

**COMPONENT 1: Analysing Texts in Context****Section A: Spoken Language of the Media**

	<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>Section A</b>	15 marks	15 marks	20 marks

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| <p><b>1.</b> Analyse the spoken language used by the commentators in Text A and Text B to describe events for the audience. <span style="float: right;"><b>[50]</b></span></p> <p>In your answer, you should:</p> <ul style="list-style-type: none"> <li>• consider how the commentators use language to describe and explain what happens</li> <li>• explore the spoken language features which engage the audience</li> <li>• include some discussion of similarities and/or differences between the texts</li> </ul> |
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There will be a range of different approaches to this question, but discussion should focus on how the commentators describe events for the target audience and the kind of language they use. Responses should apply appropriate methods of language analysis, and should show critical understanding of spoken language concepts and of spoken commentary as a distinct genre. Since AO4 is worth two fifths of the marks for this question, connections across the texts should be explored. Look for and reward all valid discussion.

**Overview**

Where Text A is fast-paced and uses frequent changes in volume, pitch and pace to engage the viewer in the drama of the event, Text B is slow and stately—frequent timed pauses mark the points at which viewers are able to watch the formal process of the ceremony without the intrusion of a commentary. Huw Edwards' deferential tone communicates the stately nature of the parade. His formality is quite unlike the excitement and informality of the commentators in Text A. Their familiar relationship draws viewers into the drama of the moment and aims to recreate the atmosphere at the side of the race course. In both texts, concrete nouns draw the audiences' attention to key visual elements of the events, and positive modifiers convey the mood of the experience.

## Notes

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

### Genre

- the situation (e.g. international competitive event vs British cultural tradition) and content (e.g. sport vs military display)
- the function of the commentators in drawing attention to key details
- turn-taking and the relationship between participants
- limited number of normal non-fluency features (e.g. Text A: unintentional repetition l.6 i.e. after the explanation of a complicated rule, accompanied by a listener-directed question to check whether a repair is needed; filler l.28 i.e. slight hesitation after the tension of the race)
- the importance of engaging the audience
- the use of deixis (in conjunction with images on screen e.g. *here*, *THERE*)
- the use of proper nouns e.g. places (*Rosa Khutor Extreme Park*, ; *Afghanistan*, *Buckingham Palace*) and people (*Tim Warwood*, *Kober*; *Dr Liam Fox*, *Jacob Kappey*)
- the balance of information, explanation and interpretation

### Prosodics

- an awareness of similarities re. rising intonation i.e. to draw attention to key features (e.g. on proper nouns)
- an awareness of differences in pitch e.g. raised to show excitement (Text A); level to reflect the dignity and formality of the occasion (Text B)
- an awareness of the similarities/differences re. emphatic stress e.g. to draw attention to key nouns/adjectives - but more extensively used in Text A reflecting the dramatic nature of the event and the personal relationship between commentators/audience
- changes in volume reflecting the commentators' engagement (Text A); neutrality of the delivery (Text B)
- changes in pace (Text A) and the limited use of timed pauses in contrast with the long timed pauses in Text B i.e. reflecting the slow process of the ceremonial display vs the speed of a competitive race
- stretched vowels and non-verbal utterances to reflect commentator's personal engagement (Text A)

### Register

- levels of formality and informality
- creation of a positive mood
- terms of address to establish/shape the audience's relationship with the participants e.g. epithets (*the powerhouse*), full names (*Corinna Boccacini*), surnames (*Kober* – speed of reference), first names (*Ed* – personal/familiar abbreviation; *Catherine* – assumed familiarity but not abbreviated), honorifics (*Dr Liam Fox*, *Prince William*), role titles (*the Prime Minister*, *the Subaltern*, *the Director of Music*)
- relationship between commentators i.e. familiar, known (Text A)
- relationship with audience (phatic language in Text A; impersonal in Text B)
- relationship between formal spoken and written language (Text B)

### Lexis and semantics

- subject specific words linked to the focus of the event: concrete nouns linked to each event (e.g. Text A: *gate, medal*; Text B: *pace stick, the Colour*)
- abstract nouns: *deficit, powerhouse, style, opponent* (linked to race); *display, possession, phase* (linked to physical ceremony); *tribute, pride, purpose* (emotions)
- modification (attributive): Text A - informative (*brand new*), descriptive (*sunny*), attitude (*beautiful, fantastic, brilliant*); Text B (less frequent) – informative (*armed, senior*), attitude (*unbeatable*)
- adverbs (Text A): *gloriously, sadly* (reflecting mood); *absolutely, really* (intensifiers)
- informal language: colloquialisms (e.g. *yeah*); elision (e.g. Text A: *she's, would've*; Text B: *there'll, /ən/*); clichés (e.g. *'m not going to lie, neck and neck, straight out the window*); multi-word verbs (e.g. Text A: *swap over, hung onto*)
- tense: present for current events i.e. sense of immediacy e.g. *'s, crosses* (the race, Text A), *takes, stops* (the traditional pattern of actions, Text B); past for completed events (reflective) e.g. *was, hung onto* (replay, Text A)
- future time e.g. *'ll watch* (reference to after the Olympics); *'ll be watching, will be riding*, (anticipating events before the display has officially started)
- progressive (immediacy of ongoing events) e.g. *be working* Text A; *be watching*, Text B
- modal verbs e.g. *must know* (certainty, Text A), *couldn't come* (possibility, Text A)
- passive voice e.g. *were deployed, 'll be kept, were given* (i.e. typical of formality, Text B)
- creative use of language (Text A): *débuting; powerhouse, velociraptor* (figurative - extended metaphor) i.e. battle between women

### Form and structure (typical of genre)

- incomplete utterances e.g. *but* l. 8, *but Kober's* l.22, *she just didn't* ll.32-3 (Text A – indicative of the pace of the event)
- elliptical e.g. Text A:  $\emptyset$  *two courses* (omission of dummy subject + verb 'to be', ll.3-4) *AK*  $\emptyset$  *going* (omission of auxiliary verb, l.11), *straight out*  $\emptyset$  *the window* (omission of preposition, l.28); Text B: *among those in the stands*  $\emptyset$  *heads ...* (omission of verb 'to be', ll.2-3), *the Escort*  $\emptyset$  *marching off* (omission of auxiliary verb, l.20)
- fragmentary: Text A: *not far behind* (1) *now Kober* (prepositional phrase + adverb emphasising relative positions, l.18); Text B:  $\emptyset$  *Drummers Call an echo ...* (l.15), *a familiar tune ...* (l.19) i.e. noun phrases with no verb
- many short simple utterances in Text A (typical of fast pace); longer utterances in Text B with subordination (typical of stately pace of ceremony)
- grammatical mood: mainly declarative, but exclamative to communicate drama (*What a fantastic race*, Text A l.24), imperative to draw audience attention (*see*, Text B l.27)

### Pragmatics

- news values: elite participants (international sports competitors, Royal Family); elite events (Winter Olympics, Trooping the Colour)
- shared knowledge e.g. *Sochi* (i.e. Winter Olympics), *Small Final* (Text A); *The Mall, Buckingham Palace, Catherine* (Text B)
- representation of women by male commentators (Text B)
- language/attitudes of commentators e.g. patronising (Text A), deferential (Text B)

## Assessment Grid Component 1 Section A

<b>BAND</b>	<b>AO1</b> <b>Apply appropriate methods of language analysis, using associated terminology and coherent written expression.</b> <b>15 marks</b>	<b>AO2</b> <b>Demonstrate critical understanding of concepts and issues relevant to language use.</b> <b>15 marks</b>	<b>AO4</b> <b>Explore connections across texts, informed by linguistic concepts and methods</b> <b>20 marks</b>
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>Intelligent methods of analysis</li> <li>Confident use of terminology</li> <li>Perceptive discussion of texts</li> <li>Coherent and effective expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>Detailed understanding of concepts (e.g. commentary)</li> <li>Perceptive discussion of issues (e.g. gender stereotypes)</li> <li>Relevant and concise textual support</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Subtle connections established between texts</li> <li>Perceptive overview</li> <li>Effective use of linguistic knowledge</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Appropriate methods of analysis</li> <li>Secure use of terminology</li> <li>Thorough discussion of texts</li> <li>Expression generally accurate and clear</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. commentary)</li> <li>Some focused discussion of issues (e.g. gender stereotypes)</li> <li>Consistent apt textual support</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Purposeful connections between texts</li> <li>Focused overview</li> <li>Relevant use of linguistic knowledge</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology</li> <li>Competent discussion of texts</li> <li>Mostly accurate expression with some lapses</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. commentary)</li> <li>Sensible discussion of issues (e.g. representation of women)</li> <li>Generally appropriate textual support</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible connections between texts</li> <li>Competent overview</li> <li>Generally sound use of linguistic knowledge</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Some accurate terminology</li> <li>Uneven discussion of texts</li> <li>Adequate expression, with some accuracy</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. commentary)</li> <li>Simple discussion of issues (e.g. representation of women)</li> <li>Some points supported by textual references</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Some basic connections between texts</li> <li>Broad overview</li> <li>Some valid use of linguistic knowledge</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Limited use of terminology</li> <li>Some discussion of texts</li> <li>Errors in expression and lapses in clarity</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>One or two simple points made about concepts (e.g. commentary)</li> <li>Limited discussion of issues (e.g. representation of women)</li> <li>Limited textual support</li> </ul>	<b>1-4 marks</b> <ul style="list-style-type: none"> <li>Some links made between texts</li> <li>Vague overview</li> <li>Undeveloped use of linguistic knowledge with errors</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		

**COMPONENT 1 Section B: Written language**

	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>Section B</b>	15 marks	15 marks	20 marks

**2. Analyse and evaluate the use of language in the text as an example of a holiday advertisement.**

**[50]**

In your response you should explore:

- the features that are typical of a holiday advertisement
- how language is used to promote South Africa.

There will be a range of different approaches to this question, but discussion should focus on the use of persuasive language. Responses should apply appropriate methods of language analysis, and should show critical understanding of the linguistic concepts underpinning advertising. Since AO3 is worth two fifths of the marks for this question, the ways in which contextual factors and language features shape meaning should be addressed. Look for and reward all valid discussion.

**Overview**

Typical of any advertisement, the text uses concrete and proper nouns to establish the 'product' on offer, and positive adjectives, superlatives and adverbs to highlight the unique selling points. There is also a semantic field of words associated with tourism (relating to price; hotel star-ratings; familiar collocations etc.). The language is very varied: formal geographical language (e.g. *climate, temperate, sub-tropical; highveld, savannah; gorge, rock formations; bisected*); familiar direct address; the language of emotions (e.g. *brehtaking, that rising feeling of anticipation, intensely moving, the waves of emotion*); the language of politics (e.g. *apartheid, democratic elections, contemporary history*). It is designed to appeal to and engage as many potential customers as possible. In the telegraphic headline, the noun phrases (the country; the length of the holiday) and prepositional phrase (price) immediately highlight key details. The typography is designed to make the advertisement easy to read (e.g. large font for the headline; capitalisation to mark out the different days of the itinerary; columns) and the photograph is eye-catching. These features of the format are visual, designed as a hook to attract a reader's attention and engage them with the text.

## Notes

The following notes address features of interest which may be explored, but it is important to reward all valid discussion.

### Medium

- the use of a headline to identify the focus and price
- the use of subheadings to create the feel of an itinerary
- typographical features to attract attention e.g. bold the use of an emotive image—designed to appeal to readers' interest in exotic wild animals

### Content

- quotation acts as an overview for what follows i.e. “*a world in one country*”
- semantic field of South Africa e.g. place names, subject specific nouns (*highveld, savannah, waterholes, bush, safaris*)
- semantic field of tourism e.g. *price pp, direct flight, hotel, bar, restaurant* (nouns); *transfer, depart, follow* (verbs), *four-star, three-star* (compound modifiers)
- a mix of facts (e.g. climate, political isolation of South Africa) and opinion (e.g. use of emotive modifiers )

### Register

- relatively formal tenor e.g. standard English used throughout; polysyllabic lexis; no elision (i.e. *There is*)
- relationship created through second person pronouns (e.g. *You*) and possessive determiners (e.g. *your*) – aims to engage reader in experience described i.e. direct address
- lexis used suggests a specific target audience i.e. people who travel for more than just two weeks in the sun e.g. interested in political history, traditional culture, conservation, unique experience
- BUT also offers both adventurous (e.g. *helicopter flights, river rafting*) and peaceful (e.g. *scenic drives, hippo-spotting*) activities to ensure appeal is broad

### Lexis and semantics

- proper nouns e.g. location (*South Africa, Kru*), accommodation (*Indaba Hotel*), tourist attractions (*Apartheid Museum*), dramatic geological features of the landscape (*Blyde River Canyon*)
- concrete nouns which create a strong sense of place e.g. natural (*scenery, wildlife, gorge, hippos*); related to the tourist industry (*hotel, pools, bar, restaurant*)
- abstract nouns e.g. *feeling, opportunity, anticipation, excitement, emotion, insights* i.e. making this holiday more than just a sequence of events – the audience is engaged in the idea of the visit to South Africa as a life-changing experience
- persuasive adjectives e.g. *wonderful, amazing, phenomenal, spectacular* (emotive – often repeated); *finest, most scenic, most breathtaking* (superlatives); *unique, new, original, superior* (qualitative); *four-star, democratic* (informative); *curious, fascinating, riveting, intriguing* (expressive)
- present tense verbs: dynamic (e.g. *transfer, depart, follow*); stative (e.g. *is, has*)
- modal verbs: *cannot fail* (emphatic), *could try* (possibility)
- passive verbs e.g. *is designed, is presented, is included* (agent not important)
- adverbs: *arguably, truly* l.6 (attitude); *truly* l.16, *intensely* (intensifier); *superbly, beautifully, specially* (manner); *Alternatively* (linking)

## Form and structure

- long noun phrases e.g. *a night of traditional songs and dances and intriguing insights*
- the use of complements after the verb 'to be' e.g. *a land of superlatives that cannot fail to impress, an intensely moving experience* (noun phrases in an emphatic position)
- adverbials (often in the form of prepositional phrases) are used frequently e.g. place (*in their natural habitat, by one of the pools*), time (*in the half light of the spectacular African dawn, During the evening*), how long (*for the next three nights, for two nights on a bed-and-breakfast basis*)
- fronted time markers e.g. *After your morning arrival, During the Evening* (prepositional phrases), *Today* (adverb) i.e. creating a sense of organisation and careful planning on the part of the company
- listing (persuasive – always offering a range of alternatives) e.g. *amazing diversity ..., curious blend ... its phenomenal scenery ... unique history* (asyndetic); *lovely gardens, two pools, a cosy bar, and an excellent restaurant* (syndetic)
- parenthesis e.g. *open to the world ...* (additional information), *almost regal* (comment)
- sentences are often simple (e.g. *It's truly a world-class experience*) though not always short (e.g. *This wonderful 16-day tour is designed ...; It has lovely gardens ...*)
- subordination is often in the form of non-finite *-ing* clauses which provide additional information (e.g. *charting ..., using ..., following ...*)

## Pragmatics

- advertising insert in the Daily Express (i.e. target audience)
- social implications of accommodation i.e. the lexical choice in the modified noun phrases e.g. *the four-star Indaba Hotel in the prosperous suburbs, the three star superior Hippo Hollow Country Park, the simple three-star Battlefields Lodge Hotel* (i.e. use of modifiers and connotations of proper nouns)
- implicit wider contextual references e.g. South Africa's history, the cultural implications of apartheid, the importance of conservation and National Parks

## Assessment Grid Component 1 Section B

<b>BAND</b>	<b>AO1</b> Apply appropriate methods of language analysis, using associated terminology and coherent written expression. <b>15 marks</b>	<b>AO2</b> Demonstrate critical understanding of language concepts and issues relevant to language use. <b>15 marks</b>	<b>AO3</b> Analyse and evaluate how contextual factors and language features are associated with the construction of meaning. <b>20 marks</b>
<b>5</b>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>Intelligent methods of analysis</li> <li>Confident use of terminology</li> <li>Perceptive discussion of texts</li> <li>Coherent and effective expression</li> </ul>	<b>13-15 marks</b> <ul style="list-style-type: none"> <li>Detailed understanding of concepts (e.g. e.g. advertising genre)</li> <li>Perceptive discussion of issues (e.g. the wider, underlying cultural/political implications)</li> <li>Relevant and concise textual support</li> </ul>	<b>17-20 marks</b> <ul style="list-style-type: none"> <li>Confident analysis of contextual factors</li> <li>Productive discussion of the construction of meaning</li> <li>Intelligent evaluation</li> </ul>
<b>4</b>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Appropriate methods of analysis</li> <li>Secure use of terminology</li> <li>Thorough discussion of texts</li> <li>Expression generally accurate and clear</li> </ul>	<b>10-12 marks</b> <ul style="list-style-type: none"> <li>Secure understanding of concepts (e.g. advertising genre)</li> <li>Some focused discussion of issues (e.g. the wider underlying cultural/ implications)</li> <li>Consistent apt textual support</li> </ul>	<b>13-16 marks</b> <ul style="list-style-type: none"> <li>Secure analysis of contextual factors</li> <li>Thorough discussion of the construction of meaning</li> <li>Purposeful evaluation</li> </ul>
<b>3</b>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Sensible methods of analysis</li> <li>Generally sound use of terminology</li> <li>Competent discussion of texts</li> <li>Mostly accurate expression with some lapses</li> </ul>	<b>7-9 marks</b> <ul style="list-style-type: none"> <li>Sound understanding of concepts (e.g. advertising genre)</li> <li>Sensible discussion of issues (e.g. positive representation of the 'new' South Africa)</li> <li>Generally appropriate textual support</li> </ul>	<b>9-12 marks</b> <ul style="list-style-type: none"> <li>Sensible analysis of contextual factors</li> <li>Generally clear discussion of the construction of meaning</li> <li>Relevant evaluation</li> </ul>
<b>2</b>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Basic methods of analysis</li> <li>Some accurate terminology</li> <li>Uneven discussion of texts</li> <li>Adequate expression, with some accuracy</li> </ul>	<b>4-6 marks</b> <ul style="list-style-type: none"> <li>Some understanding of concepts (e.g. advertising genre)</li> <li>Simple discussion of issues (e.g. positive representation of South Africa)</li> <li>Some points supported by textual references</li> </ul>	<b>5-8 marks</b> <ul style="list-style-type: none"> <li>Some valid analysis of contextual factors</li> <li>Simple discussion of the construction of meaning</li> <li>Some attempt to evaluate</li> </ul>
<b>1</b>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Limited methods of analysis</li> <li>Limited use of terminology</li> <li>Some discussion of texts</li> <li>Errors in expression and lapses in clarity</li> </ul>	<b>1-3 marks</b> <ul style="list-style-type: none"> <li>Some simple points made about concepts (e.g. advertising genre)</li> <li>Limited discussion of issues (e.g. positive representation of South Africa)</li> <li>Limited textual support</li> </ul>	<b>4 marks</b> <ul style="list-style-type: none"> <li>Some awareness of context</li> <li>Limited sense of how meaning is constructed</li> <li>Limited evaluation</li> </ul>
<b>0</b>	<b>0 marks:</b> Response not credit worthy or not attempted		