

# Mark Scheme (Results)

## Summer 2010

GCE

### GCE English Language (6EN01) Paper 01 - Language Today

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## SECTION A

Question Number	Answer	Mark
1 a i)	<u>One mark for each</u> precise term, e.g. modal auxiliary verb/mitigated imperative/informal pronunciation/elipsis	2
ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>Do you want me to; can I;</i> - or any informal pronunciation.	1

Question Number	Answer	Mark
1 b i)	<u>One mark for each</u> precise term, e.g. overlapping speech/unfinished utterance/interruption/question + answer exchange	2
ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>other overlapping speech [No 13]; unfinished utterance [No 1]; question and answer exchange</i>	1

Question Number	Answer	Mark
1 c i)	<u>One mark for each</u> precise term, e.g. term of address/affectionate connotation/informal/politically incorrect/regional variation	2
ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>dear; ma'am; my love</i>	1

Question Number	Answer	Mark
1 d i)	<u>One mark for each</u> precise term, e.g. proper noun/brand name/subject specific lexis context-bound/modifier/possessive	2
ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>Telegraph; Filofax; Dogville</i>	1

Question Number	Answer	Mark
1 e i)	<u>One mark for each</u> precise term, e.g. deixis/adverb/context-bound	2
ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>that; some; them; her; it;</i> (any pronoun)	1

Do not credit the same linguistic term more than once.

Question Number	Indicative content
2	<p data-bbox="363 344 1315 483"><u>The focus is now on context</u>. Candidates may discuss various aspects of context explicitly and separately OR treat it holistically. They may refer again to language features from Q.1 or leave them implicit. The best responses will cover key points - one or two from each aspect.</p> <p data-bbox="363 517 539 546"><b>Mode/genre:</b></p> <ul data-bbox="411 584 1070 819" style="list-style-type: none"> <li data-bbox="411 584 683 613">• spoken language</li> <li data-bbox="411 651 1070 680">• spontaneous, but quite predictable/formulaic</li> <li data-bbox="411 719 730 748">• interactive dialogue</li> <li data-bbox="411 786 1034 815">• context-bound - service/shopping situation</li> </ul> <p data-bbox="363 853 560 882"><b>Field/subject:</b></p> <ul data-bbox="411 920 1315 1088" style="list-style-type: none"> <li data-bbox="411 920 1315 949">• service/shopping situation - checkout or more specific/personal</li> <li data-bbox="411 987 874 1016">• product names; sums of money</li> <li data-bbox="411 1055 624 1084">• brief overall</li> </ul> <p data-bbox="363 1122 592 1151"><b>Tenor/audience:</b></p> <ul data-bbox="411 1189 1283 1391" style="list-style-type: none"> <li data-bbox="411 1189 1086 1218">• service provider - customer, so polite formulas</li> <li data-bbox="411 1256 995 1285">• one-to-one, but strangers &amp; semi-public</li> <li data-bbox="411 1323 1283 1391">• differing degrees of personal interaction - large companies constrained by training policy/sole traders more independent</li> </ul> <p data-bbox="363 1424 635 1453"><b>Function/purposes:</b></p> <ul data-bbox="411 1491 1251 1693" style="list-style-type: none"> <li data-bbox="411 1491 1171 1520">• transactional primary purpose - products, money, etc</li> <li data-bbox="411 1559 1251 1626">• but need for some personal interaction - greetings to open; salutations to close encounter</li> <li data-bbox="411 1664 1043 1693">• many politeness features - thanks, sorry etc</li> </ul> <p data-bbox="363 1727 1134 1794">NB. May distinguish between checkout assistants vs. more personal/independent</p> <p data-bbox="1171 1827 1315 1856" style="text-align: right;"><b>(10 marks)</b></p>

Band	Mark	AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.
1	0-3	<ul style="list-style-type: none"> <li>• Describes influence of two or three contextual factors, eg. spoken mode; interaction.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Explains influence of some key contextual factors.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Analyses and evaluates the influence of a range of contextual factors, including awareness of complex purposes and addresser-addressee relationship.</li> </ul>

Question Number	Indicative content
3	<p><b>AO2:</b> theories and concepts - may comment on social factors leading to differences in interactions in large retail chains vs. small traders, e.g. corporate image, impersonal situation of checkout counter with conveyor belt of customers, need for standard training, etc. Smaller shops tend to be more personal - owner/assistant to customer, dealing with a range of services. May notice, however, that human element often supercedes this, making interactions as chatty and personal in both.</p> <p><b>AO3:</b> Language features re contextual factors. Turn taking in both: quite orderly and polite.</p> <p><b>Group A</b></p> <p>No need to offer help or mention any product, as just dealing with payment. Topic is, instead, <i>bags</i>, and <i>cards</i> - either store cards or payment cards. Interaction tends to begin with greeting (<i>hi, hello</i>) and always ends with <i>thanks</i>.</p> <p>Semantic field: apart from initial greeting and thanks, only sums of money; bags and cards.</p> <p>Levels of formality: despite training, often quite personal and informal in greetings: <i>hi love; cheers</i>.</p> <p><b>Group B</b></p> <p>Often begins with customer asking for particular product (more interrogatives '<i>can I have?</i>'); or with polite offer of help (also interrogatives '<i>who's next; you all right?</i>'). Also ends with reciprocal '<i>thanks</i>' but with occasional '<i>bye</i>' showing more personal nature. Because less training/more independent, can choose to be informal in address '<i>love</i>' &amp; minor sentences: '<i>you all right</i>'.</p>

Level	Mark	AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches
1	0-1	<ul style="list-style-type: none"> <li>• Simple understanding of concepts and issues (theories), re differences in language use.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Shows some understanding of concepts and issues (theories), re the influence of status, role, or relationship with audience on language use.</li> </ul>
3	4-5	<ul style="list-style-type: none"> <li>• Shows critical understanding of concepts and issues (theories), re the influence of status, role, or relationship with audience on language use.</li> </ul>

Level	Mark	AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language
1	0-1	<ul style="list-style-type: none"> <li>• Basic awareness of influence of contextual factors, such as register / formality in spoken mode.</li> <li>• Limited precise reference to key constituents of language.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Some awareness of influence of contextual factors, eg. mode, function, field.</li> <li>• Identifies some relevant features of language use, at level of vocabulary choice.</li> </ul>
3	4-5	<ul style="list-style-type: none"> <li>• Analyses influence of range of contextual factors, including relationship between participants.</li> <li>• Supports claims with precise reference to features of language use, including grammar, discourse or pragmatics.</li> </ul>

Question Number	Indicative content
4	<p>Credit any reasonable justification for ranking.</p> <p><b>AO3</b> Markers of personal rapport might include:</p> <p>Terms of address: zero (10); <i>Kerry</i> (11) <i>ma'am</i> (12) <i>love, dear</i> (13)</p> <p>Direct address &amp; personal pronouns: <i>me, I, you, we</i> (10); <i>you</i> (11); <i>you, I</i> (12) <i>you, I, her</i> (13)</p> <p>Salutations: zero (10); <i>hello, happy new year</i> (11); <i>happy new year to you all good morning, god bless you</i> (12) <i>hello, zero response</i> (13)</p> <p>Variations on thank you; <i>OK thank you; oh thank you; thanks + polite response you're welcome</i> (13)</p> <p>Informal slang use: <i>dead on eleven, OK</i> (10); <i>no problem</i> (13)</p> <p>Formulaic exchanges &amp; repetition: particularly no. 10 &amp; 11</p> <p>Spontaneous interactive language features: overlapping speech; <i>laughs</i>; (particularly in No. 13)</p> <p>Ellipsis: <i>cinema 4 for the film</i> (10); <i>even got you a receipt, expensive present tell her</i> (13)</p> <p>Discourse: reference to personal life (No 11 &amp; 13)</p> <p><b>AO2</b> concepts &amp; issues might include:</p> <p>Explanation of what is understood by rapport; politeness; indirectness; convergence; face.</p>

Band	Mark	AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches.
1	0-1	Basic understanding of concepts regarding language variation, eg. formal v informal language
2	2-3	Some understanding of concepts regarding language variation, eg. politeness theory.
3	4-5	Shows understanding of relevant concepts regarding language variation, eg. concepts such as indirectness; convergence; pragmatics.

Band	Mark	AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.
1	0-3	Simple / uncritical understanding of influence of contextual factors, eg. level of formality. Identifies some features at level of vocabulary choice and turntaking.
2	4-7	Some understanding of influence of contextual factors. Able to go beyond vocabulary choice to make one or two comments on semantics and / or grammar.
3	8-10	Analyses influence of significant contextual factors to explain production and reception of text, including awareness of complex purposes and power / rapport established between addresser and addressee. Refers precisely to key constituents of language, including grammar and discourse or pragmatics.

Question Number	Indicative content
5	<p>Candidates will probably analyse Text A and B in turn.</p> <p>Look for some explicit comparison, signalled by words such as <i>but, unlike, however</i>.</p> <p>Credit any reasonable interpretation</p> <p>Precise/subtle expression of ideas indicates higher bands.</p> <p><b>A02. Presentation of self; concepts &amp; issues</b></p> <p><b>Text A</b></p> <p>Although using modern medium of email, the writer of this email is <u>apparently</u> two sisters from a folk duo, presenting selves as homely, naive, old-fashioned, USA hillbillies. The names have religious overtones, though surname is rather threatening. Candidates should notice that it is intended to be humorous. The writer(s) is trying to encourage readers to come, but is not entirely enthusiastic / persuasive. They create a persona for themselves, as well as their audience, as being proper and dull, so - ironically - witty. Though audience who would appreciate this type of humour likely to be 30+ with some shared knowledge of this type of music. Pragmatics: readers do not take this seriously.</p> <p><b>Text B</b></p> <p>The writer of this letter is <u>also apparently</u> the fictional character Santa Claus, but the intended audience is clearly an adult, so would not accept it at face-value. As the charity is for children, it is a way of identifying with children's interests and adding an extra layer of persuasion, as Christmas is traditionally a time of giving, particularly for children. The voice begins as that of Santa, but changes to the more formal, impersonal voice of the charity. The writer also contrasts/assumes a persona for the reader of the letter as a caring, responsible person.</p> <p><b><u>Points of comparison:</u></b></p> <p>Both adopt fictional, humorous persona for persuasive purposes. Both construct a suitable persona for the reader. One has a more serious purpose to raise funds for a charity and would target a much wider audience. It was probably planned and written by a committee, rather than an individual.</p>

### A03: Key constituents & context analysis

#### TEXT A

##### Discourse & pragmatics (suggests...)

Although electronic mode of email, structured like a cross between letter & advertising leaflet. Purpose is to provide info about dates & venue, and encourage people to attend, so needs to grab attention by amusing. Opening salutation (*Hello my dear friends*) is markedly old-fashioned and sign-off is unusually religious (*Blessings*). Adopts a cozy, chatty tone, which will amuse readers who probably know that it is just a persona. The comments are deliberately bit pretentious or flat. Reference to *knitting* suggests elderly audience. They subvert the usual possibility to get off mailing list with the blunt *No More Please*, suggesting the readers are likely to be irritated.

##### Grammar & pragmatic functions

Uses some spoken language features, eg. non-standard sentence structures, which ramble and tail off (*well some of you*); direct address in pronouns and imperatives; discourse markers and adverbials (*though, so, of course*).

Also uses features of leaflet: listing with dash and further details in note form/minor sentences/ellipsis.

##### Lexis & semantics

Subject-specific lexis/jargon: *a cappella quartet four piece* (deliberate mistake to create in-joke?) *boogie woogie*.

Some high register, positive connotations: *haunting, ethereal, panache*. Juxtaposed with basic lexis, *vegetables* + repeated so often: *good*. Some names are ridiculous: *Pulladodalong, Madam Zzuchni (also deliberate?) knitting*.

##### Graphology

Use of layout features for clarity, as in poster presentation.

#### TEXT B

##### Discourse & pragmatics (suggests...)

Follows conventions of letter though with added banner heading, illustrations and logos. Divided into clear paragraphs for each point, using headings. Persuasive element also in use of headings in bold fonts for key details - emotive details & direct appeal. Overall structure is a 'sandwich': Begins in the fictional persona of Santa, before changing to the voice of the organisation and finishing with Santa. Makes sure that enough positive messages counteract the distressing facts, which is an effective persuasive technique: it's bad, but something can be done. Assumes that reader will make a contribution - common psychological

ploy. Personal address throughout, as if from one individual to one other, though actually an anonymous mailshot, written by a copywriter.

### Grammar & pragmatic functions

Begins with ellipsis, imitating telegraphic language. Often uses interrogatives and imperatives in bold headings. Uses 1st and 2nd person singular pronouns to emphasise personal aspect, Some elements of spoken language 'You see', 'of course'. Uses modal auxiliaries to make the request for donations. Sentences kept relatively short for clarity, with clear discourse markers 'for example', 'however'. this group. Proper nouns and acronyms for organisations or fictional characters.

### Lexis & semantics

Subject-specific lexis (*NSPCC, appeal, ChildLine*).

Repeated references to children.

Contrasting emotive semantic fields: childish fun (*surprise, Christmas, Rudolph, Mrs Claus, Lapland*) vs. (*abuse, neglect, vulnerable*).

Repeats positive effects of charity in related terms, e.g. *protect, appeal, counsel, help, support*.

### Graphology

Layout allows skim-reading: varied fonts, etc. Bold for emphasis; pictures to suggest children as receivers.

### Theories and research

Language of advertising / persuasion - changing techniques

Language & power: uses influential power to persuade readers.

Pragmatics - presuppositions

Band	Mark	AO1: Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.
1	0-3	Expression of ideas hampered by some inaccuracies Lack of appropriate terminology
2	4-6	Expression of ideas generally clear and accurate Some appropriate terminology
3	7-10	Communicates relevant knowledge Uses appropriate terminology and coherent, accurate expression

Band	Mark	AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches.
1	0-3	Basic understanding of concepts regarding language variation, e.g. general claims about formal v informal language, or prescriptive judgements about 'correct' language.
2	4-6	Limited understanding of concepts and issues, such as graphology & layout, emotive connotations.
3	7-9	Some understanding of concepts and issues, e.g. language of advertising, planned written communication.
4	10-12	Understanding of concepts and issues, related to the construction and analysis of meanings in spoken and written language, referring to some theories, e.g. pragmatics, language and power.
5	13-15	Critical understanding of a range of concepts and issues, related to the construction and analysis of meanings in spoken and written language, applying some relevant linguistic approaches, e.g. influential power, politeness theories, sociolinguistic theories.

Band	Mark	AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.
1	0-5	Basic awareness of contextual factors beyond everyday knowledge Limited reference to key constituents of language
2	6-10	Describes context (e.g. genre, audience, purpose) of each text in simple terms; makes simple comparisons such as formal vs. informal distinction Identifies a few distinctive features of each text (eg. vocabulary choice and graphology)
3	11-15	Compares contextual factors of the texts and ways each speaker / writer presents themselves Identifies some relevant features, mainly at level of lexis, including some further comments (e.g. on semantics and grammar).
4	16-20	Compares a range of contextual factors of the texts, aware of some complexity and overlap (e.g. regarding functions, audience) Analyses significant features of language use, going beyond level of lexis to include some comment on grammar or discourse.
5	21-25	Analyses and compares the influence of contextual factors on the way each speaker / writer presents themselves. Supports claims by precise reference to key constituents of language, including levels of grammar and discourse.

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