Mark Scheme (Results)

January 2012

GCE English Language (6EN01) Paper 01

Edexcel and BTEC Qualifications

Edexcel and BTEC qualifications come from Pearson, the world's leading learning company. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information, please call our GCE line on 0844 576 0025, our GCSE team on 0844 576 0027, or visit our qualifications website at www.edexcel.com. For information about our BTEC qualifications, please call 0844 576 0026, or visit our website at www.btec.co.uk.

If you have any subject specific questions about this specification that require the help of a subject specialist, you may find our Ask The Expert email service helpful.

Ask The Expert can be accessed online at the following link:

http://www.edexcel.com/Aboutus/contact-us/

Alternatively, you can speak directly to a subject specialist at Pearson about Edexcel qualifications on our dedicated English telephone line: 0844 372 2188

Pearson: helping people progress, everywhere

Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for raising achievement through innovation in education. Find out more about how we can help you and your students at: www.pearson.com/uk

General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.

- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.

- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.

- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.

- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.

- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.

- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.

- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

SECTION A

Question Number	Answer	Mark
1(a)(i)	<u>One mark for each</u> precise term, e.g. verbs / balanced list of three / semantic contrast	2
(ii)	<u>One mark for any</u> valid example – depending on comment – from texts, e.g. *sleep / love; fear – danger – nothing.*	1

Question Number	Answer	Mark
1(b)(i)	<u>One mark for each</u> precise term, e.g. ellipsis or minor sentence / verb omitted / subject omitted	2
(ii)	<u>One mark for any</u> valid example – depending on comment – from texts, e.g. *one line up*.	1

Question Number	Answer	Mark
1(c)(i)	<u>One mark for each</u> precise term, e.g. Adjective / superlative form / positive connotation	2
(ii)	<u>One mark for any</u> valid example – depending on comment – from texts, e.g. *most famous, so fast,*	1

Question Number	Answer	Mark
1(d)(i)	<u>One mark for each</u> precise term, e.g. Pronouns / 3rd person / deictic or context bound	2
(ii)	<u>One mark for any</u> valid example – depending on comment – from texts, e.g. Any other example of pronoun or deixis, but not repeating 'she' or 'him'	1

Question Number	Answer	Mark
1(e)(i)	<u>One mark for each</u> precise term, e.g. Word play / allusion to idiom or cliché / similar phonology of 'air / hair' (credit for using IPA)	2
(ii)	<u>One mark for any</u> valid example – depending on comment – from texts, e.g. *Double- O behave; the toys are back in town*	1

Question Number	Indicative content
2	Should use some framework of concepts for analysis on context – possibly the recommended mode, field, function, tenor (or purpose, audience, genre). Better responses will select the more significant features for discussion first and be aware of some complexity: **mode** Written language, very carefully planned, slogan form, to be seen on posters in context of other info about film Evidence from brevity of text, word-play, balanced structures, etc. However some interactive / spoken language features: direct address (you) and interrogatives, & informality of minor sentences. **function** To promote / sell a film. Better responses may discuss whether it is to persuade or entertain. There is some distinction between techniques for promoting comedy v romance v thriller – perhaps semantic fields & connotations, whether frightening or romantic). Use of rhetorical devices: building up in lists of three, or balancing structures (antithesis). Allusion to familiar catch-phrases. Enticing details with much unsaid – use of deixis & context-bound language. **field** Rarely explicit mention of films or title or actors, etc. Romantic fields and horror fields more obvious than comedy, which tends to mention incongruous details. **tenor** The audience for advertising slogans is wide – who-ever is passing and has the slightest interest. Assumes an interest in the genre. Little sense of rapport – writer(s) remain anonymous.

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	Describes two or three contextual factors, eg. written (mode) with persuasive purpose
2	4-7	Explains influence of some key contextual factors.
3	8-10	Analyses and evaluates the influence of a range of contextual factors, including awareness of complex purposes and addresser-addressee relationship.

Question Number	Indicative content
3	Candidates may comment on each text in turn, but they should note similar approach. Credit any reasonable points.
	AO2 concepts and issues
	Techniques of advertising:
	Indirect techniques - Humour, allusions to create target group with shared values,
	Some use of direct address to establish rapport,
	AO3 influence of contextual factors on language use
	Differences most obvious in semantic fields of each (scream, die, murder v sleep together, friends, love, heart).
	Higher band achievement for comments on structure: use of interrogatives and 3rd person singular pronouns in romantic taglines. Simple or elliptical structures, referring to 3rd person plural 'they' and direct warning to 'you' in thriller taglines.

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	• Simple understanding of concepts and issues (theories) re. use of language
2	2-3	• Shows some understanding of concepts and issues (theories) re. techniques of language.
3	4-5	• Shows critical understanding of concepts and issues (theories) re. techniques of language including possible report.

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	• Basic awareness of influence of contextual factors, such as purpose. • Limited precise reference to key constituents of language.
2	2-3	• Some awareness of influence of contextual factors, including complex purposes. • Identifies some relevant features of language use, at level of lexis & semantics.
3	4-5	• Analyses influence of range of contextual factors, including relationship between participants. • Supports claims with precise reference to features of language use, including grammar, discourse or pragmatics.

Question Number	Indicative content
4	<u>AO2 concepts and issues</u> Any two texts could be chosen as comedy, with reference to techniques in Group A, eg. comments about crossover between horror and comedy, bathos, wordplay. <u>AO3 links between context & key constituents</u> **TEXT a** Although lexis suggests horror, Uses balanced phrases and triples leading to bathos, like source texts 3, 4, 5, 6, 7 **Text b** Use of triple structure, but nothing odd / bathetic at end **Text c** Apparent contradiction between connotations of *homespun* and *murder* **Text d** Humorous suggestion about dysfunctional family and use of balanced structures, but unlike Group A, in use of direct address / imperative **Text e** Balanced structure, but lexis suggests horror **Text f** Balanced structure using negative ,punchline' similar to 5 or 7

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, eg. persuasive language
2	2-3	Some understanding of concepts regarding language, eg. humour, wordplay
3	4-5	Shows understanding of relevant concepts, eg. bathos, allusions, 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 graphology.
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. Refers precisely to key constituents of language, including grammar and discourse or pragmatics.

Question Number	Indicative content
5	Candidates will probably analyse Text A and B in turn.
	Look for some explicit comparison, signalled by words such as *but*, *unlike*, *however*. Credit any reasonable interpretation
	Precise / subtle expression of ideas indicates higher bands.
	AO2: comparison re presentation of self In both texts, the participants are involved in casual interaction around topic of holidays. One participant tends to take role of interested & supportive listener and the other(s) are the storytellers. In each text, participants express pleasure, but also seek to entertain by relating some dangerous / adverse events.
	Text A present selves as young friends / work colleagues, loving holidays and warm weather, disliking cold weather and work.
	Text B has a mix of personas. Friend is like an interviewer (the person who set up the recording) trying to get young people to talk. Teenage boy expression is inaudible, so does not present any aspect of personality, apart from desire not to be involved. Young girl is enthusiastic, whatever is mentioned. Father does most of the talking, tho' is self-deprecating & tries to involve his son.
	Theories about functions of gossip – against self. Also tentative consideration of theories about gender: the male 'father' is as expressive, self-deprecating, etc as females. Notions about age may come in: the youngest participant expresses self with naïve excitement and the older teenage boy is noticeably uncommunicative. The females in text A use age-specific slang (immense, chilled, cool) and slightly taboo language (*crap, bum*). May consider observer-paradox: it's likely all participants are aware that their interaction is being recorded and will be for public consumption, so there is something stilted about language use.
	AO3: analysis of impact of contextual factors on language use **Text A:** electronic mode of communication that has many features of spoken language: turntaking / adjacency pairs / question & answer discourse structure; uses graphology to convey tone of voice & some jargon (LOL); often conventional punctuation, but some non-standard / colloquial language use;
	function to entertain each other with chat at work: generic questions about holidays; supportive backchannelling responses – *yeah; hahaha; argh!* positive enjoyment in relating negative things – *it killed*, etc
	tenor seems pretty equal, tho' one does more of the questioning and the other more of the telling.

Text B: spontaneous (but recorded) spoken language, while eating: turntaking, overlaps, backchannel behaviour, etc

function: Friend tends to back-channel to support family conversation. The distribution of turns shows reluctance of boy to participate; enthusiasm of young girl, and possible need for other adult to keep conversation going
Alex either silent or inaudible. Sole utterance can be analysed for extreme use of non-fluency features. His grudging contributions can be compared to girls.
Friend unconsciously echoes '*really*' and overt enthusiasm of '*wow*'. Father desperately tries to get son involved with tag questions '*didn't you*' and quoting his words.

tenor: adults are friends, and one child seems at ease.

AO1: quality of expression & use of terminology

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, female vs. male language differences.
3	7-9	Some understanding of concepts and issues, e.g. informal interaction, spontaneous electronic 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 gender / occupation / 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. 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 (e.g. fillers, pauses, 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 phonology, graphology, semantics)
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.

Ofqual

Llywodraeth Cynulliad Cymru
Welsh Assembly Government

cea
Rewarding Learning