, while also engaged rather than intimidated due to its more colloquial features. These techniques make the article fit for its context, mode and purpose, making it an overwhelmingly successful, and rather satisfying read.</p>

Examiner commentary

This question was awarded full marks for both parts. It clearly identifies patterns of language with appropriate terminology and perceptively evaluates contextual factors across both language levels (lexis and semantics/sentence construction). The hybrid nature of the text (column/eulogy) is well understood and linked convincingly to language (e.g. the nostalgic tone effected through rich pre-modification and high-frequency lexis versus the more polysyllabic, formal lexis typical of a broadsheet column). Connections are seamlessly made to contextual factors, the use of spoken mode features recognised as being designed to engage readers who

are likely to be fans of Bowie. As is common in top band answers, there is a synthesis of address to AO1 and AO3 throughout the analysis (as opposed to a 'level-by level' approach, which often leads to a sacrifice of depth of analysis for breadth of points).

There is a precise hold of language features displayed and exemplified throughout, with clear identification of patterns. For 1a, lexical field of space, pre-modification, triad structures, pronoun usage, proper nouns, high and low-frequency lexis are both exemplified **and** explored (answers which merely identify patterns are unlikely to be awarded in the top band). For 1b, the frequent use of declaratives is perceptively evaluated as producing a factual tone in what is essentially an opinion piece. Complex sentence structures, syndetic listing, minor sentences and the use of fronted coordinating conjunctions are also convincingly explored in terms of their contextual significance.

It is also worth noting that the answer avoids a lengthy and/or redundant introduction or conclusion. In addition, the two language features are addressed in separate answers, as opposed to the 'combined answer' approach adopted by some candidates -which, more often than not, leads to weaker and less focussed responses.

Exemplar 2 Level 4/3

13 marks

1	a	<p>In the text it is clear there is a semantic field of space with use of lexis such as 'planet', 'galaxy' and 'universe' the use of this semantic field is in direct reference to the subject of this article which is the late David Bowie who for wider context was famed for songs with the same semantic field and in many ways could be viewed as a tribute to him with this choice of semantic field. This could be grouped in a wider semantic field of science with elements of that also found with constant references to 'rewire', 'machine', 'medicine', and 'circuit' and on a more psychological level gender with reference to 'sexuality', 'bisexual' and 'feminism'. With the main aim behind all of these semantic fields being to represent and portray the type of character David Bowie was.</p> <p>For this same reason in terms of lexis there there is a high quantity of positive adjectives to describe the type of character David Bowie was with adjective such as 'joyful', 'wilder' and 'bolder' when the writer describes his traits again reflecting the purpose of paying tribute.</p>
1	b	<p>In this text there is great sentence diversity in terms of their type and their functions with the use of declaratives such as 'Bowie was a feminist' and 'Bowie's velocity and daring were so</p>

		'astonishing' with the use of modal verbs such as could 'was' and 'were' providing a high degree of
		certainty to the sentences. The use of declarative sentences helps to convey to the audience the type of person David Bowie was in particular for those who may not have known much about. The writer also uses interrogatives such as 'Imagine how vast' and 'Imagine a tracking shot' with the word 'Imagine' stimulating and engaging the audience while also representing a piece of syntactic parallelism. Another example of this is also found with the opening and closing sentence of the article both being 'What a lucky planet we were'. The use of syntactic parallelism is highly emotive and can help to emphasise a point or opinion to the reader. In terms of sentence length there was a wide range used however complex was probably the most prominent throughout with examples such as 'then, as it scrolls' or 'our planet, from our country, in our time' as well as 'generation, and the next, and the next.' These sentences are all very powerful and the use of commas in particular give a quite conversational tone to the text almost as if the writer is speaking to the reader directly listing their thoughts. The repetition of 'and the next' also helps to emphasise the writer's point. To keep the text interesting there are also minor sentences such as 'so lucky' which stand out amongst all the more complex sentences and draw attention to that particular opinion also with simple sentences such as 'what a lucky planet we were' having a similar effect.

Examiner commentary

Although, for 1a, more obvious patterns of language (semantic fields), begin to be established, the lack of any meaningful analysis and the assertive tone employed throughout prohibits access to the top bands for this part of the question. In terms of lexis, there are some clear points made about language use which are credit-worthy, supported with evidence and some appropriate terminology. However, in what is a truncated answer, (perhaps due to time constraints since this is clearly an able candidate), contextual factors are barely addressed here. Although a basic understanding of the purpose of the text is shown, there is no relevant commentary on either reception or production as to warrant a higher mark. 1b is a more robust response, with a greater

breadth of coverage on language use which propels the answer into the low Level 4 category. There is some singling out of relevant examples of language, using appropriate terminology and some straightforward analysis. Only loose conclusions, however, are reached about contextual factors and so the answer remains securely in the Level 3 category for AO3. 1a: 7 marks; 1b: 6 marks.

Exemplar 3 Level 4

15 marks

1	a	<p>In terms of lexis, the implied writer (Caitlin Moran) uses a pattern of first person plural pronouns. The use she The use of 'we' ^{declarative} in sentences such as 'What a lucky planet we were to have had David Bowie.' ### allow the writer to achieve their primary purpose of entertaining the reader; by using these pronouns as well as second person pro pronouns such as 'you' it makes the audience feel like they are being directly addressed even though most of the UK read the popular newspaper 'The Times'. Moreover, ## it makes Moran seem relatable as it seems as if she is ^{voicing} speaking the thoughts of a 'whole generation' about their love for 'Bowie'. Therefore, this engages the audience who most likely are in the age group that grew up listening to Bowie. Furthermore, the writer uses # the lexical field of space throughout the column by incorporating words such as 'galaxy', 'universe', 'planet' and 'alien'. The use of this lexical field engages the audience and therefore entertains them because it creates the sense that Bowie's music and his personality is a very important was unlike anything else from this</p> <p>world; he gave his fans hope and ## gave made them a 'desire to be bigger' even in addition to this, the writer y they</p>
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felt they were an 'alien'. In addition to this, the writer repeatedly uses imperative verbs such as 'imagine' ~~the~~; ~~how can the use of imperatives is to~~ imperative verbs allow the writer to make the reader feel as if they are being directly asked to do something thus ~~the~~ engaging them in the text they are currently reading. Moran also uses various ~~present~~ ^{epistemic} modal verbs such as 'will' 'can' which ~~create the sense of~~ are more certain modal verbs; these are typical of the genre as they allow the writer to ~~present~~ present their opinion as if it is a fact. ~~and~~ However, less certain epistemic modal verbs such as 'can' are also used which fit in with this particular article as ~~the~~ Moran portrays Boris ^{as if} ~~his~~ ^{music} ~~the music~~ as gives ~~the~~ people freedom and choice.

- 1 b In terms of sentences, the writer uses various declarative sentences throughout the column & such as 'They change our body language'. ~~the~~ Declaratives ~~such as~~ are a common convention of newspaper ~~columnar~~ columns as they help to portray

the writer's thoughts and opinions as though they were facts. Therefore, the use of these declaratives help to ~~the~~ fulfill the secondary purpose of informing. Moreover, Moran uses ~~a pattern~~ parenthetical phrases such as '- a ginger, bonk-eyed, snaggle-toothed bisexual in a dress, in Bromley -'. The use of this parenthetical phrase allows the writer to entertain the audience as it mimics spoken language

		and helps to make the writer more
		relatable. It creates a closer bond
		between the audience and the reader .
		writer, Additionally, the writer includes
		a range of especially through using
		informal lexis such as 'bonk-eyed'
		as it creates humour for the audience
		Additionally, the writer uses a range of
		complex sentences such as the sentence
		beginning 'And then, as it scrolls past...'
		but the they also include simple repeated
		sentences too such as 'They rewired our
		brains'. The use of using a range of
		sentence types helps to keep the reader
		engaged and while also informing them
		in columns such as this one is that
		it not allows the writer to keep the
		audience engaged and entertained
		while also informing them of your
		opinion or facts.

Examiner commentary

This is a solid Level 4 response, with 1a coming to clearer conclusions in relation to contextual factors. Relevant examples of language are singled out and analysed with appropriate terminology for both parts of the question. However, although patterns are alluded to, they are not fully identified or exemplified, thus prohibiting access to the top level. That said, there is some sound (if not perceptive) analysis of language and weighing up of contextual factors (more so in 1a), with a clear understanding shown of the purpose of the text and the possible effect of language use on reception. Writing is coherent and there is a good range of appropriate terminology used throughout both parts, displaying a secure understanding of linguistic concepts. 1a: 8 marks; 1b: 7 marks.

Exemplar 4 Level 4/5

17 marks

1	a	Throughout the Text A, there are contrasting
		semantic fields of darkness and light, which
		are used to highlight the difference and the
		impact David Bowie had on lives. The adjectives
		"endless", "silent", "black", and "cold" have
		connotations of suffering and negativity, used
		to describe the time before Bowie's impact on

music and society, whereas more positive adjectives such as the comparative "wilder" and "bolder", along with "lucky" emphasise the positive effect Bowie had on the world. The use of these contrasting semantic fields allows the text to persuade its audience that the opinions of the text producer are correct, and allow them to reminisce on their own feelings about Bowie, since it's likely that the audience will be avid fans of Bowie.

Throughout its discourse, the text uses the first person plural pronouns "we", along with its possessive pronoun "our" in order to indicate the extent to which Bowie inspired people. This allows the text to be more relatable to its readers as they are invited to share the same opinions as the text producer, which suggests that its purpose is to share feelings with the audience.

Many examples of figurative language are used throughout this text, for example "a tracking shot across the universe" and "alien", which presents Bowie as if he is a

powerful, mythical creature. This therefore allows the text to persuade the audience of the text producer's feelings about Bowie, which they are likely to share, but also fulfil the entertaining purpose of the text, which would perhaps persuade the audience to read more articles from The Times.

Various adjectives are used to describe Bowie in this text, referencing the idea that he was simply "one man from ^{the} ^{and "on outside"} ~~Bramley~~", in which the numeral "one" alludes to him being small and on his own, so not very impactful. However, this is contrasted with the adjectives "joyful alien" and his impact, which is compared to "currency" or "medicine" ~~show~~

compared to "currency" or "medicine" ~~show~~ alludes to the inspiring nature of Bowie's story and perhaps inspires the audience to attempt to do the same with their lives. ^{Furthermore,} ~~then~~ it described Bowie in an increasingly positive light, and since it was published following his death, is likely to invite the audience, who are likely to be fans of his music, to reminisce, pay their respects, and remember his life and the impact it had.

1 b The majority of the sentences within Text A have a declarative mood, such as "What a lucky planet we were..." and "Bowie's velocity and gliding were...". ~~Due to the text being an article~~ This mood of sentence is typical for an article since its purpose is generally to inform, which this text is able to achieve through its use of declarative sentences.

While the majority of these sentences are standard, there are examples of non-standard features of written language, alluding to a less formal tone, such as minor sentences ~~such as~~ like "So lucky." and ~~rather than~~ sentences beginning with conjunctives, for example "And he had us" and "And then, as it scrolls past our galaxy...". The use of these ~~non-standard~~ minor and non-standard sentences produce a more informal tone and allow the text to be more engaging for its audience to read, which would be useful since ~~its audience is known~~ despite the principle audience of The Times being middle class adults, the subject of David Bowie is likely to be read by a wider audience of all of his fans.

This engaging tone is also achieved by the varied lengths ^{and types} of the sentences. For example, there are compound sentences followed by simple sentences, such as in the third

paragraph following "That's what heroes are ..."

There are varieties of sentences, with simple, compound and complex, which all combine to produce this engaging tone ~~text~~ which is more inviting ~~to~~ for an audience to read, and, like the article says about Bowie's life, is likely to leave a bigger impression on its audience.

The text used examples of asyndetic listing in order to build up its argument about Bowie, linking to its persuasive purpose by comparing him to "Madonna, or Gaga..." & or "a currency, or a medicine...". The use of these lists highlight and emphasise the impact of Bowie's legacy, which is likely to both entertain the audience and allow them to remember him, which are likely to be the purposes of the text.

At the start of the text, imperative sentences are used, ~~3~~ for example "Imagine how vast all of space and time is...", which is likely to combine to the text's persuasive element.

Furthermore, the text is written in both past and present tense — "What a lucky planet we were" and "His command 'Let's dance' feels as if it is dancing", which emphasises the impact of Bowie's influence, suggesting that it has impacted both past and present generations, and is likely to still impact people in the future. This adds to the entertaining and motivational purpose of the text, and is likely

		to inspire the audience and allow them
		to remember Bowie.

Examiner commentary

This is a borderline Level 4/5 response, with 1b providing a clearer identification of patterns of language and a more robust analysis, therefore accessing the top level for AO1. 1a outlines relevant examples of language use and alludes to patterns in places, however exemplification and exploration of these is not always fully convincing. That said, there are some insightful points made in places, for example, the use of the numeral 'one' emphasising Bowie's lonely persona in the world. Terminology is wide-ranging and appropriate in both parts of the question, displaying a secure understanding of linguistic concepts. There is a sound weighing up of contextual factors in both answers, however lacking the perceptive evaluation and incisive analysis shown in Exemplar 1. Thus, for AO3, the response remains securely in the Level 4 category. 1a: 8 marks; 1b: 9 marks.

Exemplar 5 Level 3

11 marks

1		Text A is an article celebrating David Bowie's life and it was published in the Times Newspaper. Its purpose is to inform the audience of David Bowie's great life and to commemorate his life. Due to the specific be context being David Bowie's death and life I would expect the audience to be David Bowie fans as well as an older audience due to the date seen on the image 'Bowie on tour in Canada in 1983' and the time in which his music was popular.
		Lexically, the author (Caitlin Moran) speaks very highly of David Bowie through the constant use of positive adjectives. She uses 'lucky' as an adjective four times throughout the text to convey how 'lucky' we or were to have David Bowie. This constant repetition may shape the audience to feel a certain way; it may position them to agree and feel 'lucky'. These positive descriptive language of David Bowie does however become hyperbolic and may seem over-the-top to people who are reading that aren't fans. She associates Bowie

with the noun 'heroes' which would be hyperbolic in many people's eyes as to most, he is just a musician. This with the use of 'outrageously successful'

The hyperbolic, positive language used suggests that the author herself was a big fan. This with the fact that she uses inclusive first person pronouns 'we' throughout, shows that the expected audience is specifically Bowie fans, just like her.

Syntactically, there is a variation of simple, compound and complex sentencing in the text. However some very simple, minor sentences are used in order to really emphasise certain points. Sentences such as 'so lucky' and 'Thank you for giving us us' give an informal, conversational tone which is typical of an article. A lot of the sentences are also declarative 'what a lucky planet we were to have David Bowie'. The author is stating her opinion almost as fact, which sets the tone for the article and shapes the audience to think the same way. ¶

Hyperbolic listing can also be found, which links with the idea that Bowie was associated with 'heroes' and was something much more than just a musician. 'He invented something just as astonishing as a currency, or a medicine, or a machine, or a circuit, or a city' emphasises what the author and audience think of David Bowie. ¶ Some of the audience

we ~~at~~ be offended by the association of Bowie with the invention of 'medicine' and would see it as an extreme

		exaggeration. However as an article celebrating David Bowie's life, most of the audience would agree.
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Examiner commentary

This is a typical Level 3 response, making some clear points about language use (particularly in 1b) which are mainly supported with evidence. Terminology is mostly appropriate. Patterns are alluded to (e.g. adjectives) but not evidenced or explored. The two parts of the question are combined into one answer, which generally leads to weaker responses. Candidates are strongly advised to answer both parts of the question separately, as this usually leads to a greater focus on the specified language level. A clear understanding of the text's purpose and audience is shown, however, with one or two exceptions, contextual factors are loose or generalised and not always convincing. Overall the response displays a reasonable sense of the specified language levels but not in sufficient depth as to warrant a higher mark. 1a: 5 marks; 1b: 6 marks.

Exemplar 6 Level 4/2

11 marks

1	a	Text A shows to have a consistent pattern of the way it uses comparative adjectives. In terms of it's lexical trend, it appears these comparatives are used in order to accentuate basic statements and to entertain an audience, the British public. As Examples of the use of comparatives are 'louder', 'bigger', 'wilder' and 'bolder'. These all appear to have a use within a lexical field that represents the showbiz entertainment industry as that boasts risk and a sense of edge. Although the article appears in British bro broadsheet, The Times, the text seems to be increasingly personal to the writer. In this notion, she uses comparatives as a way of recalling her memory of Bowie and his in style. Comparatives often in this instance, are used to emphasise the man feeling Bowie gave to his fans. Text A says 'To become bigger. To become wilder and bolder'. These point to the idea of breaking conventional roles and stepping outside of societal norms, which Bowie did. Text A therefore uses comparatives to accentuate the greatness of Bowie's effects. It allows readers to recall moments where they could relate to
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the writer, and due to the comparative nature of the adjectives, understand ~~Bowie~~ how personal this topic is to the writer.

Additionally, ~~in~~ reference to semantics, Text A

contains numerous base adjectives related to space. ~~such~~ Examples of this are the use of 'endless', 'empty', 'black' and 'cold'. These ^{semantically} ~~all~~ connote to a place of loneliness and darkness, an experience of isolation that we may have all felt. ~~As~~ Being an article in a ~~the~~ newspaper concerned with the passing of a international icon, Text A must include evocative language to enhance the readers experience of the text as well as keep them engaged. The semantic notion of terms related to space and the universe connote to Bowie's extra terrestrial vibe as an artist. ~~this is~~ which he is later referred to as a 'joyful alien'. It relates to the ~~writers~~ inability to express Bowie in terms of this world. The lexical item 'joyful' contrasts to the initial adjectives at the start of the article. This may represent the journey Bowie fans have experienced alongside him. From once feeling ~~but~~ like outcasts of society to being able to embrace their unconventional interests and personalities. This lexical journey takes readers ~~from~~ back in time to a time before Bowie existed to when he did'. It adds to the emotional weight of the text as the reader is made to feel the ~~loss of~~ reality of losing a musical icon as well as recall his ~~unparalleled~~ contribution to society when he was alive. ~~the~~ This shows how semantics

construct meaning of the text to evoke emotional participation from readers. ~~B~~ Readers of The Times are mostly middle-aged adults

that therefore would have some sort of memory concerning Bowie's uprising.

1 B In terms of sentence structure, Text A uses many declaratives to add dramatic effects to the text. For example, the article starts with, "what a lucky planet we were to have David Bowie". This immediately asserts the reader of what the text is about and due to its nature, makes them reflect instantly of David Bowie's contribution to music and our 'planet'. The use of past tense ~~shows~~ denotes his Bowie's passing and that he is no more. This acts almost as a memory trigger as society is made to seem as though, without Bowie, it has moved on to a separate era. The declarative then follows with 'so lucky'. This is a two-word sentence that includes the intensifier 'so'. This adds to the ~~weight~~ semantic weight of the adjective 'lucky' ~~pre~~ illuminating that we were beyond 'lucky' to have David Bowie. The use of simple declaratives makes the text feel speech-like as though the writer is having her own personal reminiscence of Bowie. It makes the reader feel as though they are in her head, understanding

her thoughts. This ~~shows~~ Text A uses declaratives to make the text appear more personal which closes the distance between writer and reader.

Examiner commentary

This answer is a good example of an uneven response, which may be a result of time constraints or inadequate preparation for 1b. 1a displays some clear points about language use, although some are laboured, with some clear conclusions on contextual factors. There is some straightforward analysis of language which is credit-worthy, e.g. the use of adjectives to connote bleakness and loneliness, and a recognition of semantic field and contrast, which is then linked reasonably well to context. Terminology is sparse, but when used is accurate. On the other hand, 1b is notably weaker, with inconsistent terminology and a more assertive focus on limited examples of sentence structure (declaratives). There is only the occasional piece of evidence cited and conclusions on contextual factors are in the main simplistic and assertive. For that reason, 1b remains securely in the Level 2 category. Candidates are advised to ensure they leave sufficient time in this question to fully address both parts. 1a: 7 marks; 1b: 4 marks.

Exemplar 7 Level 3

12 marks

1 a The writer of text A uses triads, repetition and alliteration throughout to create imagery for the reader and persuade them of how great David Bowie is. In the syndetic list ~~we see the writer~~ "in all the cold, silent, black emptiness of space," we see the use of 3 adjectives to describe the concrete noun "space", this tells us that the writer wants to really get ~~the image~~ convey the image in her head of this 'empty space' to the audience - which she does through the use of triads in a syndetic list. This means that the audience can more easily visualise the metaphor to understand how "lucky" we were to have David Bowie. ~~In the another syndetic list, the writer uses repetition to~~ In the simple and minor sentences "what a lucky planet we were... so lucky." the audience sees the writer repeat the

adjective 'lucky' to ~~to~~ persuade the reader that they were genuinely 'lucky' to have such a wonderful man as David Bowie. Similarly, ~~the writer uses cohesion between the first and last paragraphs~~ Similarly, the writer repeats the same adjective twice in the complex sentence "we were a lucky planet, and it was a lucky time." which again tells us that the writer wants the audience to feel grateful for David Bowie. The ~~repetition~~ ^{alliteration} used by the writer in ~~the~~ ^{another} syndetic list shows that the author is

again trying to create strong imagery for the reader "playing on tiny transistor radios," by using ~~repetition~~ alliteration to describe a scene. She does all this because she wants to try and recreate the feeling that Bowie's music gave to his fans and that they can remember him and how much of an impact he made.

In the same way, the lexical field of outsiders is used throughout the text with adjectives like "weird, or lonely" and the description of Bowie "as a joyful alien." The noun phrase "joyful alien" uses antithesis as the adjective 'joyful' is not common for describing an alien.

Which helps to solidify the idea that Bowie was 'an outsider himself' and he made his fans feel included and like they belonged. The writer wants the audience to remember him for being ~~the~~ strange and the amount of others like him who he made feel accepted.

→ b

- 1 b The writer uses cohesion by linking the first and last paragraph together, the use of this creates a feeling of finality for the reader which may have been used to symbolise the death of the singer. The first two sentences used by the writer are a simple and minor sentence "what a wacky planet we were... so wacky." and similarly the last two sentences of the text are a simple sentences "Thank you, you beautiful man. Thank you..." which adds to the

cohesion of the text as the beginning and end are so similar, which provides a cyclical structure and gives the reader a feeling of satisfaction.

The writer also frequently uses the active voice over the passive to empower Bowie. In the verb phrase "He invented something" we see that the verb is being manipulated by the pronoun 'he' which

~~power to Bowie~~ gives power to Bowie as the writer ~~reminds~~ reminds the reader how much of a change he made, and how much he did for the world.

The author uses many simple and minor sentences throughout the text for effect; in the minor sentence ~~to~~ "To become bigger." we see the effect of this sentence is that the audience feels the impact of the short but powerful construction, the writer uses these ~~throughout~~ ~~the~~ ~~in~~ ~~the~~ ~~text~~ ~~to~~ ~~show~~ ~~the~~ ~~amount~~ ~~of~~ ~~power~~ ~~that~~ ~~Bowie~~ ~~had~~.

Similarly, the author uses the directive mood through the use of imperatives at the start of constructions. ~~"Imagine how vast"~~ "Imagine how vast... Imagine a tracking shot" ~~these~~ these imperatives display the directive mood that the writer is trying to convey by forcing the reader to follow the command "imagine" which adds to the metaphor of power that the writer tries to display throughout the text.

The spacing of the short paragraphs creates the same effect as the simple sentences

		do, it conveys the power and influence
		the singer had, and the achievements he
		made though not very much. It shows
		how much he could do with so little.
		And it highlights the power and influence
		that he still has - even after his
		death.

Examiner commentary

There are clear points made about language in both parts of the question, with a relatively secure grasp of terminology which displays a reasonable grasp of linguistic concepts. Analysis, however, is superficial and the tone remains on the assertive side throughout. For example, the use of oxymoron is identified in the noun phrase 'joyful alien' but not fully explored. Similarly, although contextual conclusions are clear, they remain undeveloped and somewhat repetitive. This is a solid Level 3 answer with potential to access a higher level had there been a little more depth of evaluation of language and more solid weighing up of contextual factors. 1a: 6 marks; 1b: 6 marks.

Exemplar 8 Level 3/2

9 marks

1	A	In text A Caitlin Moran uses the first person plural possessive pronoun "our" to relate a sense to the reader that everyone has lost something that belongs to them. The fact that she uses the possessive form of the pronoun creates a sense to the reader that David Bowie belongs to the people this creates a emotional mood to the piece and creates a sense of relatability to her readers. This allows her to connect more with her readers which in turn allows her point to be validated by her readers.
		In the title of text A Caitlin Moran uses the idiomatic phrase "extinguished" to create a more dramatic piece. The fact that Caitlin Moran uses "extinguished" shows a lexical field of

fire^v and danger this use of sensationalism allows her piece to seem more important than anything else going on at the time this piece was produced back when Bowie died. Moran does this to force her readers into thinking that the situation is more dramatic than it is which gives more of an impulse to read the article giving Moran

more power over her readers.

1 B In text A Caitlin Moran uses imperative sentences to force the reader into doing what she wants. An example of this is when she says 'I imagine how...' or "imagine a..." this allows ~~the~~ Caitlin to be able to control her readers into looking at the piece from her stand point. Forcing the readers to "imagine" creates a relationship between the reader and Moran where the reader trusts Moran and in turn is more likely to agree with her and in turn making the audience more inclined to read her articles.

In text A Moran uses simple sentences to create sensationalism in her piece and ~~dramatise~~^{exaggerate} things. In using her simple sentences she adds anaphora repetition to again exaggerate the piece and create sensationalism. She displays this when she says "They change our body language. They rewire our brains. They give us permission to become other" The use of simple sentences makes the piece more dramatic

		the because short sentences make the reader
		stop and think about the sentence they
		read. Also the use of Anafora with the
		word "they" means that the sentences
		are sensationalised in a way that creates
		urgency to the reader and makes the
		reader think more about what she is
		writing about. This relates to the
		context of the piece ^{which} and allows Moran
		to get her view point across about
		David Bowie in a sense that creates
		urgency forcing the readers to make
		a quick decision to agree with
		her or not and if they do agree it
		creates a sense of reliability which
		in turn makes the reader want to
		read more of Moran's articles.

Examiner commentary

This is a borderline Band 2/3 answer, 1b being slightly stronger with one or two valid points made about language. 1a makes an attempt to discuss lexis, however this is limited to two tenuous examples, one of which is unconvincing. Supporting evidence is barely existent, as is appropriate terminology. Conclusions on contextual factors in both parts of the question are undeveloped and there is only a very vague sense of the purpose of the text. 1b contains a few more convincing examples of language with some evidence and terminology, although this remains sparse. 1a: 4 marks; 1b: 5 marks..

Question 2

2 'All language is biased.'

Write an entertaining blog post which critically engages with the statement above. 'Biased' language is that which supports a particular point of view and aims to influence the receiver to agree with it. You do not need to use the statement as your title. [24]

Exemplar 1 Level 6 (High)

24 marks

2		Amen? More like A-Woman.
		Bias is a question that can be applied to everyone and everything. Political bias, gender bias, racial bias: everyone on this planet is undeniably influenced by what is around them. (You're not feeling me, so-called 'centrists'.)
		And yet, perhaps bias lies at the core of how our society functions: in our language.
		Many people might never have thought about how our language is biased - perhaps many more men than women. For women, especially young women like myself, awareness of how language is used is an astonishing awakening into the world of sexism and bias that lies beneath our language.
		As a child, I was raised very religiously. (Sorry, ^{atheist} now, I'm a proud agnostic now). Reflecting back on my time spent in Church sermons allows me to recognise how male-dominated the language used was. Male normative terms such as 'manhood' were thrown about frequently, and of course the kicker is how God is always, invariably, referred to as 'he'. And yet, why? Why is God referred to with male pronouns? In fact, ^{has} why has God (who ^{arguably} created the universe and is an omniscient all-knowing entity) even been assigned the very human concept of gender?

		<p>The answer is that our too language, all languages language, is biased. You can see it in how so-called 'male' professions are always referred to singularly, yet when women are in the position they are singled out, as that a 'lady doctor' marked with their gender before even their job. You can see it in how we have a 'waiter' but a 'waitress', a 'duke' but a 'duchessa' (if you're from California, anyways), and a 'kitchen' but a smaller 'kitchenette'. You can see it in other languages other than English, in many European languages the pronoun 'they' will always take the masculine form, even if the group 'they' is applying to is just one man and ten thousand women. See! It really is all languages that are biased.</p> <p>I joked once about how I was going to fight back against the bias in our language by subverting it. Refusing to use male normative terms such as 'mankind' and instead using 'womanhood', referring referring to God with 'She' pronouns, and referring to use terms that marked women as ^{their} gender before anything else. However, reflecting on this, would this not have created a language that is simply biased as well 'as well'? (As well as anger not only my grandmother but some priests I can imagine). Perhaps it's simply true for language to evolve to be bias free; to be gender neutral and free from stereotypes.</p> <p>A - Person.</p>
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Examiner commentary

Again, this question was awarded full marks. There is assured knowledge and critical engagement with the concept of bias and use of appropriately chosen linguistic features which show flair and originality. The title (which would be expected of a blog post) is relevant to the topic and clearly satirical, which is fully appropriate for the genre and immediately engages the reader. The frequent use of personal pronouns, fronted conjunctions and parenthetical asides create an informal/personal tone (again, appropriate) positioning the audience from the outset. The use of anecdotal evidence is relevant and effective and there is sustained focus on language and gender throughout the piece, with the concept of marked terms well understood and explored. Whilst there is no direct reference to theory, there is sufficient knowledge of representation displayed throughout, with plenty of credible evidence to support a critical argument. All in all, this is a highly engaging piece of writing which fulfils the requirements of the top band for both AOs.

Exemplar 2 Level 6/5

22 marks

2		Is ^{all} language biased?
		Hi guys, hope everybody had a wonderful weekend but apparently that little introduction of mine could be considered as biased. That's right biased because why did I choose to refer to you as 'guys' why not 'girls', why not 'everyone' as it was recently put to me that the use of the word 'guys' to refer to a group of people regardless of their genders demonstrates a bias towards males and that if you were to look in more depth you would find that all language is biased and this is the debate I want to discuss today.
		Personally in my opinion I do not believe that language is or can be biased but whether or not someone perceives it as biased is dependent on theirs and society's interpretation of language. For example, at the very beginning when I referred to all of you as 'guys' my intention was simply to demonstrate that I view all of us as a group, a collective, and that word allowed me to demonstrate this however if someone were to interpret that incorrectly they could view that choice of word as me making an assumption that all of my readers are male, which I wasn't, or that the use of the word 'guys' actually symbolises some sort of preference for men, which I promise I don't have! But as you can see this quickly demonstrates how the same word could have two very different meanings creating a simple question is language itself biased or is it the connotations we attach to language that is biased?

		An example here for you compliments. When you want to say a man is attractive more often than not you would describe them as 'handsome' however if you were to go up to a girl and describe her as handsome, which I don't recommend, that would be
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seen as a ~~man~~ inappropriate compliment and ~~best~~ might even earn you a slap, at least it would if I was a girl. The much more socially accepted equivalent term would be 'pretty' and although in simple terms both words are getting at the exact same thing it the different connotations attached to the two words which creates the bias. If I were to ask you what kind of characteristic do you expect from a person I describe as handsome it would be no surprise to me if you responded with adjectives such as 'tall' or 'powerful' however I doubt you would use those same adjectives to describe someone who is 'pretty', of course you wouldn't. The stereotypical person would describe characteristic for someone who is pretty as 'delicate', 'elegant' in the past maybe even 'petite'. This highlights my real issue, the issue of what people stereotypically view as attractive qualities in men ~~are~~ versus women. A preference for men to be powerful and dominant and for women to be more fragile a view which has characterised the gender bias and imbalance of the past, when our language of today was created, an imbalance which to an extent still exists today.

To sum it all up while the language we use today may have been created by those with a particular bias it is

not the language itself that is bias but the connotations we attach to it meaning to remove bias we do not need to change the words we use but simply how we use them.

Hopefully this was an entertaining and insightful discussion and remember to leave your opinions and feed back as well as suggestions for next weeks topic using the links below.

-Alex

Examiner commentary

This is a strong answer, displaying a consistent and intelligent focus on the topic. There is an assured knowledge and understanding shown of the concept of gender bias in language from the outset, with a lively beginning which frames the topic well. Adhering to the genre, there is an informal and personal tone adopted, with use of vocatives ('guys'), personal pronouns and rhetorical questions

to engage the reader. Critical engagement of the concept is evident throughout (although Sapir-Whorf is not expressly mentioned, the theory is clearly applied) and the text is well-constructed with clear modulation of writing to take account of the audience. Although in the top level for AO2, the answer remains in the Level 5 category for AO5, lacking the originality and flair displayed in Exemplar 1. The text is well (if not expertly) constructed, with writing which shows skill, as opposed to flair. AO2: 12 marks; AO5: 10 marks.

Exemplar 3 Level 6

24 marks

2		All language is biased. Or is it?
		The English language is a powerful tool which is why when it is biased, the effects can be damaging. Perhaps you believe language isn't biased at all and the world is going taking political correctness too far? If you believe this then maybe you should read on (you might even change your mind!).
		Let's begin with one of the terms derogatory terms. For you to I bet if I asked you to think of names for a sexually active woman you could think of a million. How about 'whore', 'slut' or 'skank'? These words are all too familiar aren't they and there are over 200 different ^{other} terms that I haven't named (it would take far too long). However, men only have a few - possibly even less than twenty - derogatory terms
		to describe a promiscuous male. Unfair isn't it, ladies? This that they to just section highlights how the language is biased against women. It's not shocking but not surprising seeing that men are 'lads' for sleeping with different people but women are 'sluts'. Ideologies stereotypes create sexist language.

~~At~~ Mrn Miss, Mrs ~~and~~ and Ms. ~~the~~ ~~when~~ you
~~have filled out a form~~ If you have
 ever filled out a form of some sort
 in your life you'll have seen these
 three honorifics as an option. Why are
 there three options for women but
 only 'Mr' for men? Because language is
 biased my friends. You can't win by
 choosing any one of these honorifics either.
~~the~~ If you're a 'Miss' you're young and
 can't find a husband. If you're a 'Mrs'
 you're older ^{and} probably a mum of three.
 If you choose 'Ms' then you're an ~~old~~ ~~old~~ or
 old, lonely widow. These are all stereotypes
 perpetrated ~~by~~ through ~~the~~ ~~English~~ our
 language, so how can you say that ~~our~~
 language isn't biased against women?
 There is just no argument here ~~harvest~~
~~you're Katie~~ ~~the~~ ~~hop~~ - though I'm sure
 Katie Hopkins or Piers Morgan will find

one. He'll probably hear about it on Good
 Morning Britain ~~tomorrow~~ tomorrow.

~~the~~ ~~the~~ ~~the~~ God. The ~~the~~ all powerful
 being that supposedly created our
 whole planet and everything that ~~that~~
 inhabits it. Is he a woman? Of course
 he's not ~~that~~ and every christian in the
 world will tell you so. Throughout the
 bible, the pronoun 'he' is used ~~for every~~
 all the time even when it is addressing
 humans - including women - as a
 whole. But hang on ^{you say,} ~~that~~ the bible was
 written millions of years ago of course
 it wouldn't be politically correct you
 feminazi! Well I'm aware of that thank
 you very much but even in 2018, male
 is still the norm! Even in ~~the~~ the

legal sector, laws that are written up still use 'he' when referring to all genders. ~~At the time~~ ~~female~~ Binman is another example. fireman is too. Never hear of a bin woman do you? Exactly. It's biased.

In conclusion, I think it's obvious what my view on the topic is but if not, I'll spell it out for you. ~~There is~~ ~~The English~~ language is biased against women. There are so many more examples that I could've included but that would make this

blog post a novel. - that's not a bad idea actually... ~~to you~~ but ^{returning} ~~coming back~~ to the topic, even ~~at~~ in 2018 it hasn't improved much. ~~and~~ unless we stop calling women 'sluts' or use one honorific for all women like 'MX' or we stop using the pronoun 'he' to refer to every gender, then ~~it won't stop~~ language won't stop being biased against women. That's the bitter truth.

Examiner commentary

This response was awarded full marks. There is an assured knowledge and understanding shown of the concept of gender bias, coupled with critical engagement and a clear convincing argument. Marked terms, honorifics and sexist language are explored, supported with facts and statistics showing a critical awareness of the issue of institutionalised bias. The text is expertly constructed with linguistic features which show flair, including rhetorical questions, parenthesis, colloquialism and use of fronted conjunctions. The piece has the informality of spoken discourse (as is appropriate for the task), with direct address and use of vocatives ('my friends', 'ladies') which create a shared understanding with the reader, who we assume to be mainly (if not exclusively) female. There is abundant use of personal first and second pronouns, which creates further synthetic personalization. Humour is present in the piece, with reference to modern daytime television presenters, who the intended audience are likely to be familiar with, as well as use of neologisms ('Feminazi') to make a satirical point and idiomatic language ('all too familiar'). All in all, this is an entertaining and skilful piece of writing which precisely suits the audience defined in the task.

Exemplar 4 Level 4

17 marks

2

3 WAYS ALL LANGUAGE IS BIASED, AND HOW WE CAN PROTECT OURSELVES

Since the dawn of time (or there about) humans seem to have felt they were right - about many things. It seems that the majority of what we do, and how we interact is based around trying to persuade other people that our opinion is the right one, and language has always been the perfect medium to do this.

In a time where 'fake news' circulates everywhere and we're advised not to trust what we read on Wikipedia, how can we ever be sure that we're getting the right information? What ~~is~~ does biased language mean for our society?

'Here are three ways our language is biased...

1. NEWSPAPERS

It's a well known fact that all newspapers 'stretch the truth' in order to produce the best stories for their audience. They'd go out of business if they all ^{shared} ~~had~~ the same opinions about daily life and presented their news in the same way. ~~People~~ And people have adapted to this now,

those of us who support the Tories are more likely to pick up the Daily Express than The Guardian. But what about when it gets too far?

The extent of language's power was shown last year, following the attack on Manchester Arena, when an online newspaper circulated a fake list of victims - including names of people murdered several years in advance. This caused mass devastation for no reason, proving that words

are an incredibly powerful tool and should be treated with care and caution.

But what does this mean for genetic news in ~~the~~ papers?

Thankfully, due to legislation and laws, newspapers are not allowed to publish information without a valid source, and as readers we're usually wary to look out for this. But that doesn't mean they can't share their opinions and take things out of context to confuse us, which they do on a regular basis. We're having to be so wary about what we read, these days, and it's tiring and time consuming.

2. POLITICS.

"Make America Great Again"

We all recognise this slogan used by everyone's favourite American President during the elections. On the surface, it sounds amazing. We all want the best for our countries, and

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all it took for to put Trump in the White House.

Of course he was biased in his language, as are all politicians — everyone wants your vote. But when the truth is extended, and his answer to every negative publicity spread about him was "~~forget~~ "Fake News!!!", it makes you wonder who we can really trust.

We see it everywhere in politics — everyone wants to persuade, persuade, persuade, even if that means stretching the truth to make them look good. It's starting to seem like this is a problem that is spiralling out of control these days — how will we ever know who to trust?

3. SEXISM

It's been decades since French philosopher, ~~Jean~~ Simone de Beauvoir wrote her famous critique of society, 'The Second Sex', showing how men are considered the ~~the~~ main gender, whilst women are "the other".

~~Made~~ While many things, such as the pay gap, and female rights, are slowly but surely improving, it seems that language still needs to catch up. It all still seems biased towards a particular sex, constantly highlighting the power of men.

While "manmade" describes all products, even those made with female hands.

~~That~~ You can even look at job roles. A "doctor" is assumed to be male unless it follows "female". Diminutive suffixes are required to ~~know that~~ produce a "waitress", a "hostess" and even a "princess". Even now, in this day and age, language is clearly biased and assumes everyone is male unless specified otherwise.

Females are still considered possessions by some people, and language highlights this through the names of cars and ships. It wasn't until 1978, after feminist protests that a hurricane ("Bob") was allowed a male name.

Luckily, rights have dramatically improved for women, but when will this be reflected in our language? When can we have ~~stronger~~ a ~~strong~~ completely unbiased form of English?

~~So, what~~ So... what can we do? How do we actually protect ourselves from biased language?

Unfortunately, until attitudes completely change, the English language is likely to remain with its gender bias. According to Steven Pinker, a cognitive scientist and linguist, our language

that reflects true feelings for something, so feminists have a little way to go, yet.

Fortunately, we are able to protect ourselves about bias in the media and politics, however,

We can help ourselves to identify bias and form our own opinions, ignoring 'fake news', by...

- Reading a variety of sources
- Carrying out our own research
- Take ~~impor~~ all information with a pinch of salt.

Hopefully, this way, bias in language will have less of an effect on us, and we can form our own opinions accordingly.

Good luck!

This is a solid Level 4 response, displaying an essentially sound level of understanding of the concept of bias, but lacking the critical engagement of a top level. The text is deliberately constructed, with clear use of appropriate linguistic features such as an engaging title which is appropriate for the genre, sub-titles which provide coherent structure and use of personal pronouns to create synthetic personalization. The response ranges broadly across a number of areas, e.g. the media, politics and gender, with points made about each area which are mostly generalised. This leads to an overall lack of focus and depth, which is required to show the assured knowledge and understanding of a higher level. In addition, with the exception of the section on gender bias, there is an overall lack of exemplification and evidence which further weakens the answer. This response could have more effectively focussed on one particular area of language, as in Exemplars 1 and 2, to create the strong and more focussed critical argument which is required in a top level. AO2: 8 marks; AO5: 8 marks.

17 marks

2 | 'All language is biased' ... towards men.

Life is just unfair for all us women, even our language is against us. Have you ever been called a Slag? Bitch? Tart? Whore? I mean if you haven't you're one lucky girl as these terms are used to describe and demean women.

are just thrown around at women everyday.

Now lets take a minute and think of all the insulting terms there are for men. [Dramatic Pause] ~~Perse~~

Personally all the terms I use a**hole, dickhead, dick (the last goes on) I can also (and often) use for women too!

This here is biased and sexist, I don't want some 'gender neutral' term to shout at my boyfriend when he eats the last oreo, I need something offending!

My mate Stanley (not actually my mate they're a fancy linguist) did some research and found that there were "220 terms for a promiscuous women and 20 terms for men". BIASED. See even science backs me up.

All language, including all my precious insults and swear words are biased towards men. Language supports men rather than inventing some sick insults that we can use against them. This is unacceptable.

Come to think of it, ~~language~~ our English language even makes add suffixes onto everything. The cheek! ~~Mistress~~ res:

Mistress, Stuartess, duchess.

You can shove your -ess elsewhere ~~Mr.~~

~~Mr. language~~ Mr. language, I've had enough.

		Bitches, sto slags, whores, Tarts (and you girl that has never been insulted)
		unite! We can fight this bias together, So please comment your worst male insults below. and I shall make my boyfriend cry through insults next time he eats the last oreo. Thankyou very not much; Love from your NO.1 bitch.*

Examiner commentary

This is a solid effort with an essentially sound, if not assured, level of knowledge and understanding shown of the concept. There is some ability to think critically, with some facts and statistics included in places, and a clear focus on gender bias. The text is deliberately constructed (with a title and invitation to comment as appropriate to a blog piece), although at times not employing an appropriate register for the task. While there is a somewhat over-familiar and, at times, slightly aggressive tone which may alienate certain readers, the writing has been modulated to take account of the audience ('Now let's take a minute...'; 'We can fight this bias together'). There is some humour in the piece for entertainment factor. Whilst lacking the assured knowledge and understanding of a higher level, and without taking a fully convincing critical angle, this remains a good example of a mid-range answer. AO2: 8 marks; AO5: 9 marks.

Exemplar 6 Level 4/3

12 marks

Q2	Language is always Biased!
	Have you ever bought a product that you after reading the label, you thought would change your life? A skin cream? Shampoo? A Salad??
	In our ever increasing ^{capitalist} capital society, it is hard to decipher genuine words from phonies! It is some found that almost 80% of products on British supermarket shelves contain information biased to the product. It is practically ^{become a} part of life to buy a toothpaste tube that claims to make your teeth the whitest white within 7 days. This has resulted in a not be there is often met with dissatisfied extra results.

The problem with this does not seem to lie in language itself, but instead the WAFV language is used. For instance, don't you think it would be alot more realistic ~~for these companies to use~~ for toothpaste tubes to use comparatives such as "whiter" rather than include an entire anecdote about how your teeth will be bright enough to blind people within a week of use? This, of course, could be argued that, we, as consumers should not be so naive. Well... it appears I have done my research! According to Louis Althusser, it is said that companies often use their influential power to create an 'ideal reader'. This, in other words, is like a

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from the new in which the text is showing ~~to~~ bias towards. Say you are reading the back of a shampoo bottle. It contains adjectives linked to luscious, soft, shiny hair. ~~It~~ It contains facts ~~and~~ claiming to be proven by scientists and insists you are at a loss if you don't purchase it. This my friends, is how language can be used to be biased in advertisement and in turn, result in more sales.

This has been confirmed by Norman Fairclough who is most famous assertion of synthetic personalisation in promoting products. This idea of synthetic personalisation is based on the idea that companies use personal language to individualise the masses. Sound familiar?

From the start of advertising culture to the very present day, language has been manipulated and constructed ~~in forms that are~~ to ~~evolve~~ provide sales figures and promote popularity. It is important that we, as a society, are able to recognise these traits when considering where we ~~we~~ choose to invest our

		hard earned money dosh! To a future of saved pennies and savvy linguists shoppers!
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Examiner commentary

Although the concept of bias in language is present in the piece, the answer lacks depth, making generalised assertions which are not supported. There is a sense of the candidate merely 'showing off' their understanding of representation, with a distinct lack of evidence with which to engage the reader or to create a credible argument (the assertion that 80% of products contain information which is 'biased' to the product appears unconvincing). Rather than a piece of discursive writing, the response reads more like a mini lecture on the perils of advertising. As such, the response fails to convince the reader that the language used in advertising is actually 'biased' (as opposed to simply persuasive). With a distinct lack of convincing critical argument, the response remains in the Level 3 category for AO2. In terms of AO5, however, the text is deliberately constructed with clear use of appropriate language features to take account of the reader. Use of rhetorical questioning and personal pronouns create synthetic personalization, as does the use of vocatives ('my friends'). For that reason, the answer achieves in the Level 4 category for this AO. AO2: 5 marks; AO5: 7 marks.

Exemplar 7 Level 3/2

10 marks

2	"All language is biased."
	Is there a bias in the language we use?
	As Internet natives like you and I, we know how difficult it is to explain a 'meme' to your parents - or that 'LOL' doesn't mean 'lots of love'. So we understand that to others, our language doesn't make sense. Are we using this restricted code on purpose? Are we Internet users biased against others who don't know our language?
	Linguist Deborah Cameron describes the idea of 'snobbish prejudice' as a way for prescriptivists (those who want to keep the English language the same) to stick up their nose at other variations of language use. Typical posh or 'RP' speakers don't approve of the way language is used on the Internet, and so are biased as they think their language is better.
	However However, it is also common knowledge that Latin Latin - a beautiful, elite, immaculate

language is no longer spoken. ~~Standardising~~
~~the language to suit it.~~ We know that this

~~setting up~~ happened because prescriptivists
tried to ~~standardise~~ ^{standardise} it, and linguist
David Crystal says "language changes to
suit its users" if the speakers are changing
but the language wasn't - it's no wonder
that Latin is not in use anymore.

Due to the rise of technology and the
invention of the internet, language has
massively changed over the last 50
years. 'Text speak' in the 90's included
many acronyms and contractions of
language to create neologisms (new words)
that we still use today. Examples of
these include 'LMAO' and 'ROFL' which
act as a restrictive code to non-internet
users. Bernstein's theory of elaborated
and restrictive code shows a bias in
itself, we are biased against those
that don't understand. Internet natives
have changed the English language
immensely and this is ~~one of the~~
~~reasons that English is~~ may be the
reason that English is one of the
most spoken languages in the world.

African American vernacular English or
'black English' is another variation of
the English language, that you may

hear daily in the street or at your
school. AAVE is a variation of our
language that prescriptivists hate due
to its 'non-standard' form. However AAVE
actually follows logical grammar rules

line any one language - the most recognisable difference (apart from the accent) of AAVE ^{from} ~~to~~ Standard English is the omission of copular verbs in sentences. It is very common to hear for example "She looking fine" rather than "She is looking fine". What linguists call the 'copular verb' has been omitted - as you can see the verb 'to be' is missing from the first utterance. Although prescriptivists would call this non-standard grammar, they forget that Standard English contracts the copular verb 'to be' to form the utterance "She's looking fine" which shows us that their 'snobbish prejudice' is unjustified and hypocritical. Therefore we see that bias towards most variations of language is uncalled for and ironic.

So can we say that 'all language is biased'? The ~~use~~ use of restrictive code in Internet culture is certainly biased to non-users, and RP/prescriptivist language is extremely biased and prejudice to

anything different - but is all language biased? Linguist Steven Pinker says that "language is an ability unique to humans" so therefore is he saying that it is inherently biased to non-human animals? Let me know your thoughts in the comments.

Examiner commentary

The concept of bias is unfortunately not addressed in the answer and it appears that the candidate has misunderstood the question, engaging in a different debate (prescriptivism vs descriptivism). There are attempts to incorporate the concept into the argument in places, but these are largely unconvincing. There is a sense that the candidate is trying to 'fit' the knowledge they clearly have around the question. For that reason, the answer only achieves in the Level 2 category for AO2. The text attempts to match the purpose of the task, with a title (although this is copied from the rubric) and invitations to comment at the end, appropriate for a blog post, and this has been credited. Some appropriate language features are employed with some attempts to take account of the audience in places, however the text reads mostly as a monologue, rather than a discursive piece of writing. AO2: 4 marks; AO5: 6 marks.

Exemplar 8 Level 2/1

6 marks

2 A "English is the only language anyone needs... God why do I have to learn any other language" said the oblivious white chick coming out of Starbucks with her Iced Frappa-macha~~chacha~~ - whatever who is also training to be a flight hostess... Yikes Shes going to get far.

Look, I'm not saying that everyone who goes to Starbucks is biased or uneducated not in the slightest believe me I love my iced vanilla latte in the morning. But some people really do think like that, that because you speak English and you have a biased view towards it that nothing else in the world matters. I'm sorry guys yes this is going to be a rant blog... well sort of its more of an open letter, a PSA if you will. Right let me start at the beginning and

why I feel the need to talk about this. As you guys know I was in ~~Spain~~ ^{Spain} last week^{side note: I know} everyone was expecting me to blog about my experience there today but don't worry my lovelies that is coming soon, in ~~Spain~~ ^{Spain} I was ~~at the~~ out in the sun getting my tan on so that I don't look like a friendly ghost and I decided to take a stroll in the sun a nice calm stroll. And on this onee again nice and CALM stroll

I came across a small market set-up. I decided that I'll have a little look to see if I could find a little trinket or piece of jewelry to bring back for my nan, if you are wondering where this is going, just stick with me. A second I am pointing the picture, and on one of the stalls I saw ~~the~~ what looked like the nicest old lady I have ever seen in my life. She was hand making little beaded bracelets. Ugh... so cute! Then, when I like to ~~the~~ call the devil reincarnation, walked up to this woman's stall and yelled in her face "HOW MUCH?" I couldn't believe if she was speaking to this old lady like an ~~unhappy~~ idiot. And the ~~last~~ old lady looked at her

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Woman didn't speak English and the devil reincarnation screamed in her face "ENGLISH? DO YOU SPEAK IT?!" I was mortified that this woman thought that because she spoke English that she had some sort of social hierarchy or instrumental power as the English language students would ^{say} ~~think~~, over this woman I couldn't believe what I was seeing. If someone took a picture of me right there and then I would look like a cartoon character with my jaw hitting the floor, my eyes popping out of my head and steam coming out of my ears. After that the woman stormed off in a fit of rage never to be seen again, don't

worry the old lady was fine, But that just made me think why do we have such a biased language even though it is not the most common ~~use~~ language? why do people believe everyone should speak english? why do we have a bias towards our language? And to be honest... i cant answer that i simply dont know the answer. ~~But my~~ luvies

But my luvies I think we should drop all bias let language be language drop the stigma drop the power drop everything and just let language be what it is. i want to learn other languages because i want to respect other cultures. Now i'm not saying you have to learn a language but what i am saying is lets all drop the bias towards english and just respect people for who they are.

Now, that my rant is over I need a Starbucks TTYL my luvies Beth out *insert ~~mic~~ mic drop*.

Examiner commentary

Unfortunately, the concept of biased language is entirely misunderstood and most of the commentary is irrelevant to the topic. Large sections are devoted to anecdotal text which is unrelated to the concept, although there are one or two attempts to incorporate it. There is little sense of the specified task and the writing fails to move beyond what is essentially a 'rant' (as acknowledged in the text). AO2: 2 marks; AO5: 4 marks.

Question 3

3 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]

Exemplar 1 Level 6 (High)

36 marks

3	<p>Texts B and C both revolve around the subject of history, specifically regarding hoards of gold found in Staffordshire. The contents of the two texts are very different, one being a GCSE lesson given by well-known historian David Starkey, and the other being a specialist history website. This means that the two texts have very different audiences; one being teenagers and the other specialists interested in history, creating notable differences between the features identifiable between them; as well as the differences identifiable due to their differing written and spoken modes.</p> <p>A similarity between the texts is the fact that both have a semantic field of wealth created, with the adjective 'valuable' and the nouns 'gold' and 'jewels' used in Text B, and the nouns 'garret' and the repeated adjective 'gold' in Text C. These link the two texts due to their similar subjects: both are discussing treasure that has been found in Staffordshire. While the texts have a similar semantic field, however they do differ in the register they use: created by the lexical frequency of each text. Text B is spoken to teenagers specifically, and so while Starkey has an educated register - shown ^{created} with his use of factual declarations such as 'this is part of the top of a sword', his language is largely high frequency and accessible. This is in contrast to Text C, which uses polysyllabic lexis with Latinate origins such as 'zooomphic', and</p>
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with Latin roots such as 'zoomorphic', and historical jargon such as 'seax'. Text C has the ability to do this due to its more specialist audience, and the fact that it is able to successfully explain the language it uses: a definition is given for 'seax'.

Starkey's aim in Text B is to keep his class engaged, and while this Text ^C has the purpose of informing, his purpose is not only to educate his ^{direct} audience, but to entertain the indirect audience of viewers on the show 'Jamie's Dream School', for which the lesson is being filmed. His audience therefore is far more general, and he has to cater his language to them.

In contrast to this, the language used by the students in Text B is arguably far less accessible. Youth slang such as 'have massive' and 'have ninety' is used by student D, colloquial language that only perhaps those familiar with youth sociolinguistics will understand. Colloquialisms are present in the student's language additionally, such as the noun 'bling'. Starkey's language in comparison to the students' language is not only a result of age, but the fact that while the conversation is spontaneous speech, Starkey is a practical speaker who has an element of preparation to the conversation.

The element of preparation is key in Text B as it allows Starkey to control the conversation and set the agenda of what they discuss. He does this through use of interrogatives, 'who would have more than', expecting a student to answer him and thus are obligatorily polite. Starkey has instrumental power³ in this situation and so is able to have this control, additionally with the

~~of the school, etc.~~

influential ^{power} ~~figure~~ he is awarded as a well-known figure. Similarly, in Text C, the text producer has power behind Discover ~~facts~~, as the reader understands them to be an educated and authoritative voice on the subject.

Despite the power they have, the two texts both do not assert their authority overtly. Starkey uses hedges 'more or less' to avoid sounding too factual, while Text C uses modifiers such as 'quite' and the epistemic modal verb 'might' to ensure the text is still able to be dismissed - the speculative nature of finding Treasures means there is some level of uncertainty present that could easily be disproved. In Text C, the speculative nature tone is created through the use of the stative verb 'think' additionally, 'we think'. The inclusive pronoun 'we' gives authority to the article source, as it implies many people agree on this opinion, yet it remains speculative, and therefore challengeable.

In Text B, Starkey often uses factual information rather than speculative language. He interrupts student 2 with "now it's as ~~valuable~~ it's as valuable in [11] fact it's probably more valuable than it is now"; the declarative voicing the fact to correct her own speculation. Interestingly, Starkey uses the hedge 'probably', however there is the implied declarative of his statement being factual there. Text C presents factual information differently: as a multi-
~~textual~~

modal text & sourced from a website, it is able to use features such as a list to present information succinctly:

Key Facts >

Weight

24.82 grams

Dimensions

73.7 x 22.5 x 1.1 mm

Material

Gold :

This presents the reader quickly with information, which Starkey is unable to do - or perhaps does not, given that a list of numbers will not keep his audience engaged.

Text C being multi-modal creates similarities with Text B in how they present the objects being discussed.

Text C uses pictures to present the objects, while the transcript of Text D indicates that Starkey's paralinguistic features mean him holding up items for the students to see. This further allows audience engagement, and suits them for their modes respectively.

Text B as a spoken conversation (spontaneous speech)

features many aspects significant in a spoken conversation.

Starkey uses ^{self} repairs such as

'DS: why do you want // why why why', as well as repetition when trying to gather his thoughts. Student 3 also notably uses repetition, 'everyone's everyone's got them', as well as a ^{double} false start with 'it's still no

3

cont.

'I'm just saying it's still even though...' This could be explained by the element of Observer's Paradox that is present: the students are aware that they are being filmed for a television programme, and so are correcting themselves as they speak.

Interestingly, Text B features frequent overlap ~~support~~, however it is supportive rather than attempts to dominate the conversation, acting as a form of backchanneling.

Student 3, who is male, does perhaps conform to Costa's theory of men holding the floor: he speaks uninterrupted for the longest period of time. Starkey allows the student to speak regularly throughout the transcript, often then agreeing with them and praising them 'yeah that's brilliant', or repeating what they said.

		to affirm it!
		SD: it's all changed
		DS: it's enormously changed.
		Storkey's use of positive politeness and reinforcement coincides with ^{his} use of prosodic other features: such as stressing 'we know' to gain authority.
		Text C uses modifiers similarly to assert authority, with lower frequency items such as 'because' and 'interlaced' adding to the descriptions of The Freeman.
		They leave final and describing them in more depth.
		Text C has the additional opportunity to use proper nouns that require pragmatic understanding, such as 'Ragby' ^{Rugby} Rugby , as an online website it knows that its audience can choose to google it if they wish to do so, whereas Storkey's audience are relying on him for the sole source of information.
		The discourse of the two texts is comparable also ^{also} , Text B features non-standard grammar such as 'unit' and inverted syntax such as 'would it now be' given its spoken form, especially with elliptical sentences such as 'I can't touch it it's so valuable' (with the omission of the conjunction 'because'). Text C on other hand is written in Standard Grammar and similarly to how Storkey controls the discourse of the conversation with interrogatives, it uses subheadings such as 'What do we know?' to guide the reader and engage them.
		Texts B and C feature many similarities and differences. Their existence as spoken and written ^{media} texts separates them, however they are linked by the focus they use and the subject they discuss, each of which is suitable for their respective contexts, audiences, needs and purposes.

Examiner commentary

Again, this answer was assigned full marks, not least as a result of the confident synthesis of address across the AOs throughout, as noted in Q1. Contextual factors are compared from the outset (again, there is no redundant introduction), with reference to the

closely matched topic and differences in mode explored through the language used. The shared semantic field of wealth is well exemplified, as are the differences in tone between the texts. Starkey's use of high-frequency lexis as a means of convergence is well understood, as is his use of field-specific lexis to retain formality and prestige. This is convincingly compared to the consistently low-frequency lexis of the comparison text, which is in turn linked to the specialist nature of the intended audience. Contextual factors are perceptively addressed, with a strong appreciation of the power dynamic between Starkey and the students well exemplified through the language used, and weighed up against the more speculative tone of Text C. The multimodality of Text C is perceptively compared to Text B's use of paralinguistic features, which is further linked to reception. Patterns of language are deftly established and explored across both texts, with a close analysis of incisively chosen evidence (repetition, repair, overlap, back-channelling in Text B; modification, proper nouns, low-frequency lexis in Text C) and strong connections again made to contextual factors. Terminology is wide-ranging and accurate, displaying a confident knowledge of appropriate linguistic concepts across the texts.

With a full range of methods systematically addressed using wide-ranging and accurate terminology, a discerning analysis of the contextual factors of both texts and a methodical comparison of linguistic features throughout, this is an excellent example of a top band answer.

Exemplar 2 Level 6

35 marks

3	<p>The way language is used in both text B and C is influenced by their purpose. Both texts share the purpose of informing the audience and as a result they both use declarative sentences throughout beginning with lexis such as 'this is[#] part of the top of a sword', 'it's enormously changed' and 'this then is purely male jewellery' all taken from text B. The use of lexis such as 'this' and 'is' in particular help convey a high degree of certainty within the sentences with declaratives used in the main by David Starkey (DS) as he has the greater knowledge power and he is informing the students. Declaratives are also used in text C with sentences such as 'Most scabbards had quite plain handles' and 'The sword hilt plate features style' as well as 'the plate is lozenge shaped', once again the use of lexis such as 'is' and 'had' demonstrates the greater knowledge power of the writer in text C compared to the audience.</p> <p>Despite text B and text C sharing the same purpose there are variations in how this constructs language due to the differing contexts of the two texts.</p> <p>Text B is a lesson for GCSE students and as a result there is an emphasis on providing knowledge to students without a high level of subject knowledge or specialist terms. This is reflected in the use of simple sentences by DS when addressing the students evident with sentences such as 'it's enormously changed'</p>
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evident with sentences such as 'its enormously changed' 'this is part of the top of a sword', although he does occasionally elaborate on his utterances with the use of sub-ordinate conjunctions such as 'because'

and co-ordinate conjunctions such as 'and' to make compound and complex sentences. In the main DS may have short utterances to ensure he retains the attention of his audience who are teenagers and to ensure they remain engaged with the lesson. This could also explain why DS chooses to use interrogatives along with declaratives with the use of 'why' and 'what' as when teaching the best way for DS to see if his students understand is to question them ~~explaining~~ demonstrating how the values and attitudes towards teaching have impacted the language in text B.

Text C however is a website meaning the audience have deliberately sought out information on anglo-saxon jewellery and as a result are likely to have greater interest and knowledge about the subject. As a result there is a much higher frequency of complex and compound sentences with conjunctions such as 'and', 'but' as well as 'commas used extensively throughout demonstrating how the website is more content heavy than the lesson. Unlike text B there is also greater use of subject specific terms such as 'zoomorphic', 'seax blade' and 'style II eagles' ~~der~~ terms which only people with in-depth knowledge would be able to understand highlighting how text C takes a much less engaging approach to informing the audience compared to text B.

Another factor impacting the construction of language in the two texts is the mode with text B being spoken

and text C being written. As text B is written both the audience and producer of the text are in the same context presumably the classroom. This allows DS to use

demonstrative pronouns such as 'this' and 'these' to identify things for the audience opposed to going into greater detail to describe allowing him to hold up items when referring to them as well as allowing him to point to students to instigate conversation such as when he 'points ~~to~~ again to S3' showing how the mode impacts how language is used and how Ds can communicate without it.

As text C is written it is reliant on graphological cohesion between the text and the images to identify things for the audience with images on the website featuring a caption below labelling what the image is displaying as a substitute for demonstrative pronouns. However despite both texts having different modes they both share elements of spoken conversation following a question and answer pattern throughout both texts. This is done in text C with the use of interrogatives such as 'What do we know?' and 'What might it have been used for?' highlighted in a different font gold representing frequently asked questions by the audience with the response below in essence giving the 'reader a voice within the text even though they cannot interact with the producer in real time.

However, finally, despite sharing elements of spoken ~~conversations~~ conversation only text B consists of ~~elements~~ non-fluency features such as 'erm', hesitations and

'like', fillers as well as ~~repetition~~ 'and and', 'why why why' as text B is spontaneous whereas text C is planned and can be constructed with simple discourse such as 'key facts', 'seax hill plate' and 'other items' allowing the text to be organised and easy to follow.

Examiner commentary

This answer covers a lot of ground in an assured and systematic manner, using a wide range of appropriate terminology and a secure register. Patterns are established (declaratives, simple sentences, conjunctions, interrogatives, lexical field) and there is some perceptive analysis in places. Again, the answer compares the texts throughout, rather than adopting a 'text-by-text' approach which is generally less successful. Contextual factors are well understood, with the contrast in terms of mode explored with relevant links to language use. As with Exemplar 1, the comparison between the graphology of Text C with the paralinguistic elements of Text

B is made, as is the Q&A discourse pattern of each text (not generally picked up in weaker responses). Some discerning links are made to reception and production (the use of interrogatives in Text C as sub-headings, for example, is perceptively compared to the FAQs section of an instruction piece, thus providing the reader with 'a voice'). There is a secure understanding of the nature of the intended audience of both texts with clear connections made to language (e.g. the use of more complex sentence structures and field-specific lexis in Text C suggestive of a more exclusive audience). Application of linguistic methods across the texts is confident, with connections made across texts which are strong and helpful (as opposed to illuminating). AO1: 12 marks; AO3: 12 marks; AO4: 11 marks.

Exemplar 3 Level 5

28 marks

3	<p>Text B is a transcript of a lesson in the spoken mode while text C is an extract from the website 'staffordshire-board.org.uk' and is in the the written mode. The purpose of the texts are both primarily to inform their audiences about Anglo-Saxon treasure; text B's audience is not only the students receiving the lesson but viewers of the programme 'Jamie's Dream School' so text B's secondary purpose is to entertain. Moreover, Text C's secondary purpose is also to entertain as the audience is typically people who are interested in this treasure.</p> <p>In terms of lexis, both texts use the first person inclusive pronoun 'we'. In text B this is seen when David Starkey, the the historian, uses uses the interrogative utterance 'are we a bit surprised surprised of swords covered in gold?' when asking while text C uses it in the interrogative sentence 'what do we know?' in the subtitle. Text B has in text B the speaker the historian has is addressing the students he he is teaching which is a typical convention of a lesson as he is engaging and entertaining the pupils. However, the</p>
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While text C also uses these inclusive pronouns it is to address a mass audience as though they were individual individuals even though hundreds of people probably visit the site every day. Therefore, this complies with Fairclough's theory of synthetic personalisation and allows the writer to engage the audience and fulfill the secondary purpose of entertaining them. Furthermore, text C uses specialist lexis such as 'zoomorphic', 'seaxes' and 'garnet'. Contrastingly, even though David Starkey is a historian he ~~does not~~ does not use much specialist lexis apart from 'medallion'. This is

perhaps due to the fact that text B's ~~transcript~~ involves a GCSE lesson so it would be expected that not a lot of ~~just~~ specialist lexis is used as the ~~text~~ students may not understand it and therefore may become bored and disengaged. By using simpler terms such as 'jewels' and 'sword' it allows the primary purpose of informing to be met as the students understand and also to entertain as they aren't confused. Also, it is a transcript from a Channel Four programme so ~~the text~~ so no specialist lexis is used so the people watching the show understand too. Text C uses specialist lexis as it is a website purely about history so the readers are probably familiar with the terms; it also complies with French and Raven's power bases as the specialist lexis makes the writer seem more knowledgeable

the writer seem more knowledgeable and trustworthy because they have expert power.

furthermore, in terms of grammar both texts use declaratives. Text A to inform their audience. Text B uses various declarative utterances such as 'this is part of the top of a sword';

declaratives are typically used in lessons and by teachers to clearly and concisely ~~to~~ inform students. Text C uses declarative sentences such as 'The zoomorphic mount is a gold plate.' The writer ~~achieve~~ achieves the primary purpose of informing the audience as the declaratives ~~make the~~ allow the writer to present facts clearly and makes them seem knowledgeable and trustworthy. Additionally, ~~on text B~~ both texts ~~to~~ feature simple sentences; Text B uses simple utterances like 'it's ~~easy~~ enormously changed' when David Starkey is discussing the ~~the~~ changing roles of men and women while in text C, simple sentences such ~~as~~ as 'This gold plaque shows two eagles holding a fish between them.' ~~both texts~~ In text B, David Starkey may have used simple utterances to accommodate or converge to the language used by the GCSE students. He is a historian so ~~that~~ he probably doesn't use as many simple utterances when speaking to adults as he is. As a noted historian, he would add more

detail; thus complying with the accommodation theory that speakers

accommodate for and adapt their language for their audience. On the other hand, text C ~~is a~~ ~~website~~ ~~dedicated to~~ ~~informing people~~ ~~about historic treasure~~ ~~and a typical~~ ~~convention of informational~~

This is also highlighted when Starkey copies one of the students' language when he is about to say the word 'bling'; this entertains and engages the audience. On the other hand, text C is ~~a~~ ~~from~~ from a website dedicated to informing people ~~of~~ about historic treasure and a typical convention of informational texts is using simple sentences to quickly and concisely inform the audience and avoid confusion while keeping the audience engaged.

Additionally, with reference to discourse structure, text C ~~is~~ is made up of ~~quite~~ small paragraphs and separated by subtitles which helps to achieve ~~the~~ the secondary purpose of entertaining because it keeps the readers engaged while informing them thus complying with Fairclough's theory of power behind discourse as the writer is probably a reliable source with expert knowledge

3

to inform the audience. Text B is structured by ~~using~~ mostly using adjacency pairs so Starkey can interact with the students and ask them questions or answer the students' ~~queries~~ queries.

or answer the students' ~~queries~~ queries such as 'how do you know ~~you're~~ ~~go~~ it was a sword though'. This helps to achieve the primary purpose of informing as ~~it~~ it allows the students to ask questions and receive answers as well as Starkey challenging them ^{too.*} ~~with questions~~ Furthermore, Starkey takes the majority of the turns in this transcript which is to be expected as he is the expert thus complying with ^{frame} ~~the~~ theory ~~that~~ which says the more knowledgeable

speaker or the expert takes the most turns.

* Text C also allows the audience to find out more information through the use of hyperlinks on the top of the page and also through the use of the 'search' bar; this therefore complies with Eisenstein's theory that ~~technology~~ technology affords language ~~and~~ and ~~it~~ doesn't constrain it as it allows the audience to ~~find~~ gather further information.

Examiner commentary

This is a solid Level 5 response. A range of appropriate methods are applied using accurate terminology, and some patterns are established. Strong and relevant points about context are made. There is a secure understanding of the purpose of both texts and language use is consistently linked to both reception and production in a convincing way. Starkey's convergence with his teenage audience in Text B, together with the schema of classroom discourse, is well understood and exemplified, as is the informative purpose of Text C with its logical discourse structure, hyperlinks and menus. The answer however, lacks the selective and methodical application of knowledge exhibited in Exemplar 1. Connections between the texts are strong and helpful, rather than illuminating. Analysis of language, while convincing, is not sufficiently incisive for a top band and the answer lacks the weighing up of contextual factors exhibited in Exemplar 1 which account for variations in language use. That said, this is a solid answer which, with a little more evaluation and depth of analysis, could have accessed the top level. AO1: 10 marks; AO3: 9 marks; AO4: 9 marks.

Exemplar 4 Level 5

30 marks

3		<p>Texts B and C are different in their modes and formats, since B is a transcript of spoken conversation, while C is a written, online article from a website, however, they are both linked in that they are centered around the theme of Anglo-Saxon treasure that is local to Staffordshire. In Text B, the conversation takes place between a historian and some students, which indicated that the participants are likely to have different sociolects. The purpose of this conversation is likely to be to inform the students about the history of the treasure, and aid their understanding. In contrast contrast, Text C is likely to have been written for a primary audience of adults who are interested in both history and Anglo-Saxon jewellery, however, the text would also be accessible for young adults and teenagers. Its primary purpose is likely to be to inform and describe the practical jewellery to the audience, to aid learning, in a similar way to Text B.</p> <p>Due to its nature as a transcript, Text B contains a large number of non-fluency features, as is typical of spontaneous spoken language. Examples of this includes the fillers, such as "erm" and false starts including "I reckon I reckon it..." and "It's as it's as valuable..." But. These non-fluency features show that the spoken language is likely to be spontaneous, however, there are notably fewer examples of non-fluency features than is typical for transcripts of texts like this, which might be explained by the lesson being filmed, meaning that it's possible that different several takes were filmed and</p>
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only the most fluent were ~~&~~ edited into the programme.

In contrast, the language used in Text C is completely standard and accurate, which would be expected for a written text of this genre as it can be edited and its purpose is to inform rather than to entertain. The grammar

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Throughout Text C, there is a great deal of low frequency vocabulary and lexis, that relates specifically to the lexical field of Anglo-Saxon jewellery. Examples of this include "hilt", "garnet", "globules", "seal", "incised" and "zoomorphic". These are not really examples of jargon, and can be understood by a wide range of audiences, which suggests that the website can be read by a wide audience, however, they are subject specific and ^{may} require some prior knowledge of the ~~contemporary~~ field of history or jewellery.

In contrast, the majority of the lexis used in Text B can be considered as more high-frequency, such as "swords", "shards", "medallion" and "jewellery". This is likely due to the participants of the lesson being teenage students with a lower level of sophistication within their vocabulary. Furthermore the lesson was televised and played to a wide audience on Channel Four, which suggests a need to use more widely-understood vocabulary.

However despite this, there is an obvious difference between the language and vocabulary used by the students in comparison to David Starkey. Starkey seems to use more sophisticated vocabulary ~~with~~, which is likely to have Latin or French derivatives, such as "mentioned", "enormously", "quantity" and "meditation". In contrast, Student 3 in particular can be seen to use slang words, such as "limit", "telly" and "have", the last of which has gone through a semantic widening due to its use in teenage slang. This highlights the different sociolects of the participants in the conversation, since they are likely to be from different backgrounds and obviously have different levels of education. It appears, in

the transcript that, since neither ~~participant~~ ^{speaker} corrects any of the others, they all take a descriptivist approach to language. However, it might be ~~expected~~ inferred that, since Starkey is a historian but only uses high-frequency vocabulary in this transcript, ~~he has~~ ^{his} language has downwardly converged to the language of the teenagers, perhaps alluding to his desire to teach and be understood, ~~consequently through their use of slang~~ referencing Giles' accommodation theory. Contrastingly, ~~through~~ ^{ugh} their use of slang, it appears that the students have not changed their language, perhaps in an attempt to distance themselves, which is fairly typical of ~~the~~ teenagers.

Due to its purpose of informing a ~~wide~~ ^{fairly} large audience, it doesn't appear that Text C uses convergence or divergence, as it doesn't necessarily know its actual audience —

it instead tries to be understood by the largest number of people as possible, shown through a distinct lack of jargon. However, the initialisms "BMAG" and "PMAG" are in the text for the "Zoomorphic mount", suggesting that the text is also used by museum workers, perhaps, or other professionals.

Due to its nature as written text, Text C uses mostly declarative sentences which

are fairly descriptive, such as "it is made of solid gold and decorated with a beautifully worked pattern". Despite this text being multimodal with images of the items, it clearly requires much description so that the audience ^{properly} can imagine the jewellery without seeing it physically.

Shown through the deictic "this", in Text B there is very little need for ^{physical} descriptions of the jewellery, since the speakers are all able to see the artefacts for themselves. Therefore, the conversation is more based on how the products were used and life in the Anglo-Saxon era, which is fairly typical for a televised lesson of this kind.

While Text C immediately establishes power through its use of factual information, relating to Foucault's theory, in Text B there appears to be a constant fight for power over the conversation.

Due to him being an adult, and the most knowledgeable, it would be expected that Starkey holds the most power. He expresses this through immediately setting the agenda of the conversation — "this is part of the top of a sword", ^{and} using topic shifts by asking questions — "who would have worn them?"

		However, it is possible that the students establish a lot of power within their utterances
		for example through all their interruptions near the start of the conversation. This could be explained by a more informal setting, however, the flouting of turn taking conventions by adults can be considered typical of teenagers as they typically wish to establish dominance over adults.
		furthermore, it can be considered that, through the interrogative "How do you know it was a sword though?", Student 1 damages the face of Starkey, who was then unable to properly answer the question and shifted the topic to the "shield". This could relate to the face theory of Goffman.
		It does appear that, ultimately, Starkey holds the most power within the conversation, as he interrupts Student 3 when he appears to flout Grice's Maxim of Quantity towards the end of the transcript.
		Out of all the students, it appears that Student 3 holds the most power, since for the last half of the transcript he is the only one to talk, and that is not interrupted. This could be seen to support Zimmerman and West's theory that men talk for longer and are interrupted less, since Student 3 is male.

Examiner commentary

This is a comprehensive answer which applies a range of methods systematically with a variety of appropriate terminology. As with most stronger answers, there is a consistent comparison throughout, with shared contextual factors being highlighted followed by a discussion of how specific linguistic features demonstrate these. Such an approach is normally very effective. Patterns of language are established and evidenced across both texts, propelling the answer securely into the Level 5 category. Strong and helpful points are made about contextual factors, with convincing weighing up. These are not, however, sufficiently discerning as to warrant a top level mark and, while evaluation of points is mostly convincing, there are some instances of vagueness which prohibit a higher mark. For example, the language used in Text C is described as being 'standard and accurate' with no demonstration or explanation of what that actually means. Connections across the texts, as noted, are consistent and methodical and mostly strong, if not illuminating. To that end, this is a solid Level 5 response. AO1: 10 marks; AO3: 10 marks; AO4: 10 marks.

Exemplar 5 Level 5

30 marks

3	<p>Text B is an transcript as historian David Starkey teaching GCSE students about Anglo-Saxon treasure (hoard) found in Staffordshire. Text C are extracts from the Staffordshire Hoard website showing some of the items. In Text B David Starkey has a purpose to inform the students; similarly Text C has a purpose to inform people visiting the website about the treasure. However language is used differently in both texts in order to catering to its audience. For example Text B includes the GCSE students as the primary audience to the information whereas Text C is likely going to be a more specialised audience, interested in Staffordshire Hoard.</p> <p>Lexically, Text B includes high frequency lexis when David Starkey explains pieces of treasure. This can be seen in the nouns 'sword', 'shield' and 'gold covers'. David Starkey is converging his language in order to be</p> <p>for the information to be accessible and understandable to the children. As a historian he would have a wide, complex vocabulary to describe each item but uses high frequency lexis instead as he is aware of his audience. Slang terms such as 'bling' However slang terms such as 'bling' and 'babe' are used by student three and David seems to be reluctant to use the neologism 'bling'. S3 'You've got some bling' DS 'I've got you some bl- this stuff'. This shows him beginning to say 'bling' but stopping; perhaps to keep his intellectual reputation in check on television.</p>
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Similarly, Text C also On the other hand, Text C includes low frequency lexis such as 'seax' the nouns 'seax', 'hilt' as well as 'zoomorphic' and 'lozenge'. ~~The~~ The low frequency lexis associated with 'hoard' shows that the audience are to have a presumed knowledge on the subject as the audience is likely to be treasure enthusiasts/lovers. However the text also includes attempts to explain these low frequency terms - just like how David Starkey simplifies his language in Text B. This can be seen in 'seax is used to describe a wide variety of single-edged knives', they have not just simplified and

defined the word but have added description the the noun 'knives' through the adjective 'single-edged'. This makes the text more accessible to a wide audience who may not be treasure experts.

Syntactically, text B shows David Starkey using interrogatives to interact with the children and get them involved. 'who would have worn them' and 'which group (-) of men nowadays regularly wear very very large quantities'. As a historian, he of course knows he answers to the questions he is asking but he is trying to encourage the children to get involved and be interested in hoard. The use of the intensifiers 'very very' also shows him trying to be enthusiastic and more entertaining towards the children.

Similarly, Text C also has interrogatives, but they

are used in a different way as subheadings to separate the texts. 'What do we know?' and 'What might it have been used for?' are both used to separate specific parts of the text and to signpost what is in the text. The first personal pronoun ~~the~~ plural pronoun 'we'

describes the historian experts who have knowledge of each item and want to share information on the pieces. As an ~~inf~~ informative website pages there are also many declarative sentences present such as the compound sentence 'One bird was dramatically twisted away, but you can still see traces of its talons on the body of the fish', the use of the second person pronoun 'you' is quite inclusive and almost conveys a sense of excitement in the tone of the sentence.

^{discourse}
The structure of Text B shows David Starkey with a higher amount of utterances and a higher footing above the students as a teacher. ~~He~~ He doesn't speak in long paragraphs ^{as} ~~are~~ he is aware that he needs to maintain the children's attention by speaking in short, informative sentences. If he was to speak in a way that he would to other historians he just wouldn't be understanding or entertaining to children. He wants to almost promote 'Anglosaxon treasure' to this big TV audience.

Similarly, as an online extract Text C has to be easy and quite quick to read.

		Some paragraphs are only one sentence long making it accessible and typical of an online article.
		Overall both texts use language in a way to be informative and accessible to its audience. §
		Interrogatives are used in text B to be interactive and similarly Text C is online which makes it an interactive format.

Examiner commentary

This is a stronger response than question 1 or 2, covering quite a bit of ground. It meets all the requirements of a high Level 5 answer, applying a range of methods in a systematic manner and using appropriate terminology. Patterns of language in both texts are established and evidenced and there is some depth of analysis in most places. Contextual factors, whilst not discerning, are always strong and helpful and there is some convincing weighing up of how these might account for variations in language use (for example, the use of more low frequency lexis in Text C to take account of the more exclusive audience). There is a methodical application of methods throughout, displaying a sound knowledge of linguistic concepts, with helpful connections made. The differences in mode between the texts is well understood and fully explored and there is intelligent comparison of the Q&A formats of both texts. As with the other exemplars in a higher level, there is consistent comparison of the texts throughout, avoiding a 'text-by-text' approach, which can often lead to uneven answers. AO1: 10 marks; AO3: 10 marks; AO4: 10 marks.

Exemplar 6 Level 5

30 marks

3		Text B and C both appear to address the subject of Anglo-Saxon jewellery. Despite this, the nature of the two texts is incredibly different. Text B takes place in a classroom between historian, David Stankey and a group of GCSE students. The conversation that takes place is arranged spontaneous therefore an informal manner of speech is expected. The conversation Additionally, the dialogue took place in a transmission programme called 'James Dream School'. This aired on Channel Four, a British freeview channel. Due to this the audience is inferred to be the vast British public, specifically those interested in education and history. In contrast, Text C appears to be a written form of text extracted from the website, 'Staffordshireboard.co.uk'. The audience seems to be much more specific consisting of those who find
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interest in historical artifacts. Both texts have an knowledgeable basis for occurring ~~therefore~~ and share a purpose of educating others.

In terms of ~~lexis~~ lexis used in Text B and C, it varies substantially. Text B consists of teenagers in a school therefore provides an informal environment for their language use. Multiple times in Text B, Student 3 provides examples of slang such as 'innit' and 'bare'. The term 'innit' is used as a shortening of ~~isn't it~~ 'isn't it' understood as a ~~blend~~ blend of the two lexis. As the student is expected to be in the range of 14-16 years old it is likely they have not yet acquired the values of standard form or they are just unaware due to habitual use. Another explanation for the use of slang could be ~~an~~ illuminated through the idea of prestige. It seems as though the student is exercising covert prestige to the historian in order to

assert his level of confidence in the classroom. Although non-standard English is ~~not~~ not the most popular form, it is understood that in this scenario, the teacher is outnumbered by the students. The difference in speech styles is further accentuated when Student 3 refers to the jewellery as "bling", whereas Starkey refers to it using standard forms. This shows the diversity of language styles that can take place in spoken speech. In contrast to this, Text C is consistent with it's use of standard English. It includes field specific lexis such as 'gamet', 'seaxes' and 'zoomorphic'. This connotes to the audience it is targetted towards that are likely to be much richer in knowledge of artifacts than a group of teenagers. Text C's use of standard English may also be due to it's factual nature. Text B, being a conversation, includes little factual content from the students however Text C is completely factual. Furthermore, Text C is directed towards a mature audience, most familiar with standard forms of English therefore no accommodation is necessary to the fit

a younger audience. In summary, Text B and C differ in their language styles through the use of non-standard and standard forms.

A similarity of the Texts appears to be the use of interrogatives and declaratives within both extracts. Text B follows a pattern of questions frequently asked by the teacher. This is shown when he asks, "which group of men nowadays regularly wear very very large

quantities", he is then met with an immediate response. Due to the context of the dialogue being in a classroom, ~~open~~ interrogatives are expected to be asked by the teacher in charge. This is not only to test knowledge but also to ~~encourage~~ provide thought stimulation of the students. Although this question and response ~~pattern~~ pattern is not completely consistent, it is the cause for most of the ~~topic~~ subtopics discussed in Text B. Then David Starkey frames the conversation and manages the topics by asking questions ~~concerning~~ ~~different~~ of different aspects of the jewellery as well as supporting students response through his further contribution of information. Similarly Text C is organised into questions and information response. Although ~~arguably~~ this is mutual between texts, Text C uses interrogatives as sub-headings for the organisation of information. On both pages ~~showing~~ shown, the text starts off with "What do we know?". This grants the reader pointers towards specific information they are interested. It makes navigation of the web page easier and narrows down key sections of surrounding the research of the jewellery. Like Text B, Text C's questions are also met with a response, although they are not simultaneous. ~~the~~ the subheadings act as discourse markers. The information granted around interrogatives are much more detailed compared to the responses in Text B. This is

		because the writer of Text C is a knowledgeable
		profession in the field of artefacts, whereas in Text B, the response is from learners and their recieval of prompts from Shurkey. A way of comparing this difference could also be referred to by Stubbs' dichotomy who claims speech and writing are opposites. Text C is able to provide more information as written texts are planned compared to Text B which is spontaneous. On evaluation, the structure of Text B and C appear similar in their question and response format however differs in knowledge levels and genre due to Text C being from an online source written by an individual.
		In terms of grammatical usage, Text B and C show a variety of sentence structures. Text B contains mainly interrogatives and declaratives whereas Text C is almost completely constructed of declaratives in the form of compound sentences. Text B shows multiple use of interrogatives such as "would it be that the people high up in the army" "What's happened about the roles of man and women?" and "are we a bit surprised of swords covered in gold?". This is to engage the students in participating in conversation and sharing their knowledge of the subject. Declaratives are followed by the interrogatives such as "It's all changed" and "That would be worth a lot". This shows the students mild interest of history
		and due to simple constructs, shows the language level of the students. Additionally, this may be seen as a reflection of spontaneous conversation due to its unrefined style. Additionally non-standard forms of grammar are presented through the use of conjunctions

		<p>'at the start of utterances. Student 2 shows this when she says "because obviously you're like stabbing someone right". This relates to conventions of conversation as correct grammar is not always used and interruptions are common. Furthermore, the use of 'like' shows the student's uncertainty and ambiguity in her speech style. This is referred to by Robin Lakoff as a convention of women's speech due to their weaker styles of communication. Student 2 therefore conforms to social conventions of gendered language. On the contrary, Text C shows little insight into the nature of the writer. All text is factual and to an extent arguably blunt. Compound sentences are used to convey declarative statements such as, "It is made of solid gold and decorated with a beautifully worked pattern made of interlaced animals". The website is not a personal source of opinion but an educative format for learning and research. Due Due to this little reference to the</p>
3		<p>writer is given. However, the use of adverbs such as "beautifully" may be interpreted to fit Otto Jespersen's idea of female language therefore can imply a female writer. Although this is most likely used for descriptive purposes, both Text B and C contain conventions of female speech. Likewise they contain declaratives despite them being conveyed in different forms.</p>

Examiner commentary

This is a much stronger answer than questions 1 and 2. A range of methods are applied consistently and methodically with patterns established and some insightful analysis. Shared contextual factors are discussed from the outset, the purpose of the texts and their respective audiences being well understood. The power dynamic between Starkey and the students is discussed and there is a recognition of the covert prestige used by the latter in their choice of language. This is compared convincingly to Text C, with

a sound understanding of the differences in mode between both texts displayed. There is evidence of insightful analysis in places, for example, the inconsistent pattern of discourse in Text B is commented on and explored, before comparing it with that of Text C. Comparison is consistent throughout the answer and there is a relatively methodical application of knowledge, using appropriate and wide-ranging terminology, with connections between the texts being strong and helpful. Contextual factors in relation to both reception and production are covered in a valid way. This is a strong response, which, while lacking the perceptive detail and evaluation of a top level, comprehensively addresses the question. AO1: 10 marks; AO3: 10 marks; AO4: 10 marks.

Exemplar 7 Level 4

22 marks

3	Text B changes register between formal and informal many times during the text due to the utterances of different speakers. The speaker DS uses subject specific lexis in the text text, for example in the noun phrase "tasteful diamond-edged watch", which shows his knowledge of the subject. Whereas the students use informal language and slang which is shown in the repair "they've got bone massme they've just got bone money" which indicates a high level of informality. However Text C continuously uses formal language as its purpose is to inform visitors to the website about the reviews they have. Jargon is used in text C, which can be seen in the simple sentence "most seaxes had quite plain handles, but this hilt", this also tells us that the writer is very knowledgeable about the subject and is therefore describing in detail the reviews they possess. Text C also uses the didactic mood in the simple sentence "The old English word seax is used to describe a wide" which tells us that the writer is glossing the term to explain it to the audience. Text B also uses the didactic mood, in utterances from the speaker interlocutor DS "this is part of the top of a sword" which shows us that
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he is teaching the students about the treasure and sharing his knowledge with them.

Text B uses Adjacency pairs as it is a conversation based on questions and answers, for example we see in the adjacency pair "how do you know..."

~~"Because this is"~~ "Because we've got other examples..." that the speaker is encouraging the students to ask questions so he can clarify and improve their understanding.

Text C also uses adjacency pairs

"what do we know?" "The zoomorphic motif is a gold plate." however this may be used because it is a website which is using frequently asked questions to entice the reader and give answers to questions that many readers may want to know.

Text B has a lot of overlapping, this may be due to the informality of the text and the fight for dominance of the

conversation by the speakers, the expert mostly directs the conversation but is interrupted many times by the students who use informal language and fight for control of the conversation. whereas text C is set at into controlled paragraphs which are easy to read on mobile phones. It also includes pictures and links which makes it a multi-modal text. The idea of the pictures and links is that the reader can be enticed to stay and read the information on the website. The very short attention spans that internet users have now may have affected

		Why text c uses paragraphs not
		are very spaced out, with different
		colours and important information in
		bold. The writer wants the audience
		to stay on their website and visit
		their museum.

Examiner commentary

Some appropriate methods are applied here, using mostly appropriate terminology although there are clear errors. Writing is uneconomical in places. Evaluation of language lacks the depth of a higher band and some valid points made lack supporting evidence. That said, there is a clear understanding of the contrast in mode between the texts, with intelligent comparison about some language features in the texts (adjacency pairs, for example). Commentary on contextual factors is limited and there is very little attempt made to discuss reception, although some valid points are made about production in places. Conclusions reached, however, remain somewhat assertive and simplistic, as opposed to 'sound'. There are some valid connections made across the texts showing how language varies, however these lack the consistency and depth of a higher band. AO1: 8 marks; AO3: 7 marks; AO4: 7 marks.

Exemplar 8 Level 3

18 marks

3	A	In text B the text has a more informal register and allows the conversation to be open. This relates to the context of the text as the teacher is teaching and in turn allowing the students to create discussions between them and the teacher which allows them to feel relaxed and to get more information which allows them to learn more about the history of the item they are discussing. Whereas in text C they use a more formal register this relates to the
		context of that text as it is more of a factual piece and the purpose of the text is to inform people who are interested in the history of an item to gain more factual evidence about the piece they are looking up they achieve this by making the piece

by using declaratives in their writing to relate a sense to the reader that they are certain that they are giving correct information creating a sense of insurance with the reader.

In text B they use more high frequency lexis ~~more~~ as it is a casual conversational piece. This is mainly shown when the students begin to show their idiolect / sociolect in the conversation this is shown when the students use words like "Bling" "innit" and "bare". This relates to the context of the piece as it is casual and the students have the opportunity to show their idiolect. This creates a higher frequency ~~and~~ lexis which allows the students to put the history of the item in terms that are familiar to them. This allows them to learn more

and to be comfortable with their knowledge. This then successfully fulfills the purpose of the text which is to inform the students of the history of the items. Whereas in text C the writer uses a low frequency lexis to inform their reader of the history of the item. They show this when they use words such as "zoomorphic" and "interlaced". This relates to the context of the text ~~as~~ because it is a specific website that the people who would visit the website are people who have an interest in Anglo Saxon treasure and have more knowledge of the terminology typically used to describe

these historical pieces. which relates to the fact that the person who created the website is able to use specific terminology because it is a likely situation that the reader knows what they are talking about. This relates to the purpose of the text as it is an informative piece with a specialist audience in mind.

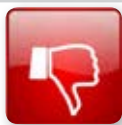
In text B ~~there~~ the Teacher ~~says~~ makes the agenda setting for the ~~the~~ students to carry on the conversation with him. This is shown

when he uses the object to spark questions of interest and asks his students the questions to be able to teach the answers an example of this is when he says "who would have worn them" this is the teacher showing the students an ~~piece~~ object and allowing them to think about the ~~answer~~ answer. This relates to the context of the text as the teacher is teaching the kids relevant knowledge about the item by setting the agenda. Text C also has a form of agenda setting in the form of interrogative sub-headings. This is shown when they say things like "what do we know" and "what might it have been used for" this use of agenda setting gives a clear structure to the webpage and allows the reader to get the relevant information that they want without ~~having~~ having to read through a lot

		of information that they are not want-
		ing to get their answer. This
		relates to the context of the
		piece as the website is used to
		be informed by relevant information
		that the reader wants, which
		in turn successfully ^{relates to} creates the
		purpose of the text which is
		to inform about the texts about
		the Anglo Saxons treasure that they
		have found.

Examiner commentary

Whilst there are some valid points made about language use in a few places, there is often a lack of relevant evidence to support points made, which weakens the answer. Terminology is not dense and is appropriate at times, whilst indistinct at others. There is a reasonable sense of the purpose of the texts, but comparisons are mostly general and understanding of linguistic concepts is limited. Conclusions on contextual factors tend to be simplistic and are mostly assertive. All in all, the answer lacks the sound knowledge and depth of analysis required of a higher level. AO1: 6 marks; AO3: 6 marks; AO4: 6 marks.



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