

**GCE**

**English Language**

Unit **H070/01**: Exploring language

Advanced Subsidiary GCE

**Mark Scheme for June 2018**

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

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

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

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Annotations used in the detailed Mark Scheme (to include abbreviations and subject-specific conventions)

Annotation	Meaning
	Blank Page – this annotation must be used on all blank pages within an answer booklet (structured or unstructured) and on each page of an additional object where there is no candidate response.
	Positive Recognition
	Assessment Objective 1
	Assessment Objective 2
	Assessment Objective 3
	Assessment Objective 4
	Assessment Objective 5
	Attempted or insecure
	Analysis
	Detailed
	Effect
	Expression
	Link
	Answering the question
	Vague
	Irrelevant

**INTRODUCTION**

Your first task as an Examiner is to become thoroughly familiar with the material on which the examination depends. This material includes:

- the specification, especially the assessment objectives • the question paper and its rubrics
- the texts which candidates have studied
- the mark scheme.

You should ensure that you have copies of these materials.

You should ensure also that you are familiar with the administrative procedures related to the marking process. These are set out in the OCR

booklet **Instructions for Examiners**.

Please ask for help or guidance whenever you need it. Your first point of contact is your Team Leader.

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

<b>AO1</b>	Apply appropriate methods of language analysis, using associated terminology and coherent written expression.
<b>AO2</b>	Demonstrate critical understanding of concepts and issues relevant to language use.
<b>AO3</b>	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.
<b>AO4</b>	Explore connections across texts, informed by linguistic concepts and methods.
<b>AO5</b>	Demonstrate expertise and creativity in the use of English to communicate in different ways.

**WEIGHTING OF ASSESSMENT OBJECTIVES**

The relationship between the units and the assessment objectives of the scheme of assessment is shown in the following table:

Component	AO1	AO2	AO3	AO4	AO5	Total
Exploring Language H070/01	20%	0%	20%	10%	0%	50%
Exploring Contexts H070/02	5%	25%	10%	0%	10%	50%
	25%	25%	30%	10%	10%	100%

Here are the subject specific instructions for this question paper

**USING THE MARK SCHEME**

Study this Mark Scheme carefully. The Mark Scheme is an integral part of the process that begins with the setting of the question paper and ends with the awarding of grades. Question Papers and Mark Schemes are developed in association with each other so that issues of differentiation and positive achievement can be addressed from the very start.

This Mark Scheme is a working document; it is not exhaustive; it does not provide 'correct' answers. The Mark Scheme can only provide 'best guesses' about how the question will work out, and it is subject to revision after we have looked at a wide range of scripts.

The Examiners' Standardisation Meeting will ensure that the Mark Scheme covers the range of candidates' responses to the questions, and that all Examiners understand and apply the Mark Scheme in the same way. The Mark Scheme will be discussed and amended at the meeting, and administrative procedures will be confirmed. Co-ordination scripts will be issued at the meeting to exemplify aspects of candidates' responses and achievements; the co-ordination scripts then become part of this Mark Scheme. Before the Standardisation Meeting, you should read and mark in pencil a number of scripts, in order to gain an impression of the range of responses and achievement that may be expected. In your marking, you will encounter valid responses which are not covered by the Mark Scheme: these responses must be credited. You will encounter answers which fall outside the 'target range' of Levels for the paper which you are marking. Please mark these answers according to the marking criteria.

Please read carefully all the scripts in your allocation and make every effort to look positively for achievement throughout the ability range. Always be prepared to use the full range of marks.

**PAPER-SPECIFIC INSTRUCTIONS: H070/01 Exploring language**

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

In each question, the assessment objectives are given equal weighting.

THE INDICATIVE CONTENT FOR EACH TASK provides an indication of what candidates are likely to cover. The notes are neither prescriptive nor exhaustive: candidates should be rewarded for any relevant response which appropriately addresses the Assessment Objectives. THE LEVEL DESCRIPTORS FOR EACH QUESTION FOLLOW THE INDICATIVE CONTENT

**SUBJECT-SPECIFIC INSTRUCTIONS: ENGLISH LANGUAGE**

- Each level descriptor covers the relevant assessment objectives.
- Where the assessment objectives appear in separate columns, marks should be allocated for each assessment objective independently of one another. There is no requirement for responses to be allocated marks from within the same level across each assessment objective.
- An answer does not have to meet all the requirements of a level descriptor before being placed in that level. The extent to which it meets all of the requirements of a level descriptor will determine its placement within that level.
- The extent to which the statements within the level have been achieved should be the only criteria used when deciding the mark within a level.
- Indicative content indicates possible points candidates might make, but this is not an exhaustive account. Any valid response should be rewarded.

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

Question	Guidance	Marks	Text features
1	<p>Text A is an edited version of a piece of campaign literature produced for the charity 'Crisis at Christmas'. It is written in the form of a personal letter and came in the post. It is part of an annual appeal made to potential donors to help homeless people during the Christmas period.</p> <p>Giving careful consideration to the context of the text, identify and analyse features taken from different language levels.</p> <p>This text is a piece of campaign literature in the form of a letter to potential donors. The informal personal touches that belong to the letter are no doubt designed to form a synthetic relationship with the reader. In every other respect, however, the text follows the discourse structure and all the persuasive features of a leaflet, with text in bold, pictures, large fonts, direct address, a case study section about a man they have helped and so on. In general there is a balance between supposedly informative sections – although, like the 'Martin' case study section, they are designed to also persuade the reader – and direct appeals for help and for money.</p>	24	<p>The list below is not exhaustive. In this specification the idea of language levels – from morpheme, to word (lexis), to phrase, to sentence, to the discourse structure of the whole text is employed. However, it is not always easy to analyse language within one level and credit must be given to any response that crosses between levels. In each of the bullet points below, AO1 is covered at the start of the point and AO3 at the end.</p> <ul style="list-style-type: none"> <li>• Mixed register and mode, with some French/Latinate vocabulary (e.g. 'companionship', 'privileged') giving a sense of professionalism to the supposed writer of the letter, Karen Hardy. Much of the lexis is high frequency, core vocabulary (e.g. 'job', 'father', 'life') with uses of idiom such as 'everything fell apart' to give the text an informal spoken feel - keeps a sense of familiarity and warmth, as if Hardy is conversing with the reader.</li> <li>• Field-specific lexis belonging to homeless charities (e.g. 'volunteer', 'centre', 'homeless'), enhancing the professional feel of the letter/leaflet. Semantic field of Christmas, other than the actual word itself, used sparingly – it's about the homeless rather than gifts and Christmas trees</li> <li>• Pragmatics: use of indirect requests (e.g. 'Without your generosity... people like Martin') softening the force of the appeal at key moments</li> <li>• Variety of sentence types, but most sentences not longer than two clauses to provide access to a wide readership. Short sentence 'Martin found himself on the streets' positioned at the end of a paragraph for dramatic effect. Minor sentences (e.g. 'But when Martin...') maintain conversational quality. Use of 'if' clause, fronting the pull-quote, places emphasis on the charity's work and the kinds of deprivation that they prevent (e.g. 'I'd be sleeping in a doorway')</li> <li>• Personal pronouns are key feature. The presence of first person singular connects us to the writer's personal experiences. Second person plural (e.g. 'We have the</li> </ul>

Question	Guidance	Marks	Text features
			<p>chance..') used at key points to give the reader a sense that they have opportunity to be part of group activity. Direct address used throughout, particularly where the appeal for help and money is mentioned – more forcefulness therefore used at key points where needed.</p> <ul style="list-style-type: none"> <li>• Lists of concrete nouns (e.g. 'food, shelter') anchor the text, giving potential donors a clear sense of what they will provide. Some emotive abstract nouns, however, such as 'companionship', 'warmth' and 'kindness' – Crisis is not just about material things but about more profound needs</li> <li>• Mood mostly declarative, but with the important question in bold at the top and in the second paragraph providing a more forceful, direct appeal.</li> <li>• Use of Martin's direct speech lends the piece a more personal, human touch, particularly accompanied by the picture of Martin.</li> <li>• Discourse structure contains the basic features of a letter, with greeting and valediction, address, signature and so on. The opening, however, with the use of direct address, is more typical of a persuasive leaflet or speech. Pull-quote from Martin and pictures of Hardy and Martin belong more to charity leaflet genre</li> </ul>

There are a total of 24 marks available for **Question 1**.

Decide on a mark for AO1 out of 12, and then a separate mark for AO3 out of 12. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.



Level	AO1	Mark	AO3	Mark
6	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured, systematic way; they explore patterns of language use with support from well-chosen evidence.</li> <li>The writing is in a secure academic register, including a full range of appropriate terminology.</li> </ul>	11-12	<ul style="list-style-type: none"> <li>Through an exploration of a range of appropriate language features, candidates perceptively evaluate the possible effects of contextual factors on the way language is produced in this text.</li> <li>Through an exploration of a range of appropriate language features, candidates perceptively evaluate ways that the text might be received and understood by its audience.</li> </ul>	11-12
5	<ul style="list-style-type: none"> <li>Candidates apply a range of linguistic levels; they can clearly identify patterns of language use and can closely analyse well-chosen evidence.</li> <li>The writing is in a secure formal register, including a wide range of appropriate terminology.</li> </ul>	9-10	<ul style="list-style-type: none"> <li>Through analysing a range of appropriate language features, candidates explore the possible effects of contextual factors on the way language is produced in this text.</li> <li>Through analysing a range of appropriate language features, candidates explore ways that the text might be received and understood by its audience.</li> </ul>	9-10
4	<ul style="list-style-type: none"> <li>Candidates can single out examples of language use related to particular linguistic levels, analysing well-chosen evidence.</li> <li>Written expression is coherent, including consistently accurate use of a range of appropriate terminology.</li> </ul>	7-8	<ul style="list-style-type: none"> <li>Focusing on some appropriate language features, candidates can convincingly weigh up some possible effects of contextual factors on the way language is produced in this text.</li> <li>Focusing on some appropriate language features, candidates can convincingly weigh up the ways the text might be received and understood by its audience.</li> </ul>	7-8
3	<ul style="list-style-type: none"> <li>Candidates make some clear points about language use that relate to some linguistic levels and are supported with relevant evidence.</li> <li>Written expression is clear but likely not to be economical; use of terminology is mostly appropriate, although likely to be less densely packed than the level above.</li> </ul>	5-6	<ul style="list-style-type: none"> <li>Making links to a few key language features, candidates come to clear conclusions about the possible effect of contextual factors on the way language is produced in this text.</li> <li>Making links to a few key language features, candidates come to clear conclusions about the ways this text might be received by its audience.</li> </ul>	5-6
2	<ul style="list-style-type: none"> <li>Candidates attempt to consider language levels, pulling out the occasional piece of evidence.</li> <li>Written expression has some errors but the meaning is nonetheless apparent and uses terminology which is partially appropriate.</li> </ul>	3-4	<ul style="list-style-type: none"> <li>With some relation to one or two language features, candidates come to some fairly loose conclusions about the possible effect of contextual factors on the way language is produced in this text.</li> <li>With some relation to one or two language features, candidates come to some fairly loose conclusions about</li> </ul>	3-4

Level	AO1	Mark	AO3	Mark
			the possible effect of contextual factors on the way this text and might be received by its audience.	
<b>1</b>	<ul style="list-style-type: none"> <li>Candidates make some vague link to at least one language level; evidence, if there, is likely to be barely relevant or only loosely defined (not actually quoted, for example).</li> <li>Writing may at times obscure meaning; some terms are used, with occasional appropriateness.</li> </ul>	<b>1-2</b>	<ul style="list-style-type: none"> <li>Conclusions about the possible effect of contextual factors on the way language is produced will be somewhat indistinct, although there may be a vague sense of the text's purpose.</li> <li>Conclusions about the possible effect of contextual factors on the way the text is received by the audience will be somewhat indistinct, although there may be a vague sense of the text's purpose.</li> </ul>	<b>1-2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>No response or no response worthy of any credit.</li> </ul>	<b>0</b>

Question	Guidance	Mark	Text B Features	Text C Features
2	<p>Text B is a transcript of part of an interview with Poet Laureate Carol Ann Duffy conducted for the Guardian newspaper by the journalist Charlotte Higgins. The interview took place just after Duffy was appointed to the post. The video of the interview was made available on the newspaper's website.</p> <p>Text C is a short extract of an article by the author Jeanette Winterson, with the *Poet Laureate Carol Ann Duffy, published in The Times newspaper, in August 2009.</p> <p>(*The title of Poet Laureate is a national role given to a prominent working poet by the government and the Queen, whereby it is hoped the poet will write poems for important occasions in the life of the nation. Jeanette Winterson is also a writer.)</p> <p>Using appropriate linguistic concepts and methods, analyse the ways in which language is used in these two texts. In your answer you should:</p> <ul style="list-style-type: none"> <li>• Explore connections and variations between the texts</li> <li>• Consider how contextual factors contribute to the construction of meaning</li> </ul>	36	<p><u>Phonetics, phonology and prosodics</u></p> <ul style="list-style-type: none"> <li>• Use of emphatic stress on words where the speakers show their engagement with the point there are making (e.g. 'stipend' where Duffy is perhaps being ironic – this is not a great deal of money compared to other public positions)</li> <li>• Non-fluency features with voiced pauses showing both CH showing some hesitancy in her questions and CAD needing time to formulate the right answer</li> </ul> <p><u>Pragmatics</u></p> <ul style="list-style-type: none"> <li>• Little use of irony. Meaning is generally direct, although some of CH's questions are indirect, framed as statements (e.g. 'so poetry can and should be part of the texture of the every day'), perhaps for CH to show her own level of interest, education and involvement</li> <li>• Non-verbal 'aargh', with the laugh that follows, is not expressing pain but is rather a comical reflection on the enormity of the task ahead of her.</li> </ul> <p><u>Grammar and Morphology</u></p> <ul style="list-style-type: none"> <li>• CAD's long and fluent, multi-clausal answers (e.g. CAD's opening utterance begins with a subordinate clause and has quite complicated syntax) show both her enthusiasm and how articulate she is, possibly also indicating that this is one of a number of interviews she has conducted on this day</li> </ul>	<ul style="list-style-type: none"> <li>• Winterson keeps a strong sense of spoken discourse in her article, complete with written pauses (e.g. 'She pauses' 'pauses a moment') – aim to retain feel of a live discussion for the reader</li> <li>• Like text B, Winterson reports some indirectness from Duffy (e.g. 'If you Google...' etc), but most of the text is direct and means what it says.</li> <li>• The directness of 'I've got bird shit on my jumper.' is a deliberately blunt statement, perhaps designed to show us that Duffy is not aloof and 'not snobby'.</li> <li>• A variety of sentence lengths, suited to a writer who is clearly in control of the medium and genre – e.g. the simple sentence to start the article or, later, in the minor sentence beginning 'And, of course, she's...' the use of three parallel clauses are both eye</li> </ul>

Question	Guidance	Mark	Text B Features	Text C Features
	<p>AO3 These two texts are essentially achieving the purpose, to allow Duffy to reach an audience who might be interested in her public appointment. The audiences (one for the Guardian website and one for The Times newspaper) are probably quite similar – educated readers who would have some interest in the appointment of the country’s national poet. The video interview would be accessed at the time by those who follow the newspaper’s online content. The Times article would be read in the usual way, in the paper. Both texts would be accessed after publication by keen followers of Duffy’s work as Poet Laureate. In both cases the texts are designed to inform and entertain.</p> <p>AO4 Whilst in one sense B is in spoken mode and C is in written mode, in practice both texts contain mixed mode elements. In text B Duffy’s responses are unmediated, although probably fairly well prepared, given the length of her replies. It is unlike ordinary conversation, given the organised question and answer format. In Text C, meanwhile, Jeanette Winterson has digested an interview</p>		<ul style="list-style-type: none"> <li>• CAD ‘s syntax throughout not typical of speech – e.g. in ‘it’s to poetry... that we turn’ giving her utterances a certain amount of grandeur, perhaps appropriate for the role and to suit the value she places on poetry</li> </ul> <p><u>Lexis and Semantics</u></p> <ul style="list-style-type: none"> <li>• Some field-specific lexis belonging to CAD’s role, (‘stipend’, ‘laureate’, ‘poetry society’) needed to make her point and the cultured nature of this role; its Greek/Latinate origins of these and other lexical choices (e.g. ‘bereaved’) also illustrate both education and respect for appropriate formality in this context</li> <li>• Much of CAD’s lexis is simple, with OE derivations (e.g. ‘love’, ‘songs’), perhaps part of her aim to make poetry about important, everyday things</li> <li>• Semantic fields are quite wide-ranging, perhaps because they are trying to describe the importance of poetry. Frequent uses of idioms (e.g. ‘the little bit of light that this is able to shed’, ‘hanging about’) part of CAD’s colourful use of language; metaphors (e.g. ‘the</li> </ul>	<ul style="list-style-type: none"> <li>• catching ways to direct or re-direct the article.</li> <li>• Plenty of pre-modified noun phrases used to describe CD (e.g. ‘her earthy straightforwardness’, ‘the real thing’) as well as subject verb complement constructions such as ‘she’s a woman’, and ‘She is outspoken’ – designed to give colour to the profile alongside the spoken elements.</li> <li>• Like B, field-specific lexis such as ‘Queens Medal for Poetry’, ‘Laureateship’ is cultured and low-frequency.</li> <li>• Like text B, plenty of use of metaphor and idiom, both by Duffy in the direct speech that is attributed to her (e.g. ‘under your feet’) and in Winterson’s descriptions of her (e.g. ‘smashed through’, the violence of which underlines the dramatic arrival of the first woman to hold the post)</li> <li>• Use of taboo word ‘shit’ by Duffy signals her down-to-earth nature and is included by Winterson to represent her more ordinary qualities – part of the purpose of the article</li> </ul>

Question	Guidance	Mark	Text B Features	Text C Features
	<p>with Duffy into a carefully constructed article. In many senses Winterson has managed to retain the sense of spontaneous discourse, with a mixture of direct speech, reported speech and a kind of free indirect speech where she lets Duffy's voice appear in her own writing (e.g. 'Anywhere where a poem will be seen and read'). That said, the piece is clearly polished and well structured, following the course of their meeting and binding it all together with the chess-piece metaphor at the end.</p>		<p>music of being human', 'the landscape of poetry') used by a poet to describe poetry are highly effective – the music metaphor, for example, captures the song-like quality of poetry as well as the rituals of life that CD wants to depict in her work.</p> <ul style="list-style-type: none"> <li>Some informal lexis (e.g. 'kind of') lightens the discourse at times – she is prepared to be ordinary despite her obvious ability to keep things formal if she wanted to</li> </ul>	
			<p>Discourse</p> <ul style="list-style-type: none"> <li>A fairly schematic discourse with relatively short questions/initiations from interviewer and longer turns by CAD – audience wants to listen to CD not to interviewer</li> <li>Agenda set by interviewer, but likely that CAD knows what is coming, hence the shaped and structured nature of her utterances (e.g. the whole section from 'What we do..' to 'in the every day', with one prompt from CH the repeated subordinate clauses beginning with 'when we...' are perhaps part of a rehearsed response to the point of being a poet) – not typical of spontaneous spoken discourse</li> <li>Both speakers hesitate at times. For CAD it is mostly thinking time; for CH it</li> </ul>	<ul style="list-style-type: none"> <li>Rhythmical repetition and parallelism (e.g. the elliptical phrases 'not snobby, not class bound' etc) are features of persuasive writing, but also entertain and give a colourful and economical description of the subject.</li> <li>This is an edited version of the article, but there is clearly a shape present – partly chronological structure (arrive, setting described, get champagne, champagne is drunk).</li> <li>Some sense of the question and answer structure of the actual interview (and so like text B – e.g.</li> </ul>

Question	Guidance	Mark	Text B Features	Text C Features
			<p>may also be a certain wariness in her use of language, given the status of her interviewee</p>	<p>the question 'how does she feel about talking to the Queen'; note that this is done in the third person and responses are edited – this is a crafted version of their conversation</p> <ul style="list-style-type: none"> <li>• Pauses are retained/described by Winterson, to represent Duffy as a thoughtful ('articulate but not glib')</li> </ul>

There are a total of 36 marks available for **Question 2**.

Decide on a mark for AO1 out of 12, and then a separate mark for AO3 out of 12, and a separate mark for AO4 out of 12. Add the three marks together to reach a total out of 36 marks. It is possible that candidates may achieve different levels for each AO: allocate the mark according to the level of competency demonstrated for each AO individually.

Level	AO1	Mark	AO3	Mark	AO4	Mark
6	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods in an assured, systematic way, using appropriate terminology and writing in a secure academic register.</li> <li>They establish and explore patterns of language use and can closely analyse incisively chosen evidence.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception.</li> <li>They perceptively evaluate their points, suggesting alternatives for how context might affect language use.</li> </ul>	11–12	<ul style="list-style-type: none"> <li>Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts.</li> <li>Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish their similarities and differences.</li> </ul>	11–12
5	<ul style="list-style-type: none"> <li>Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression.</li> <li>They show some ability to establish patterns of language use and can analyse well-chosen evidence in some depth.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception.</li> <li>They show that they can weigh up how contextual factors might affect language use.</li> </ul>	9–10	<ul style="list-style-type: none"> <li>Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts.</li> <li>Candidates compare linguistic features in the two texts, making helpful connections between them which show some of their similarities and differences.</li> </ul>	9–10

Level	AO1	Mark	AO3	Mark	AO4	Mark
4	<ul style="list-style-type: none"> <li>• Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing.</li> <li>• Analysis is characterised by either a fairly limited number of well- developed points, with relevant evidence, or a larger number of valid supported points that lack depth.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>• Candidates make some valid points about context, showing how contextual factors can affect language production and reception.</li> <li>• They come to some sound conclusions about how contextual factors could affect language use.</li> </ul>	7–8	<ul style="list-style-type: none"> <li>• Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.</li> <li>• They make some comparisons of linguistic features in the two texts, making some connections between them which show how they differ or are similar.</li> </ul>	7–8
3	<ul style="list-style-type: none"> <li>• Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors.</li> <li>• Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.</li> </ul>	5–6	<ul style="list-style-type: none"> <li>• Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received</li> <li>• There may be an elementary sense of how context affects language use; conclusions drawn tend to be assertive and simplistic rather than weighed in the balance and are sometimes unconvincing</li> </ul>	5–6	<ul style="list-style-type: none"> <li>• Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly.</li> <li>• They will make more general connections and will attempt to compare particular features but with only partial success.</li> </ul>	5–6



Level	AO1	Mark	AO3	Mark	AO4	Mark
<b>2</b>	<ul style="list-style-type: none"> <li>• Candidates make a vague attempt to apply linguistic methods to the texts and some terms are used, with occasional appropriateness; writing is likely to contain errors which sometimes obscure meaning.</li> <li>• One or two simple points are made, with little or tenuous evidence; assertive rather analytical.</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Candidates can comment on context, although this is unlikely to be show proper grasp of production and reception and so is of very limited use</li> <li>• Evaluation of points is not happening in this level because there is no real exploration of language, but there may be one or two generalisations made about the effects of context on the language</li> </ul>	<b>3–4</b>	<ul style="list-style-type: none"> <li>• Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled.</li> <li>• Some loose connections between the texts are established in one or two places in the answer. These connections are likely to be the simple matching or contrasting of features.</li> </ul>	<b>3–4</b>
<b>1</b>	<ul style="list-style-type: none"> <li>• Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and accuracy of written expression is very limited.</li> <li>• There may be the odd point made but there is no analysis with evidence.</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• One or at the most two references are made to the context with no link to language production or reception. context on uses of language.</li> <li>• Little or no attempt to draw conclusions about the effect of context on uses of language.</li> </ul>	<b>1–2</b>	<ul style="list-style-type: none"> <li>• Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense of understanding both texts present.</li> <li>• The notion of comparison is essentially lost in this level. There may be one or two connections here and there to little real effect.</li> </ul>	<b>1–2</b>
<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit.</li> </ul>	<b>0</b>	<ul style="list-style-type: none"> <li>• No response or no response worthy of any credit</li> </ul>	<b>0</b>

## APPENDIX 1

Assessment Objective weightings are given as percentages.

**Assessment Objectives Grid**

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

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