1.1 Language: Textual Variations

AQA 7702 · about 170 minutes · Write-in edition

Total Marks

Name: _____ Date: ____ / ____ / _____

Answer ALL questions.

The Ashcombe Skate Park: Four Original Texts on One Local Issue

Source written for Revision Library (original, copyright-free). Four short original texts composed to model genuine textual variation across mode, genre, purpose and audience for A-level English Language study. Ashcombe, its council, residents and social media accounts are entirely fictional. These texts are not extracted from, and do not paraphrase, any published or in-copyright material.

TEXT A: Council report (written, formal, institutional)

REPORT TO ASHCOMBE PARISH COUNCIL

Agenda item 7: Proposed Multi-Use Games and Skate Facility, Riverside Green

Prepared by: D. Whitfield, Community Services Officer

Date: 14 March 2026

1. Background

Following a petition signed by 412 residents, the Council commissioned a feasibility study into the installation of a skate facility on the underused area of Riverside Green. The site (0.3 hectares) is currently designated as open amenity land.

2. Financial implications

The estimated capital cost of the scheme is £78,000 sterling, of which £45,000 has already been secured through the Community Infrastructure Levy. It is recommended that the remaining £33,000 be sought via external grant funding rather than allocated from general reserves.

3. Consultation

A public consultation was undertaken between 4 January and 1 February 2026. Of 187 respondents, 142 (76 percent) expressed support for the proposal, 31 (17 percent) raised concerns regarding noise, and 14 (7 percent) offered no view.

4. Recommendation

It is recommended that Members:

- approve the scheme in principle;

- delegate authority to the Community Services Officer to seek external funding; and

- request a further report prior to construction.

TEXT B: Spoken transcript (spoken, informal, unplanned)

Transcript of an informal conversation between two friends, Priya (P) and Jamal (J), both aged 17, recorded with permission in a school common room on 14 March 2026.

Key: (.) = micro-pause (under one second) (2) = timed pause in seconds [square brackets] = overlapping speech CAPITALS = increased volume

P: did you hear (.) they're actually gonna build it

J: build what

P: the skate park (.) down by the river [you know] the one everyone's been on about

J: [oh that] yeah my brother signed that petition thing

P: (2) yeah well it's happening apparently

J: no WAY that's actually well good

P: i know right (.) i was kind of like (.) erm surprised cos normally the council just say no to everything

J: true (.) true (.) so when's it like actually getting built though

P: dunno (.) think they said something about needing more money first

J: typical (.) they always say that

P: yeah (.) [but] still

J: [still] good news though (.) i might actually go down there

P: you don't even skate

J: (2) i could learn (.) shut up

TEXT C: Campaign leaflet (written, informal register, persuasive)

SKATE ASHCOMBE!

Campaign leaflet, distributed by Ashcombe Youth Council, March 2026

WHERE DO WE GO WHEN THERE'S NOWHERE TO GO?

For too long, young people in Ashcombe have been told to 'go somewhere else'. Well, now's our chance to change that!

We want a skate park. Not a fancy one. Just somewhere safe, somewhere ours.

Did you know...

* Over 400 local residents signed our petition

* The nearest skate facility is 11 miles away

* Youth clubs in Ashcombe have closed THREE times since 2019

This is about more than ramps and rails. It's about being seen. It's about belonging.

So here's what YOU can do:

1. Sign the petition (if you already have, get your family to sign too!)

2. Come to the council meeting on 14 March

3. Tell your friends. Tell your neighbours. Tell anyone who'll listen.

Ashcombe belongs to all of us. Let's build something together.

#SkateAshcombe

TEXT D: Social media post (written, digital mode, mixed conventions)

Ashcombe Youth Council @AshcombeYC, 14 Mar

BREAKING: Councillors just voted YES on the skate park!! Huge win for young people in Ashcombe. Thank you to every single person who signed, shared and showed up tonight. This is OUR park now. #SkateAshcombe #YouthVoice

1 Read Texts A, B and C before answering this question.

(a) State the mode (speech or writing) of each of Texts A, B and C. **(3)**

(b) State the primary purpose of each of Texts A, B and C (for example, to inform, to persuade, to instruct, to represent/explore). **(3)**

(c) Give one piece of contextual information about Text C (for example, its producer, its intended audience or its occasion of production) that helps to explain its linguistic choices. **(2)**

(Total for Question 1 is 8 marks)

2 Quickfire terminology. For each item, choose the option that best completes the definition.

(a) 'Register' most precisely refers to: **(1)**

- ☐ A) The physical mode in which a text is produced
- ☐ B) A variety of language used in a particular social setting or for a particular purpose
- ☐ C) The total number of words in a text
- ☐ D) A grammatical error made by a non-fluent speaker

(b) A 'discourse marker' is best defined as: **(1)**

- ☐ A) A word or phrase that organises discourse or signals a speaker's attitude, e.g. 'well', 'you know'
- ☐ B) A punctuation mark used only in formal writing
- ☐ C) A feature found exclusively in written academic texts
- ☐ D) A synonym for 'filled pause'

(c) 'Nominalisation' refers to: **(1)**

- ☐ A) The use of proper nouns instead of pronouns
- ☐ B) The process of turning a verb or adjective into a noun, e.g. 'consult' becomes 'consultation'
- ☐ C) A feature only found in spoken transcripts
- ☐ D) The repetition of a noun for emphasis

(d) An 'adjacency pair' in spoken discourse is: **(1)**

- ☐ A) Two speakers talking at exactly the same time
- ☐ B) A two-part exchange where the first utterance conventionally requires a particular type of second, e.g. question then answer
- ☐ C) A pair of synonyms used consecutively
- ☐ D) Two written texts published on the same day

(e) 'Accommodation theory' (Giles) proposes that speakers: **(1)**

- ☐ A) Always converge towards the language of their interlocutor regardless of context
- ☐ B) Adjust their speech, through convergence or divergence, in response to their interlocutor or audience
- ☐ C) Cannot change their register once established
- ☐ D) Only accommodate their audience in written texts, never in speech

(Total for Question 2 is 5 marks)

3 Re-read Texts A and C.

(a) Analyse how lexical choices in Text A mark it out as formal and official in register. **(4)**

(b) Compare the lexical field used in Text A to represent the skate park proposal with the lexical field used in Text C to represent the same proposal. **(6)**

(Total for Question 3 is 10 marks)

4 Re-read Texts A, B and C.

(a) Identify one generic convention associated with the text type of each of Texts A, B and C. **(3)**

(b) Explore how far Texts A, B and C conform to, or depart from, the generic conventions typically associated with their text types. **(7)**

(Total for Question 4 is 10 marks)

5 Compare how Texts A, B and C use language to represent the same local issue (the proposed Ashcombe skate park) for different audiences and purposes. In your answer you should consider: relevant methods of language analysis (for example lexis, grammar, graphology, phonology/prosody, discourse and pragmatics as appropriate to mode); the different contextual factors (audience, purpose, genre, mode, occasion of production) that are relevant to the interpretation of each text.

(Total for Question 5 is 25 marks)

6 Re-read Texts A and B.

(a) Analyse how grammatical structures in Text A contribute to its formal, authoritative tone. **(6)**

(b) Identify two grammatical features of Text B that are typical of unplanned spoken discourse, giving one example of each from the transcript. **(2)**

(Total for Question 6 is 8 marks)

7 Re-read Texts A and C.

(a) Identify two graphological or orthographic features of Text C. **(2)**

(b) Evaluate how the graphological and orthographic features you have identified in Text C, alongside those used in Text A, construct different levels of authority and audience engagement. **(6)**

(Total for Question 7 is 8 marks)

8 Re-read Text B.

(a) Identify one example each of a filled pause, a discourse marker, and an instance of vague language in Text B. **(3)**

(b) Explain how the non-fluency features and informal grammar in Text B reflect both the spontaneity of the interaction and the relationship between the two speakers. **(6)**

(Total for Question 8 is 9 marks)

9 Re-read Text B.

(a) Identify one example of overlapping speech and one example of an adjacency pair in Text B. **(2)**

(b) Analyse how turn-taking and Grice's Co-operative Principle operate in Text B, referring to relevant maxims. **(6)**

(Total for Question 9 is 8 marks)

10 Re-read Text A.

(a) Identify one phrase in Text A that could be seen as managing a potential face-threatening act towards residents who raised concerns. **(1)**

(b) Using Brown and Levinson's politeness theory, evaluate how Text A manages face when presenting the consultation results and its recommendation to Council Members. **(7)**

(Total for Question 10 is 8 marks)

11 Re-read Texts A and C.

(Total for Question 11 is 8 marks)

12 Read Text D (the tweet) and re-read Text C.

(a) Identify the mode of Text D and give two linguistic features that justify your classification. **(3)**

(b) Using Jakobson's functions of language, evaluate which function or functions dominate in Text D. **(6)**

(c) Evaluate the claim that Text C is best understood as an example of hybridised or interdiscursive writing, combining conventions of advertising/campaigning with conventions of civic/community communication. **(7)**

(Total for Question 12 is 16 marks)

13 'Mode (whether a text is spoken or written) is a more significant influence on language variation than genre or purpose.' To what extent do you agree with this view? Refer to Texts A, B, C and D and to your wider knowledge of language variation in your answer.

(Total for Question 13 is 16 marks)

Mark scheme · 1.1 Language: Textual Variations

Question 1

(a) Text A: writing (oe) **B1**

(a) Text B: speech, or a spoken/transcribed spoken text (oe) **B1**

(a) Text C: writing (oe) **B1**

(a) Answer: Text A is written; Text B is spoken (transcribed speech); Text C is written.

(b) Text A: primarily to inform/instruct Council Members and recommend a course of action (oe) **B1**

(b) Text B: primarily to represent/maintain a social relationship (phatic) and to exchange personal reaction (oe) **B1**

(b) Text C: primarily to persuade its readers to act (oe) **B1**

(b) Answer: Text A: to inform and recommend. Text B: to maintain social relationships and share reactions (phatic/expressive). Text C: to persuade readers to take action.

(c) Identifies a valid contextual factor, e.g. it is produced by Ashcombe Youth Council, a group of young campaigners rather than an official body (oe) **B1**

(c) Links the factor to a linguistic feature, e.g. this explains the informal register, direct address ('YOU') and emotive lexis used to mobilise a youth audience (oe) **B1**

(c) Answer: Text C is produced by Ashcombe Youth Council, a campaigning group rather than an official institution, addressing a local youth audience; this explains its informal, persuasive register (direct address, imperatives, emotive lexis) as distinct from Text A's institutional register.

Question 2

(a) B **B1**

(a) Answer: B

(b) A **B1**

(b) Answer: A

(c) B **B1**

(c) Answer: B

(d) B **B1**

(d) Answer: B

(e) B **B1**

(e) Answer: B

Question 3

(a) **L1** Identifies a single lexical feature with little or no comment. **1**

(a) **L2** Identifies relevant lexical features with some accurate use of terminology and a partial explanation of formality. **2-3**

(a) **L3** Identifies well-chosen lexical features and analyses precisely, with accurate terminology, how they construct a formal/official register. **4**

(a) Indicative content:

- Nominalisations ('installation', 'consultation', 'recommendation') create an impersonal, procedural tone typical of institutional writing.
- Field-specific/technical lexis ('capital cost', 'Community Infrastructure Levy', 'Members') signals an official, bureaucratic register and an in-group readership.
- Precise numerical and monetary lexis ('£78,000 sterling', '76 percent') constructs authority and objectivity.
- Formal modal/deontic phrasing ('It is recommended that') distances the writer from personal opinion and constructs institutional authority.

(a) Answer: Text A's formality is constructed through nominalisation, bureaucratic/technical lexis, precise statistics and impersonal deontic phrasing such as 'It is recommended that'.

(b) **L1** Makes limited or single-text comment on lexis with minimal use of terminology. **1-2**

(b) **L2** Identifies relevant lexical fields in both texts with some accurate comparison and terminology. **3-4**

(b) **L3** Gives a detailed, well-supported comparison of lexical fields, using accurate terminology to explain how each represents the same proposal differently for its audience and purpose. **5-6**

(b) Indicative content:

- Text A uses a lexical field of bureaucracy and finance ('capital cost', 'feasibility study', 'external grant funding'), representing the proposal as a fundable, procedural project.
- Text C uses a lexical field of belonging and identity ('ours', 'belonging', 'being seen'), representing the same proposal as an emotional and social cause.
- Text A's lexis is abstract and impersonal; Text C's lexis is concrete and emotive ('safe', 'somewhere ours'), reflecting different purposes (informing/recommending versus persuading/mobilising).
- Both texts represent the same referent (the skate park) but construct different versions of reality (a funding decision versus a fight for belonging), illustrating how lexical choice shapes representation.

(b) Answer: Text A represents the proposal through an abstract, financial/procedural lexical field, constructing it as a fundable institutional project; Text C represents the same proposal through an emotive lexical field of belonging and identity, constructing it as a social cause, showing how lexis shapes differing representations of the same referent.

Question 4

(a) Text A: e.g. numbered headings/sections, a formal recommendation, or third-person impersonal style, typical of a council/business report (oe) **B1**

(a) Text B: e.g. non-fluency features, overlapping turns, or minimal responses, typical of casual spoken conversation (oe) **B1**

(a) Text C: e.g. imperative-led calls to action, rhetorical questions, or bulleted persuasive facts, typical of a campaign leaflet (oe) **B1**

(a) Answer: Text A: numbered sections/headings typical of formal reports. Text B: non-fluency features and overlapping turns typical of casual conversation. Text C: imperative-led calls to action typical of campaign leaflets.

(b) **L1** Limited exploration of one text's generic conformity with little textual support. **1-2**

(b) **L2** Explores conformity/departure in at least two texts with some accurate use of terminology and textual support. **3-4**

(b) **L3** Explores conformity and departure across all three texts in detail, applying genre theory confidently and using well-selected textual evidence throughout. **5-7**

(b) Indicative content:

- Text A largely conforms to conventional formal-report structure (numbered sections, financial breakdown, recommendation) but its use of exact percentages arguably borrows from more journalistic/statistical report writing, showing minor genre-blending.
- Text B conforms closely to expectations of unplanned casual conversation between peers (non-fluency, overlap, minimal responses, teasing), showing little departure from generic norms.
- Text C largely conforms to campaign-leaflet conventions (rhetorical question opening, bulleted facts, numbered call to action, hashtag) but the direct citation of statistics ('Over 400 local residents...') borrows a persuasive-evidential technique more associated with formal report genres such as Text A, showing interdiscursivity/genre-mixing.
- This genre-mixing (Fairclough's interdiscursivity) suggests that genre boundaries are conventional tendencies rather than fixed rules, and that producers strategically borrow features across genres to strengthen their persuasive or informative purpose.

(b) Answer: Text B conforms closely to spoken-conversation conventions; Text A and Text C both largely conform to their respective genres (formal report; campaign leaflet) but each borrows persuasive/evidential techniques (statistics) from the other's associated genre, illustrating Fairclough's interdiscursivity and showing that genre conventions are flexible tendencies rather than rigid categories.

Question 5

Level 1 Makes limited, undeveloped comment on one or two texts. Little or no accurate terminology. Little or no reference to context. **1-5**

Level 2 Identifies some relevant language features across at least two texts with some accurate terminology. Some awareness of context, though links between language and context are asserted rather than explained. **6-10**

Level 3 Analyses relevant features across all three texts with generally accurate terminology and increasingly secure application of relevant concepts. Explains connections between language choices and contextual factors (audience, purpose, mode) with reasonable clarity. **11-15**

Level 4 Analyses confidently and coherently across all three texts, applying a good range of accurately labelled methods (lexical, grammatical, graphological, discourse-level as relevant) and linguistic concepts (e.g. register, audience design, face, genre). Explains, with detail, how contextual factors shape and are shaped by language choices, making secure connections across texts. **16-20**

Level 5 Sustains a sophisticated, well-structured comparison across all three texts, deploying precise terminology and a wide range of relevant methods and concepts. Constructs an original, evaluative argument about how mode, genre, audience and purpose interact to shape representation, making perceptive and wide-ranging connections across texts, with judicious, well-selected evidence throughout. **21-25**

Indicative content:

- All three texts represent the same referent (the proposed skate park) but construct different versions of it: a fundable civic project (Text A), a piece of personal news to be reacted to (Text B), a cause to belong to and fight for (Text C).
- Mode shapes language most fundamentally: Text B (spoken) shows non-fluency features, overlap and co-constructed meaning absent from the planned written texts A and C.
- Genre and purpose shape register within writing: Text A's report genre produces nominalisation, passive voice and numbered structure suited to informing/recommending; Text C's leaflet genre produces imperatives, rhetorical questions and emotive lexis suited to persuading.
- Audience design (Bell) and accommodation (Giles) explain register choices: Text A diverges towards formality for a professional decision-making audience; Text C converges towards informality to build solidarity with a youth audience; Text B's informality reflects an established peer relationship rather than strategic design.
- Face and politeness (Brown and Levinson) are managed differently: Text A mitigates face-threat to both residents and Members through hedged, passive phrasing; Text B allows face-threatening banter because of the speakers' close relationship; Text C is comparatively unconcerned with mitigating face, since its purpose is to mobilise rather than to negotiate consensus.
- A strong answer will evaluate which contextual factor (mode, genre, purpose or audience) is most influential in shaping each text's language, recognising that factors interact rather than operate independently, and will use well-chosen, precise textual evidence from all three texts to support each point.

Question 6

(a) **L1** Identifies a grammatical feature with little accurate terminology or explanation. **1-2**

(a) **L2** Identifies relevant grammatical features with reasonably accurate terminology and some explanation of effect. **3-4**

(a) **L3** Analyses grammatical features precisely and in detail, using accurate terminology to explain their contribution to formality and authority. **5-6**

(a) Indicative content:

- Passive voice ('a public consultation was undertaken', 'has already been secured') removes or backgrounds agency, constructing objectivity and institutional neutrality.
- Complex, subordinated sentences with fronted subordinate clauses ('Following a petition signed by 412 residents, the Council commissioned...') pack information densely, typical of formal report writing.
- The imperative-adjacent bullet-listed infinitive structures in the recommendation ('approve the scheme...; delegate authority...; request a further report...') give the text a directive, official force.
- Declarative mood throughout (no questions, no exclamatives) constructs a measured, authoritative stance appropriate to a formal report to Council Members.

(a) Answer: Text A's authority derives from consistent passive voice (backgrounding agency), dense complex/subordinated sentences, listed infinitive structures in the recommendation, and unbroken declarative mood, all typical of formal institutional report writing.

(b) Identifies a valid feature with accurate example, e.g. ellipsis/non-standard grammar ('dunno', 'think they said something about needing more money'), or vague/approximating language ('something about needing more money'), or simple/minor clause structure (oe) **B1**

(b) Identifies a second distinct valid feature with accurate example, e.g. contracted/reduced forms ('gonna', 'cos'), coordination rather than subordination, or non-fluency repair ('i was kind of like (.) erm') (oe) **B1**

(b) Answer: Two examples: (1) reduced/elided forms such as 'gonna' and 'dunno', typical of unplanned informal speech; (2) vague language such as 'something about needing more money', reflecting real-time processing under time pressure.

Question 7

(a) Identifies a valid feature, e.g. capitalisation for emphasis ('THREE', 'YOU'), bold/heading-style title ('SKATE ASHCOMBE!'), bulleted/numbered lists, or the hashtag '#SkateAshcombe' (oe) **B1**

(a) Identifies a second, distinct valid feature from the list above or another accurate graphological/orthographic observation (oe) **B1**

(a) Answer: Two features: capitalisation for emphasis (e.g. 'THREE', 'YOU'), and the use of a bulleted list under 'Did you know...' alongside a numbered action list.

(b) **L1** Limited comment on graphology in one text with little evaluation. **1-2**

(b) **L2** Identifies relevant graphological features in both texts with some evaluative comparison. **3-4**

(b) **L3** Evaluates in detail and with precision how graphological choices in both texts construct differing authority and engagement, supported by accurate terminology and textual evidence. **5-6**

(b) Indicative content:

- Text A's numbered headings ('1. Background', '2. Financial implications') and semi-formal bullet points construct bureaucratic order and authority, guiding a professional reader through a structured argument.
- Text C's exclamation marks, capitalisation ('YOU', 'THREE') and informal bullet/numbered lists construct urgency and direct engagement rather than authority, positioning the reader as a participant to be mobilised.
- Text A's graphology minimises reader interaction (no direct address in headings); Text C's graphology (hashtag, imperative-led numbered list) invites and channels reader action, reflecting its persuasive purpose.
- Both texts use lists, but for different rhetorical effect: Text A's lists confer procedural legitimacy, Text C's lists convert belief into action, showing how the same graphological device varies by genre and purpose.

(b) Answer: Text A's numbered, formally headed structure constructs institutional authority for a professional readership, while Text C's capitalisation, exclamation marks and action-focused lists construct urgency and engagement to mobilise a youth readership; the same device (listing) is repurposed differently according to genre and purpose.

Question 8

(a) Filled pause correctly identified, e.g. 'erm' (oe) **B1**

(a) Discourse marker correctly identified, e.g. 'well', 'you know', 'i know right', 'true (.) true' (oe) **B1**

(a) Vague language correctly identified, e.g. 'that petition thing', 'something about needing more money' (oe) **B1**

(a) Answer: Filled pause: 'erm'. Discourse marker: 'you know' (or 'i know right'). Vague language: 'that petition thing'.

(b) **L1** Identifies a feature with limited explanation of spontaneity or relationship. **1-2**

(b) **L2** Explains how some non-fluency features reflect spontaneity and/or relationship, with reasonably accurate terminology. **3-4**

(b) **L3** Explains in detail and precisely how non-fluency features and grammar together reflect both real-time spontaneous production and an equal, close relationship, using accurate terminology throughout. **5-6**

(b) Indicative content:

- Filled pauses ('erm') and timed pauses (marked '(2)') show real-time cognitive planning, evidencing unplanned, spontaneous discourse rather than rehearsed language.
- Overlapping speech (marked in square brackets, e.g. 'you know'/'oh that') shows a lack of strict turn-taking rules, typical of relaxed, equal-status friends rather than an asymmetrical or formal exchange.
- Minimal, elliptical responses and banter ('shut up', 'you don't even skate') indicate a close, informal relationship where face-threatening teasing is acceptable without causing offence (positive politeness/solidarity).
- Non-standard grammar and elision ('gonna', 'dunno', 'cos') signal a shared informal register that both participants converge on, consistent with accommodation theory between peers of equal status.

(b) Answer: Filled/timed pauses and overlaps show real-time, unplanned production, while teasing, minimal responses and shared informal/elided grammar reflect a close, equal-status friendship in which face-threatening banter is used to build solidarity rather than causing offence.

Question 9

(a) Correctly identifies an overlap using the bracket convention, e.g. '[you know]'/'[oh that]' or '[but]'/'[still]' (oe) **B1**

(a) Correctly identifies an adjacency pair, e.g. 'build what' followed by an explanatory answer, or 'you don't even skate' followed by a justifying response (oe) **B1**

(a) Answer: Overlap: '[you know]' overlapping with '[oh that]'. Adjacency pair: 'build what' (question) followed by 'the skate park...' (answer).

(b) **L1** Limited reference to turn-taking or Grice's maxims with little textual support. **1-2**

(b) **L2** Identifies relevant turn-taking features and/or maxims with some accurate textual support. **3-4**

(b) **L3** Analyses turn-taking and Grice's maxims in precise, well-evidenced detail, showing where the maxims are observed and/or flouted. **5-6**

(b) Indicative content:

- Turns are generally smooth, with minimal gaps and only brief overlaps, showing efficient, cooperative turn-taking typical of equal-status peers.
- The maxim of quantity is largely observed: Jamal's short question ('build what') receives an appropriately informative reply rather than an over- or under-long one.
- The maxim of manner (brevity/orderliness) is sometimes flouted through vague hedging ('something about needing more money'), reflecting incomplete knowledge rather than deliberate obscurity.
- The maxim of relation is maintained throughout; even minimal responses ('true (.) true') are relevant continuations that keep the topic on track, showing cooperative engagement despite informality.

(b) Answer: Turn-taking is smooth and cooperative, with brief overlaps rather than competitive interruption; Grice's maxims of quantity and relation are broadly observed (informative, on-topic responses), while the maxim of manner is occasionally flouted through vague hedging, reflecting genuine uncertainty rather than intentional withholding of information.

Question 10

(a) Identifies a valid phrase, e.g. '31 (17 percent) raised concerns regarding noise' presented neutrally rather than dismissively, or the passive, agentless phrasing of the recommendation section (oe) **B1**

(a) Answer: The phrase '31 (17 percent) raised concerns regarding noise' presents residents' objections neutrally and proportionately rather than dismissing them, mitigating any threat to the objecting residents' positive face.

(b) **L1** Limited or generalised reference to politeness/face with little textual support. **1-2**

(b) **L2** Applies politeness theory with some accuracy and relevant textual support to explain face management. **3-5**

(b) **L3** Applies politeness theory precisely and evaluatively, using well-selected evidence to assess how effectively face is managed for multiple parties (residents, Members). **6-7**

(b) Indicative content:

- Presenting statistics proportionately (76 percent support, 17 percent concern, 7 percent no view) protects the positive face of objecting residents by not dismissing or belittling their view, while still supporting the recommendation.
- The impersonal, passive construction of the recommendation ('It is recommended that Members...') avoids a direct imposition (a face-threatening act) on Council Members, since no individual is named as instructing them.
- By recommending Members merely 'approve the scheme in principle' rather than commit to full funding immediately, the writer minimises the imposition and gives Members an face-saving route to defer full commitment.
- A counter-view might be that the very act of tabling a recommendation is inherently face-threatening to Members' autonomy (negative face), regardless of hedging, since it still constrains their decision-making options; a strong evaluative answer will weigh both readings.

(b) Answer: Text A manages face for both residents and Council Members: proportionate, non-dismissive statistics protect residents' positive face, while impersonal passive phrasing and a staged, in-principle recommendation minimise the imposition (face-threat) on Members' decision-making autonomy, though the act of recommending at all retains an inherent, only partially mitigated threat to Members' independence.

Question 11

Level 1 Limited or single-text comment on audience relationship with little use of terminology. **1-2**

Level 2 Identifies relevant features of audience design in both texts with some accurate comparison. **3-4**

Level 3 Compares audience design across both texts with detail and generally accurate terminology, referring to relevant concepts. **5-6**

Level 4 Compares audience design across both texts with precision and sustained insight, applying audience design/accommodation concepts confidently to explain how each text constructs its relationship with its audience. **7-8**

Indicative content:

- Bell's audience design suggests speakers/writers design language primarily for their addressee: Text A designs for Council Members (a decision-making, professional audience), hence formal, evidence-led register.
- Text C designs for a mass, largely youth-based referee/addressee audience via direct address ('YOU', 'we'), constructing solidarity rather than distance.
- Text A shows divergence from an everyday register (choosing distinctively formal, institutional lexis and grammar) to construct authority appropriate to its audience.
- Text C shows convergence towards an informal, youth-oriented register (contractions, exclamatives, hashtag) to build in-group solidarity and encourage identification with its audience.
- Both texts are nonetheless strategically designed rather than natural or spontaneous, since both are pre-planned written texts produced for a specific persuasive/informative outcome.

Question 12

(a) Correctly identifies Text D as written, but in a digital/hybrid mode combining features of speech and writing (oe) **B1**

(a) Gives a valid feature with example, e.g. graphological convention of the hashtag ('#SkateAshcombe'), the '@' handle, or non-standard punctuation for emphasis ('!!') (oe) **B1**

(a) Gives a second distinct valid feature, e.g. the elliptical, spoken-like syntax of 'BREAKING:' or the informal, immediate register ('Huge win') resembling spoken enthusiasm despite being written (oe) **B1**

(a) Answer: Text D is written, but exhibits a hybrid, digitally-mediated mode: features such as the hashtag '#SkateAshcombe', the doubled exclamation mark '!!', and the elliptical, headline-like syntax ('BREAKING:') combine written conventions (permanence, editing) with speech-like immediacy and informality.

(b) **L1** Names a function with little or no textual support. **1-2**

(b) **L2** Applies one or two relevant functions with some accurate textual support. **3-4**

(b) **L3** Evaluates confidently which function(s) dominate, applying Jakobson's model precisely with well-selected evidence and a clear justified conclusion. **5-6**

(b) Indicative content:

- The emotive function dominates: the text expresses the writer's own feeling and celebration ('Huge win', '!!'), foregrounding the sender's attitude rather than neutral information.
- The conative function is also present: the direct address and implied appeal to the reader ('Thank you to every single person who signed, shared and showed up') positions the reader as a participant being thanked/addressed, oriented towards affecting the receiver.
- The referential function (conveying the factual news that the vote passed) is present but arguably secondary to the emotive celebration, since factual content is compressed into a single clause ('Councillors just voted YES') while the rest of the tweet is expressive/appellative.
- A strong evaluative answer will conclude that the emotive and conative functions dominate over the referential, reflecting the tweet's celebratory, community-building purpose rather than a primarily informative one.

(b) Answer: The emotive function dominates (celebratory, attitude-laden lexis and punctuation), closely supported by the conative function (thanking and implicitly continuing to mobilise readers), with the referential function present but compressed and secondary.

(c) **L1** Makes a limited or unsupported comment on genre-mixing in Text C. **1-2**

(c) **L2** Identifies relevant features suggesting hybridity/interdiscursivity with some accurate textual support and terminology. **3-5**

(c) **L3** Evaluates the claim in detail and with precision, weighing evidence for and against, and reaching a well-supported, terminologically accurate conclusion. **6-7**

(c) Indicative content:

- Features supporting the claim: advertising-style techniques (a punchy slogan-like title 'SKATE ASHCOMBE!', rhetorical question opening, bulleted persuasive statistics, a hashtag for shareability) sit alongside civic-communication features (reference to a real petition, a specific council meeting date, collective civic lexis 'Ashcombe belongs to all of us').
- This supports Fairclough's notion of interdiscursivity: Text C draws on the discourse conventions of commercial advertising (to capture attention and persuade) and blends them with the discourse conventions of civic/community campaigning (to build legitimate collective action), producing a hybrid genre.
- A counter-argument: campaign leaflets have always conventionally combined persuasive/advertising techniques with civic content, so Text C may simply be a conventional instance of the leaflet genre rather than a novel example of hybridity; the claim may overstate what is, in fact, generically expected.
- A balanced evaluation should conclude that while Text C does draw on recognisably advertising-like techniques, campaign leaflets are a genre already defined by this blend, so the label 'hybridised' is accurate but not indicative of anything unusual for this specific genre.

(c) Answer: Text C does combine advertising-style persuasive techniques with civic/community content, supporting a description of it as interdiscursive in Fairclough's sense; however, since the campaign-leaflet genre is conventionally defined by exactly this blend, the claim is accurate but does not mark Text C out as an unusual or especially hybrid instance of its genre, a nuance a top-band answer should recognise.

Question 13

Level 1 Asserts a position with little or no textual support and little reference to mode, genre or purpose as distinct concepts. **1-4**

Level 2 Identifies some relevant evidence for and/or against the claim, with some accurate use of terminology, but discussion of mode, genre and purpose remains largely separate rather than integrated. **5-8**

Level 3 Constructs a reasonably well-supported argument that considers mode, genre and purpose together, using accurate terminology and evidence from at least three of the four texts to reach a supported conclusion. **9-12**

Level 4 Constructs a sophisticated, evaluative argument, using precise terminology and well-selected evidence from across all four texts and wider linguistic knowledge (e.g. named theories/theorists) to weigh mode against genre and purpose, reaching a nuanced, independently reasoned conclusion that recognises how these factors interact rather than treating any one as universally dominant. **13-16**

Indicative content:

- Evidence for the claim: Text B (spoken) differs most sharply from Texts A, C and D (all written) in non-fluency, turn-taking and grammatical structure, suggesting mode creates the largest single divide in this text set.
- Evidence against the claim: Texts A and C, though both written, differ almost as dramatically from each other in lexis, grammar and graphology as either differs from Text B, because their genres (formal report versus campaign leaflet) and purposes (inform/recommend versus persuade/mobilise) diverge sharply.
- Text D complicates a simple mode-based account: though written, it borrows spoken-like immediacy and emotive expression, suggesting that digital genre and platform convention can push a written text towards features associated with speech, independent of mode itself.
- This supports a more nuanced position (e.g. drawing on Biber's multi-dimensional model of register variation) that mode is one of several interacting factors, and that genre, purpose, audience and technology-mediated convention can be equally or more influential in particular cases, rather than mode being a universally dominant variable.
- A top-band answer will reach an independent, evaluative conclusion (for example, that mode is the strongest predictor of variation only when comparing spontaneous unplanned speech against any planned writing, but that among planned written texts, genre and purpose are the dominant variables) rather than defending the original claim unconditionally or rejecting it wholesale.