Paper 1 Mark scheme

Section A: Individual Variation
Indicative content
Question 1

Text A

This young female blogger both uses and challenges stereotypes of identity with regard to ethnicity, gender and age, when presenting a prominent self-identity as a writer:

- title of blog draws on well-known children's book presenting writer's desire to remain a child/adolescent
- the 'confessional' tone of the opening sentence ('My name is Ciretta and I am usually eating something.') suggests a desire to establish equal (and relatively intimate) relationship with readers, echoing the formula of an Alcoholics Anonymous meeting
- mysterious identity is created through the use of the 'bug' alter-ego, developed in the side-bar headings 'Posts fresh from the cocoon' and 'Since hatching from my egg I've had a remarkable...'
- avoids 'saying something interesting about by myself' by making a statement 'that Moose have very poor vision. Some have even tried to mate with cars' – knowing violation of Grice's maxim of relevance in a conversation presents a quirky and humorous identity
- 'Having Italian in my blood means I have an emotional connection with food' – this individual trait is 'excused' by ethnic reference
- 'box of tissues and salami' – both Italian and food motifs are developed with this stereotype of emotionally expressive Italians. Also develops female stereotype of comfort eating, which simultaneously taps into association of young females with concern over diet whilst challenging it by placing food as a primary pleasure
- 'Xbox' and 'geckos' – more associated with males
- self-represents as in a transitional phase - 'How many more [visitors] before I complete my metamorphosis and become a beautiful butterfly?'; makes reference to updating CV as traumatic
- ironic reference to 'grown up things' linked to semantic field of computers 'Photoshop' and gaming culture 'The Arbiter' (character from classic (male dominated) video game 'Halo') – 'gamer' identity developed
- choice of a blog, including sidebar with recent posts, establishes a dynamic, tech-savvy identity.

Text B

This autobiography follows generic conventions, starting from present to establish context, before linking to past and developing chronological account. In an autobiography there are likely to be establishing reasons for development of personality being represented.

- The writer uses a quite literary register 'Do I really remember the pressure, the chafing, even the smell of the various harnesses that held the infant John Robert Parker Ravenscroft in place?' combined with personal, confessional tone 'but the disappointing truth'.

- Begins with domestic details and reference to family foibles to establish connection with reader, who can be assumed already to be familiar and well-disposed to author as they have chosen to read autobiography.
- Largely avoids direct reference to reader (apart from once in second paragraph with fairly formulaic 'You'd be amazed...') as if recounting events for self, diary-like, but allowing reader to 'listen in'.
- field is dominated by family: listing of three first names of both him and brother, together with formal family terms (mother, father, nanny) suggestive of class pretensions of family.
- Also, strong field of place/domesticity – 'cottage', 'home', 'windows', 'brick', 'garden' etc – war and childhood also strongly represented.
- Potential seriousness of subject matter undercut by deadpan humour: restrictions/repressions of childhood indicated by reference to harness ('held, pressure, chafing') relieved by 'It may have had bells on it.' Simple brevity of sentence contrasted with hypotactic complexity of previous sentences (possible pun on 'with bells on'). Second paragraph follows similar pattern, with war context relieved by joking about him being the cause, and exaggerated humour of burying people who joked about the name 'John Peel' – also implies shared understanding with reader.

AO4 – explore connections across data

- Reference to food, with gender/class issues raised: blogger attempting to subvert idea of young women being careful/picky with diet and emphasising Italian identity; John Peel presenting himself as plain/straightforward implying that 'exotic' food favoured by his daughter is unpalatable; link to 'strange powdered food' later in article to contrast deprivations of wartime childhood with luxury of present.

- Generation/family links: Text A includes a mixture of childlike (primary school worksheets/children's book theme of blog 'branding') and grown-up elements (CV, writer, psychologist, archaeologist), as well as 'adolescent' elements (gaming references, and perhaps the idea of 'whimsical mystery...') with a sense of developing identity, compared with more settled certainties of Text B. Text B, despite recognising (humorously) differences between generations has a focus on unity, especially between grandparents/grandchildren across generations (absent father but intimate nanny echoed in the more temporary absence of his daughter as he babysits his grandson).

		Please refer to the specific marking guidance on page 2 when applying this marking grid.			
		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
Level 1	1–6	Descriptive • Knowledge of methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data.			
Level 2	7–12	General understanding • Recalls methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. Applies some of this understanding when discussing data. • Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this. • Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts.			
Level 3	13–18	Clear relevant application • Applies relevant methods of analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding and application of relevant concepts and issues to data. • Explains construction of meaning in data by making relevant links to contextual factors and language features. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods.			
Level 4	19–24	Discriminating controlled application • Applies controlled discussion of methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Discriminating selection and application of a range of concept and issues to the data. • Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features. • Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.			
Level 5	25–30	Critical and evaluative • Presents critical application of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Evaluative application of a wide range of concepts and issues to the data. • Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data. • Evaluates connections across data. Critically applies theories, concepts and methods to data.			

Section B: Variation over Time
Indicative content
Question 2

Language Level	Text C	Text D
Phonology	There is some use of alliteration for rhetorical effect in both texts • 'barbarisme and beastlinesse', 'boystrous Butchers, cutting Coblers, hard-handed Masons' • some use of rhyme for comic effect - 'to keep Horses (though not Whores)'.	'Theatre is my living, but it is also my love'
Orthography /graphology	• Spelling is mainly consistent with occasional exception ('we'/'wee'). • Frequent examples of additional final 'e' ('unknowne', 'garbe' etc). • Doubling of 'l' at the end of words ('perpetuall', 'matrimoniall', 'civill'). • Other spelling variations ('publike'). • Capitalisation follows different pattern to modern English. Names of people and places but also names of professions and trades and some common nouns are capitalised (for example 'Country', 'City', 'Equipage').	Although the text is intended to be spoken it appears with the campaign logo.
Lexis /semantics	• Some words and phrases have now gone out of general use ('live on our shifts', 'Equipage', 'gettings') • Others now seem old fashioned ('jests'). • Some terms clearly had a more precise application to the theatre which has been lost ('bawling and railing'). • The acting profession is divided up into different categories ('Comedians, Tragedians and Actors'). • Groups of people are identified by their trade/profession ('Butchers', 'Coblers') or by their rank ('Nobility and Gentry') or by their criminal activities ('Pick-pockets'). • Words and phrases from the field of classical mythology which would be familiar to theatre goers in the seventeenth century are invoked in the initial supplication ('great Phoebus', 'sacred Sisters'). • Use of Latin expression 'status quo prius'.	• Standard English lexis. • Generally formal style but there is some elision ('can't', 'isn't', 'don't') to avoid distancing the audience too much. • Some polysyllabic words. ('investments') but key passages use simple one- or two-syllable formulations ('I value this theatre', 'if you love theatre…', '…making the centre of town a better place'). • Use of familiar collocations ('hard-earned money', 'hard times', 'boosting local business').

Language Level	Text C	Text D
Syntax /morphology	• Some use of passives presenting the actors as victims and leading to some very complex syntax ('we were by authority… restrained', 'some of us by it merely being inabled to keep a Horse'). • The long second paragraph is not organised in sentences but consists of a series of complex interconnected clauses and sub-clauses linked by means of commas and semi-colons. • Frequent use of simple co-ordinators to link statements ('and', 'or', 'nor', 'such as', 'besides which'). • Unfamiliar verb forms 'betooke ourselves wholy', • Frequent use of lists and paired adjectives.	• Standard English throughout. • Formal 'polite' structures ('Please may I detain you'). • Use of adverbs qualifying certainty ('probably'). • Pronoun use ('I' not 'We'). • Some repetition of structures for rhetorical effect ('I value…').
Discourse /pragmatics	• Appears as a pamphlet or tract, but the structure may suggest a public speech by an orator. • Addressed to a mythological being so does not directly confront the authorities and cannot be accused of criticising them. • Shows deference to the authorities ('…by authoritie (to which wee in all humility submit')). • The writer is not identified by name and identifies himself only as a speaker on behalf of actors in general. • Makes a general assumption that all actors will be male ('wives' and 'whores'). • Humorous tone created with the pun on 'horses' and 'whores' • Does not deny the immorality of the theatre in the past but claims it has been reformed.	• Speaks directly and personally ('I' rather than 'We'). • Positive politeness strategy • Indirect request ('Please may I detain you'). • Intended to be read aloud by an actor to an audience at the end of a performance. • Directly addresses the audience • Inclusive strategy ('like you I hope'). • Assumes audience believes theatre is intrinsically a valuable institution worth supporting with taxpayers' money.

AO4 – explore connections across data

• Both texts are written. However, although Text C was originally a printed pamphlet there are aspects of the language used which suggest a prepared speech, for example the repeated syntactical structures, the use of rhyme, puns and colourful (and sometimes alliterated) lists and pairs of adjectives. This may reflect the profession of the author. Although Text D did originally appear in a written form it is intended to form the basis of a speech delivered to an audience at the end of a performance. Like Text C it uses repeated syntactical structures to create memorable phrases and to appeal to the listener's ear ('I don't believe that, and I'm sure that you don't', 'Theatre is my living, but it is also my love.').

- Text C addresses a mythological entity, the god Phoebus, and goes out of its way not to criticise the authorities who are responsible for stopping the plays from being shown ('...to which wee in all humility submit') possibly to avoid prosecution. It is clear the real audience is the general public. Text D directly addresses a specific audience in a given situation using negative politeness ('Please may I detain you for a minute more.') and positive strategies ('like you I hope, I value this theatre...') to create a positive relationship with the audience so they are more likely to support the campaign.

- The writer in Text C assumes that the audience is familiar with the names of the main London theatres and is aware of the bad reputation of the theatre ('wee have purged our stages of obscene and scurrilous jests'). The speaker in Text D assumes the audience will share their love of the theatre and that they will share respect for a 'centuries-old tradition'.

- Attitudes to the theatre vary between the texts. The writer in Text C refers to 'Play-Houses' or 'Stages' and uses the word 'Theatre' only once. In Text D, the writer talks about 'theatres' when referring to theatres up and down the country and 'theatre' when talking about the theatrical tradition as a whole ('Theatre is my living'). The author of Text C does not deny that various bad practices were indulged in at the playhouses in the past ('obscene and scurrilous jests', 'corrupting... manners', 'defaming... persons', 'bawling and railing', maintaining mistresses) but says that they have now been 'reformed'. There is no suggestion that there is any intrinsic economic or cultural value in theatres as there is in Text D ('making the centre of town a better place').

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