



GCE

English Language

H070/01: Exploring language

AS Level

Mark Scheme for June 2025

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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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MARKING INSTRUCTIONS

PREPARATION FOR MARKING RM ASSESSOR

1. Make sure that you have accessed and completed the relevant training packages for on-screen marking: *RM Assessor Online Training: OCR Essential Guide to Marking*.
2. Make sure that you have read and understood the mark scheme and the question paper for this unit. These are available in RM Assessor
3. Log-in to RM Assessor and mark the **required number** of practice responses (“scripts”) and the **required number** of standardisation responses.

MARKING

1. Mark strictly to the mark scheme.
2. Marks awarded must relate directly to the marking criteria.
3. The schedule of dates is very important. It is essential that you meet the RM Assessor 50% and 100% (traditional 40% Batch 1 and 100% Batch 2) deadlines. If you experience problems, you must contact your Team Leader (Supervisor) without delay.
4. If you are in any doubt about applying the mark scheme, consult your Team Leader by telephone, email or via the RM Assessor messaging system.

5. **Crossed-Out Responses**

Where a candidate has crossed out a response and provided a clear alternative then the crossed-out response is not marked. Where no alternative response has been provided, examiners may give candidates the benefit of the doubt and mark the crossed-out response where legible.

Rubric Error Responses – Optional Questions

Where candidates have a choice of question across a whole paper or a whole section and have provided more answers than required, then all responses are marked and the highest mark allowable within the rubric is given. Enter a mark for each question answered into RM Assessor, which will select the highest mark from those awarded. *(The underlying assumption is that the candidate has penalised themselves by attempting more questions than necessary in the time allowed.)*

Multiple-Choice Question Responses

When a multiple-choice question has only a single, correct response and a candidate provides two responses (even if one of these responses is correct), then no mark should be awarded (as it is not possible to determine which was the first response selected by the candidate).

When a question requires candidates to select more than one option/multiple options, then local marking arrangements need to ensure consistency of approach.

Contradictory Responses

When a candidate provides contradictory responses, then no mark should be awarded, even if one of the answers is correct.

Short Answer Questions (requiring only a list by way of a response, usually worth only one mark per response)

Where candidates are required to provide a set number of short answer responses then only the set number of responses should be marked. The response space should be marked from left to right on each line and then line by line until the required number of responses have been considered. The remaining responses should not then be marked. Examiners will have to apply judgement as to whether a 'second response' on a line is a development of the 'first response', rather than a separate, discrete response. *(The underlying assumption is that the candidate is attempting to hedge their bets and therefore getting undue benefit rather than engaging with the question and giving the most relevant/correct responses.)*

Short Answer Questions (requiring a more developed response, worth two or more marks)

If the candidates are required to provide a description of, say, three items or factors and four items or factors are provided, then mark on a similar basis – that is downwards (as it is unlikely in this situation that a candidate will provide more than one response in each section of the response space).

Longer Answer Questions (requiring a developed response)

Where candidates have provided two (or more) responses to a medium or high tariff question which only required a single (developed) response and not crossed out the first response, then only the first response should be marked. Examiners will need to apply professional judgement as to whether the second (or a subsequent) response is a 'new start' or simply a poorly expressed continuation of the first response.

6. Always check the pages (and additional objects if present) at the end of the response in case any answers have been continued there. If the candidate has continued an answer there, then add the annotation 'SEEN' to confirm that the work has been seen and mark any responses using the annotations in section 11.

7. There is a NR (**No Response**) option. Award NR (No Response):

- if there is nothing written at all in the answer space
- OR if there is a comment which does not in any way relate to the question (e.g., 'can't do', 'don't know')
- OR if there is a mark (e.g., a dash, a question mark) which is not an attempt at the question.

Note: Award 0 marks – for an attempt that earns no credit (including copying out the question).

8. The RM Assessor **comments box** is used by your Team Leader to explain the marking of the practice responses. Please refer to these comments when checking your practice responses. **Do not use the comments box for any other reason.**

9. *Assistant Examiners will send a brief report on the performance of candidates to their Team Leader (Supervisor) via email by the end of the marking period. The report should contain notes on particular strengths displayed as well as common errors or weaknesses. Constructive criticism of the question paper/mark scheme is also appreciated.*

10. For answers marked by levels of response: Not applicable in F501

To determine the level – start at the highest level and work down until you reach the level that matches the answer

To determine the mark within the level, consider the following

Descriptor	Award mark
On the borderline of this level and the one below	At bottom of level
Just enough achievement on balance for this level	Above bottom and either below middle or at middle of level (depending on number of marks available)
Meets the criteria but with some slight inconsistency	Above middle and either below top of level or at middle of level (depending on number of marks available)
Consistently meets the criteria for this level	At top of level

11. Annotations

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
	Vague
	Irrelevant

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	Text A is an article from the Opinion section of <i>The Guardian</i> first published in August 2022. This extract omits some words and phrases for editorial purposes. Giving careful consideration to the context of the text, identify and analyse features taken from different language levels. <i>Possibilities are provided below for guidance, but any valid response should be rewarded.</i> AO3 Many candidates might readily identify with the situation being discussed, although they will not necessarily have thought of it from their parents' point of view, which this writer, a parent of grown-up children himself, takes. The article is directed at a typical <i>Guardian</i> reader, who is expected to be a middle-aged, middle-class person with a degree, who would expect their children to go to university ('We all tell kids ...'). A piece for the <i>Opinion</i> section will normally aim to entertain and to some extent - as it is setting out a personal and sometimes challenging view - to persuade. Text A has elements of both these purposes, and it may also be felt that it is intended to advise, although not directly. Parents of new undergraduates may feel comforted to find that many others are currently undergoing the same feelings as themselves and both they and their children may be reassured to find that feeling anxious during the first year at	24	Candidates may focus on one or more of the points below. A response that deals with, for example, one of the points in an in-depth and detailed manner should be rewarded too. The list below is not prescriptive. Credit must be given to any response that crosses between language levels. In the bullet points below, AO1 is covered at the start of the point and AO3 at the end: • The register of the piece is informal, with rather starkly emotive adjectives and adjectival phrases such as 'brilliant', 'simply marvellous', 'miserable' and 'dreadfully hard' setting up a clear contrast between expectations and reality. • The piece is spattered with colloquialisms ('in the bag', 'packed off', 'not cut out for'). The only low register word is 'bathos'. Candidates may comment that the figurative expressions and language generally can all be seen as fitting the age profile of most <i>Guardian</i> readers. • The use of 'OK' as a pre-modifier in 'an OK time', possibly because this noun phrase is used in the third paragraph, which appears to be addressing the school leavers, so could be a form of accommodation. Lexical choice overall seems designed to make the piece sound chatty and the target audience feel comfortable. • Several terms are taken from the field of popular psychology, especially in the fourth paragraph, where we find 'oversharing', 'emotional trauma' and 'projecting'. This is in keeping with the advisory

	university is common – and that, ultimately, ‘the fun will come’.		purpose of the text, though some candidates may suspect the terms of creating a certain degree of self-directed irony, especially since ‘trauma’ seems too strong a word for its context, and this would suit the entertainment purpose and help counterbalance the serious concern about the possible ordeal awaiting ‘the innocents’. • Use of personal pronouns is worthy of comment. The ‘we’ (meaning ‘we adults’) of the headline gives way to the more personal ‘I’, which reappears later in the article when Childs relates his own experiences of seeing his children leave for university. The third paragraph slips into a use of ‘you’ which acts not as a second person pronoun but as the third person substitute for the formal ‘one’, which not only universalises the new students’ experience, but briefly identifies with them rather than their parents and could even be seen to be addressing them directly (‘if ... you’re having a miserable time ... you may well conclude’). • Typical features of an informal written text, such as contractions and fronted conjunctions, are frequent. There are also some less usual features, including Childs’ use of punctuation in ‘You. Will. Have. A. Brilliant. Time.’ Some may feel it is intended to echo the sound and thus reinforce the ‘part-command’ aspect of the declarative, for example, others that it is a way of slowing the statement down, making readers think about it and realise how damaging just six words can be. Others may simply find it amusing (along with the hyperbole in the ‘thousand times’). Another informal (and spoken) feature is the italicisation of ‘<i>brilliant</i>’ in the parenthetical comment ‘it will be <i>brilliant</i>’, which comes close to parodying the indirect speech of the thoughtless adult, again creating comedy.
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			• Sentence structure to some extent continues the informality as there are so many fronted conjunctions, including in the headline and the last two sentences. It may be that these incomplete sentences vary the pace with their ‘stop-start’ effect. • Several interesting syntactic patterns, created by lexical repetition: ‘Your disappointment with your new life, or indeed disappointment in yourself’, closely followed by ‘everyone else – and it will seem like everyone – ‘ both give the impression of the writer backtracking to reinforce a point, which manages to sound informal and spontaneous, while being quite carefully crafted. The last two sentences, similarly, sound casual but could come quite close to using formal rhetorical features, parallel phrasing in the first (‘it’s tough ... it’s tough’) and chiasmus in the second (verb phrase + ‘the fun’/‘the fun’ + verb phrase). • Graphology, the larger-font headline gives the gist of the article, acting almost as a standfirst, so that the actual standfirst serves only to expand on it, using a slightly more formal register (e.g. ‘young adults’ rather than ‘kids’). The photograph of the writer is obviously a generic feature that appears every week, although in this case it makes more sense of the ‘We’ in the headline, while that of young people entering the foyer of a building is clearly intended to represent an inclusive group, though the photograph was ‘Posed by models’. The accompanying caption closely paraphrases words from the piece that are about to follow, possibly as a hook, with the use of the pronoun ‘you’.
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There is 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. Add the two marks together to reach a total out of 24 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
6	- Candidates apply a range of appropriate methods in an assured, systematic way; they explore patterns of language use with support from well-chosen evidence. - The writing is in a secure academic register, including a full range of appropriate terminology.	11–12	- 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. - 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.	11–12
5	- Candidates apply a range of linguistic levels; they can clearly identify patterns of language use and can closely analyse well-chosen evidence. - The writing is in a secure, formal register, including a wide range of appropriate terminology.	9–10	- 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. - Through analysing a range of appropriate language features, candidates explore ways that the text might be received and understood by its audience.	9–10
4	- Candidates can single out examples of language use related to particular linguistic levels, analysing well-chosen evidence. - Written expression is coherent, including consistently accurate use of a range of appropriate terminology.	7–8	- 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. - Focusing on some appropriate language features, candidates can convincingly weigh up the ways the text might be received and understood by its audience.	7–8
3	- Candidates make some clear points about language use that relate to some linguistic levels and are supported with relevant evidence. - 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.	5–6	- 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. - Making links to a few key language features, candidates come to clear conclusions about the ways this text might be received by its audience.	5–6

Level	AO1	Mark	AO3	Mark
2	- Candidates attempt to consider language levels, pulling out the occasional piece of evidence. - Written expression has some errors, but the meaning is nonetheless apparent and uses terminology which is partially appropriate.	3–4	- 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. - 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 this text might be received by its audience.	3–4
1	- Candidates make some vague link to at least one language level; evidence, if supplied, is likely to be barely relevant or only loosely defined (not actually quoted, for example). - Writing may at times obscure meaning; some terms are used, with occasional appropriateness.	1–2	- 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. - 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.	1–2
0	No response or no response worthy of any credit.	0	No response or no response worthy of any credit.	0

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	
2	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. AO3 The texts both concern the performance of tennis star, Emma Raducanu. Text B is a transcript taken from the <i>Channel 4 News</i>. Audience will be mainly UK citizens, so the good news about an upcoming British player will possibly appeal to their patriotic feelings. Text C, by contrast, which appeared not quite a year later, takes a more critical view of Raducanu's potential. It is a report on comments by John McEnroe, who is renowned for speaking his mind. Readers will be largely Australians and thus, arguably, more ready to accept negative	36	<i>Phonetics, phonology and prosodics</i>	
			Text B	Text C
			• The range of styles here begins with JS reading from his autocue, which is closest to written English. The only spoken feature evident here is the use of pauses. An example is the timed pause in the second line after 'the quarterfinals', which clarifies that the subordinate clause that follows is a fronted one that starts the next sentence. • When JS is interviewing the people outside the court, his language becomes slightly more spontaneous and therefore informal to accommodate them – his first question, for example, includes two contractions ('there's', 'she'll'). • VP1 uses the verbal filler 'kind of', VP2 the elision 'gonna' and VP4 doesn't aspirate the 'h' at the start of 'her' (possibly indicating a regional accent). VP3 begins their utterance very fluently with a three-part list more usually seen in formal rhetoric: 'she's young she's new she's fresh'. After this, however, the utterance becomes less fluent, with a 'but', the filler 'um' and the redundant repetition in 'she she's'. VPs 1 and 5	• As a written text using Standard English, this piece has far fewer phonological features. The quoted speech by the two figures involved does, however, introduce a spoken element. • The speeches are edited, and the sentences would sound artificial if spoken. Contractions such as 'I'm', 'It's' and 'That's' make them sound a little more natural and the editor has chosen to include the verbal filler 'like' in the last paragraph of Raducanu's speech. Her use of the adverb 'really' twice in the same sentence is also more typical of spoken than written English and there are other examples of lexical repetition: 'look(ing) forward', 'definitely', 'big'. • McEnroe's speech sounds more stilted – the American English 'right now' perhaps giving a flavour of his dialect. • It is possible the writer's introduction of McEnroe's comments (following 'McEnroe suggested') is a form of indirect speech, the phrase 'too

	judgements on Raducanu, although the piece reaches no definite conclusion about her likely success in the upcoming French Open. Both texts are informative, with some element of entertainment. Text B also aims to cheer the audience at the end of a serious bulletin. AO4 There is a straightforward contrast in terms of mode between the two texts. Text B is quite a complex piece, including JS reading from an autocue before interacting with some vox pops, whose speech is spontaneous, and a brief extract from a pre-recorded interview with Raducanu's headteacher. Text C is a written, crafted piece, which nonetheless contains some features more typical of spoken English in the quoted comments of both Raducanu and McEnroe, though these have been edited. Its exact genre is slightly debatable – it sounds like a news report, but is closer to an article in terms of content. The discourse structure of both texts, albeit each contains a		also stress certain words ('so', 'hope', 'very'), showing their excitement. • Stress is also used by JS just after this section, in his case for clarification. In the link to the interview with the headteacher (AB), 'he' implies that everyone is aware of Raducanu's talent, and when he stresses the word 'work' in this interview, he is distinguishing schoolwork from her performance on court. • AB's utterances are a mix of the normal non-fluency of spontaneous speech and more fluent constructions. The former is illustrated most obviously by the redundant repetitions of 'and' and 'the', the latter by the parallel phrasing of 'she knows the value ... she knows the value ...'. • JS is at his least fluent while talking to AB evidenced, for example, in two uses of the filler 'uh' and the non-fluent pause in 'I'm (.) not too old'. • His laughter, as he jokes about his age, reflects the text's aim to introduce a light note at the end of the bulletin.	many question marks' appearing likely to be the one he himself used.
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	mixture of styles, is in keeping with the conventions of their respective genres.		<i>Lexis and semantics</i>	
			Text B	Text C
			• In JS's speeches there is a semantic field of tennis ('Wimbledon', 'Court 1', 'Grand Slam') and another of success ('meteoric rise', 'star'). Patriotism also features ('British', 'Brits', 'nation'). A more subtle field is that of struggling against the odds, shown in such words and phrases as 'fight', 'wild card' and 'nervously'. • Clichés are often used when time is short as they are immediately understood: 'all eyes will soon be', 'a ... star is born', 'cautious optimism'. • Many expressions are also figurative ('start her fight', 'taken ... by storm'). Although familiar, they add drama to the piece as they generally involve exaggeration. • The lexis used by the vox pops is more casual and informal, although some is, again, figurative: 'she's gonna smash this', 'she's on a high', 'the Brits are behind her' (the clipping 'Brit' contrasting with JS's more formal 'British hopeful' and 'British woman'). • Metonyms are used to give colour and avoid dull repetition of a player's name, thus Raducanu is referred to as 'the young player' and 'the relatively unknown player'.	• Tennis features again as a semantic field in this article ('French Open', 'draw', 'coach'), but the generally positive lexis of Text B is replaced by more negative language, with 'questioned', 'failed', 'unable', 'retired' and 'trailing' all being used before the quoted speech. Where positive language is used ('lofty heights', 'incredible ... triumph' and 'historic feat' by the journalist and 'spectacular' by McEnroe), it is about Raducanu's past triumphs. • The field of patriotism is absent, this is an Australian site featuring the opinion of an American. Struggling against the odds (except in Raducanu's speech) now features in a sense that the struggle may well fail. The build-up of negative phrases - 'splits with coaches', 'dogged by injuries', 'recurring back injury' – rather than being balanced with success, as in Text B, end in McEnroe's 'That's a lot harder now.' • Raducanu's choice of lexis reflects her apparent confidence: 'happy', 'positive', 'able' and 'fun'. There is also a sense that, far from the odds being against her, things are going in her favour: 'fortunately', 'luckily'. Adjectives are generally pre-modified by intensifiers - 'very', 'really' (twice) – and, in contrast with

				McEnroe's suggestion that her success is all in the past, she uses participles which connote the future: 'continuing', 'looking forward', 'preparing'. - The only two clippings in the piece ('teen' and 'Brit') are used outside the quoted speech, where we may have expected it. - As in Text B, metonyms are used to avoid continually repeating Raducanu's name: 'The 12th seed at Roland Garros', 'the 19-year-old'.
			<i>Grammar and syntax</i>	
			Text B	Text C
			- Grammar is generally standard, except where accepted conventions of non-standard grammar appear. For example, JS uses the third person pronoun in 'as they queued', relying on the context to inform us that this exophoric reference is referring to the spectators of the match. - It is not grammatically standard to place a determiner in front of a proper noun, but we have come to use this structure (seen here in 'the Emma') to refer to different sides of a person's identity or behaviour. - Also typical are the pre-modifying phrases which slip in further information quickly: 'eighteen year-old (.) Emma Raducanu' from the	- As a written piece, we would expect this to contain standard grammar and it does, even in the quoted speech. There is the ungrammatical and 'be able' rather than 'being able' in Raducanu's first paragraph. - Pre-modification is used in this text, too, to avoid longer adjectival clauses: 'Tennis great John McEnroe', 'Canadian Bianca Andreessen'. - Syntax is standard throughout, even in the edited speech, which is as expected of a written text. Sentences vary from the very simple (Raducanu's 'It's quite fun') to the lengthy and complicated (McEnroe's third paragraph, a long complex sentence with multiple clauses).

			commentator and ‘fresh from her A levels (.) Emma Raducanu’ from JS. • AB’s non-fluency feature, ‘she’s fulfilled on that’, where the particle ‘on’ is unnecessary and he may be confusing the verbal phrase with another similar one (‘delivered on’). • This text offers some variety of syntax, from the formal written sentences read out from autocues to the false start of VP1’s ‘I think on Court 1 (.) I think she’s on a high’. Generally, however, there are few departures from standard syntax, probably because the vox pops tend to speak in short, elliptical utterances, where the syntax of the question is understood to be included (‘definitely’, ‘of course’) and AB has had time to prepare his comments. JS, however, when he is apparently relaxed and joking towards the end of his interview with AB, does let the syntactic cohesion of his utterance lapse when he goes into the parenthesis beginning ‘and ... even I’m (.) not too old ...’ and then fails to complete the clause he had started. • Of interest is the parallel phrasing used in the unscripted speech. As well as the three-part list of VP3, AB produces five clauses in a row all beginning with a ‘she’, creating what amounts to anaphora.	• Syntactic order in Raducanu’s sentences is used to create a bias in her favour: negative clauses are followed by ‘but’ on two occasions, the following statements adjusting the balance in her favour. • Unlike the parallel phrasing in Text B, the fact that McEnroe begins three consecutive sentences with ‘That’s’ is likely accidental rather than a deliberate use of anaphora.
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			<i>Pragmatics</i>	
			Text B	Text C
			- Pragmatics are partly used in this text to make sense of its disparate elements, so there is an overlap with structure and cohesion. JS picks up on the present tense used in the commentator's utterance, for example, although he is describing a previous match: 'a Wimbledon star is born'. - When interviewing the vox pops, JS repeats VP4's 'yes' – again as positive feedback. - When JS, in the same section, says 'with your support', this could either have a questioning intonation or be a jokey suggestion. - JS varies language while interviewing; he asks the group including VP4 if they think Raducanu can win in slightly different words from those he used in the same question to the first three VPs. He then puts the same question more obliquely – 'are you going to be seeing history today' - to the group with VP5, who has to ask 'with Raducanu you mean'. - More social bonding comes in through JS's phatic comments about his own A levels. He is willing to lose face a little, implying that he could not have coped with anything on top of A levels, to make her sound even greater.	- The recent neologism 'truth bomb' is a dramatic metaphor and the opposition of McEnroe's and Raducanu's names (along with the expectations of anyone with knowledge of McEnroe's reputation) leads the reader to expect a far more savage attack than what follows. Starting the article with 'Tennis great' also seems to prepare the reader for a battle. - Pragmatics here are otherwise usually to do with bias. For example, Raducanu's clause 'I'm learning about my body' is followed by 'but' with more positive comments suggests that this is a euphemistic way of mentioning her physical problems. McEnroe manages to convey doubt through dampening more positive suggestions, his conjunctions often signalling this ('That's the trick, but ...unless'). - McEnroe deflects blame from Raducanu herself, 'That's the job of a coach or people around her', after giving a list of the challenges she faces. His quoted speech begins with the hedge 'I'm not sure'. - His use of the pronoun 'you' may be considered as a softening effect as it leaves us unsure who, if anyone, he is blaming.

<i>Discourse</i>		
Text B		Text C
	- The format is fairly standard for an item on a news bulletin, blending direct news reading with pre-recordings of moments from a match and two interviews. - There are several points in the first section where JS and C say similar things, e.g. 'Wimbledon has a new star' (JS), 'A star is born' (C). This creates cohesion between the moment Raducanu won the match (obviously in the past) and the live news programme. - JS' use of the present tense here, as well as in the speech including 'now she's become'. As this speech interrupts C's utterance, the adverbial also links the two, although 'now' means something slightly different in each context. - Both interviews are mostly a series of question-answer adjacency pairs, but, rather than leaving AB with the last word, JS uses his own last speech to summarise and addressing the primary TV audience 'she must be a most remarkable person'. - Cohesion is provided when JS returns here to the somewhat hyperbolic type of language seen in the opening section – 'star', 'taken ... by storm' – when he uses the adjective 'extraordinary' and the superlative 'most remarkable'.	- Discourse here, similarly, has mainly to do with blending different elements, although there is not such a variety of them as in Text B. They simply consist of direct reporting by the journalist and the words of the two people involved. - The article follows a clear and conventional discourse structure, with heading, a photograph, clear paragraphs (mainly of just one sentence each, as is common in this genre) and edited quotations. Each of the three elements mentioned above is taken in turn, the journalist introducing the 'story' and the two figures giving their perception in turn, with another link (beginning 'Speaking about') between them. - The speeches, unlike those in Text B, both come from external sources, 'reporters in Paris' and <i>Sportsmail</i>. The words (or the paraphrases of them) appear to be taken from interviews, but they lack the authenticity of those of Text B, which were elicited by JS and which we hear for ourselves. - The headline sets up what is almost a binary opposition between McEnroe and Raducanu, the metaphor of a bomb, particularly, suggesting conflict and enmity between them.

There is 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	- Candidates apply a range of appropriate methods in an assured and systematic way, using appropriate terminology and writing in a secure academic register. - They establish and explore patterns of language use and can closely analyse incisively chosen evidence.	11–12	- Candidates make discerning points about the possible effect of contextual factors on particular features of language, both in terms of production and reception. - They perceptively evaluate their points, suggesting alternatives for how context might affect language use.	11–12	- Candidates selectively and methodically apply confident knowledge of appropriate linguistic concepts across both texts. - Candidates compare particular linguistic features in the two texts, making illuminating connections between them which clearly establish their similarities and differences.	11–12
5	- Candidates apply a range of appropriate methods to the texts in a systematic way, using appropriate terminology and coherent written expression. - They show some ability to establish patterns of language use and can analyse well-chosen evidence in some depth.	9–10	- Candidates make strong and helpful points about relevant contextual factors, showing how context might affect language use, both in terms of production and reception. - They show that they can weigh up how contextual factors might affect language use.	9–10	- Candidates methodically apply sound knowledge of appropriate linguistic concepts across both texts. - Candidates compare linguistic features in the two texts, making helpful connections between them which show some of their similarities and differences.	9–10
4	- Candidates apply some appropriate methods in a sound way, using mostly appropriate terminology and coherent if uneconomical writing. - Analysis is characterised by either a fairly limited number of	7–8	- Candidates make some valid points about context, showing how contextual factors can affect language production and reception. - They come to some sound conclusions about how	7–8	Candidates apply accurate knowledge of linguistic concepts to language features in a way that is mostly appropriate, across both texts.	7–8

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	well-developed points, with relevant evidence, or a larger number of valid supported points that lack depth.		contextual factors could affect language use.		They make some comparisons of linguistic features in the two texts, making some connections between them which show how they differ or are similar.	
3	- Candidates attempt to apply linguistic methods with some success, and terminology is at times appropriate; written expression contains some errors. - Analysis is uneven and is characterised by either scattered points that are supported with evidence or points which may have validity but are unsupported.	5–6	- Candidates make a few successful attempts at showing how basic contextual factors affect the way language is produced and received. - 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.	5–6	- Candidates have a loose grasp of linguistic concepts and attempt to apply them to both texts, although sometimes unconvincingly. - They will make more general connections and will attempt to compare particular features but with only partial success.	5–6
2	- 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 obscures meaning. - One or two simple points are made, with little or tenuous evidence; assertive rather than analytical.	3–4	- Candidates can comment on context, although this is unlikely to show proper grasp of production and reception and so is of very limited use. - 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.	3–4	- Where linguistic concepts are in evidence for each text, understanding is shallow and knowledge of them is likely to be muddled. - 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 and contrasting of features.	3–4
1	Candidates struggle to apply the linguistic methods; terminology, if present, is inappropriate and	1–2	One or at the most two references are made to the context with no link to	1–2	Any knowledge of linguistic concepts is likely to be mostly inaccurate with perhaps a very vague sense	1–2

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	accuracy of written expression is very limited. There may be the odd point made but there is no analysis with evidence.		language production or reception. Little or no attempt to draw conclusions about the effect of context on uses of language.		of understanding both texts present. The notion of comparison is essentially lost in this level. There may be one or two connections here and there to little real effect.	
0	No response or no response worthy of any credit.	0	No response or no response worthy of any credit.	0	No response or no response worthy of any credit.	0

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