

Mark Scheme (Results)

January 2011

GCE

GCE English Language (6EN01/01)

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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.

NB. Question 1 is assessed for AO1.

SECTION A

Question Number	Answer	Mark
1(a)(i)	<u>One mark for each</u> precise term, e.g. proper noun / foreign origin / noun phrase / modifier + head word	2
(ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>Avery Island</i> , <i>Speyside Glenlivet</i>	1

Question Number	Answer	Mark
1(b)(i)	<u>One mark for each</u> precise term, e.g. interrogative or (rhetorical) question / capitalisation for emphasis	2
(ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>Have you been Tyrelling recently?</i>	1

Question Number	Answer	Mark
1(c)(i)	<u>One mark for each</u> precise term, e.g. imperative / verb / phrasal verb (preposition) / colloquial term / idiom	2
(ii)	<u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>give it a go.</i>	1

Question Numb	Answer	Mark
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1(d)(i)	<p><u>One mark for each</u> precise term, e.g. adverb /suffix 'ly' / premodifying adjective / noun phrase / positive connotations</p>	2
(ii)	<p><u>One mark for any</u> valid example - depending on comment - from texts, e.g. <i>irresistibly delicious, impeccably groomed</i></p>	1

Question Number	Answer	Mark
1(e)(i)	<u>One mark for each precise term, e.g. pronoun / 1st person / plural / Subject</u>	2
(ii)	<u>One mark for any valid example - depending on comment - from texts, e.g. <i>I, you, they, it</i> (not a repetition of 'we')</u>	1

Question Number	Indicative content
2	<p><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 Question 1 or leave them implicit. The following list is probably exhaustive! The best responses will cover key points - one or two from each aspect.</p> <p>Function / purposes:</p> <ul style="list-style-type: none"> • primarily persuasive to promote product - positive connotations • some factual information - proper nouns, lexically dense sentences, how it was produced (we have taken) • occasional instructions for use - imperatives <p>Mode / genre:</p> <ul style="list-style-type: none"> • written - complex sentence structures • carefully designed - fonts and colours not seen • possibly not read by consumers? <p>Field / subject:</p> <ul style="list-style-type: none"> • about product - proper nouns • suggests healthy, natural, exclusive nature - connotations • suggests personal company - pronouns, etc <p>Tenor / audience:</p> <ul style="list-style-type: none"> • consumers - who have already bought it? • people skim-reading quickly - a few key words • assumes shared values - fairtrade, health, etc • some adopt personal rapport, as if friends - naming producers as 'Charlie' etc.

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 for audience of consumers
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.
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Question Number	Indicative content
3	<p>Candidates may comment on each text in turn, but they should note similar approach. Credit any reasonable points.</p> <p>AO2 concepts and issues</p> <p>Techniques of advertising:</p> <p>some overt persuasion</p> <p>suggest personal touch, use direct address</p> <p>establish rapport, create target group with shared values,</p> <p>use humour, almost ironic & self-aware</p> <p>AO3 influence of contextual factors on language use</p> <p><u>Lexis & semantics</u></p> <p>Positive connotations, adjectives, some jargon, some slang (healthy stuff), field-specific lexis</p> <p><u>Grammar</u></p> <p>Imperatives - pick me; Personal address - pronouns; minor sentences for colloquial style;</p> <p><u>Discourse</u></p> <p>Sense of spoken voice, humour - product has own personality!</p> <p><u>Graphology / phonology</u></p> <p>Probably well-designed with fonts, colours, and logos; inc. rhyme (Veg with Edge)</p>

Level	Mark	A02: 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"> • Simple understanding of concepts and issues (theories) re. language of advertising.
2	2-3	<ul style="list-style-type: none"> • Shows some understanding of concepts and issues (theories) re. techniques of contemporary advertising.
3	4-5	<ul style="list-style-type: none"> • Shows critical understanding of concepts and issues (theories) re. techniques of contemporary advertising, inc. rapport with target audience.

Level	Mark	A03: 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"> • Basic awareness of influence of contextual factors, such as purpose. • Limited precise reference to key constituents of language.
2	2-3	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • 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	<p><u>AO2 concepts and issues</u></p> <p>The mystery text is Jonathan Crisp brand, but credit any well-supported decision.</p> <p>Candidates should notice that each brand relies on the appeal of a particular culture / geographical region.</p> <p>Pragmatic assumptions about foreign countries = exotic, now attempt to promote home-grown = authentic.</p> <p><u>AO3 links between context & key constituents</u></p> <p>TEXT A</p> <p>Lexis & semantics: semantic field has connotations of old-fashioned, upper-class, 'Britishness'. Actually vague about flavour, as more about a type of person.</p> <p>Grammar: begins with minor sentence, but rest is a complex sentence, adding more and more post-modifying detail to the word 'flavour'. Use of intensifiers / adverbs to modify adjectives.</p> <p>Points of comparison / contrast</p> <p><u>Jonathan Crisp</u> also has an old-fashioned, British flavour. Lexis emphasises style, more of a person than a taste: <i>idiosyncratic, dignified, graceful</i>. Old-fashioned voice in <i>lashings of</i>, like <i>acres of oomph</i>. Grammar also uses two sentences & intensifiers.</p> <p><u>Tyrrel's</u> also emphasises British origins, but is more down-to-earth, with plainer sentence structures and choice of lexis. Semantic field of simple farming life.</p> <p><u>Real</u> emphasises Spanish. Grammar begins with question and colloquial voice in response. Lexis is formal, but not as oddly colloquial. Fewer adjectives, more about the abstract 'spirit' with an odd metaphor of a <i>lighthouse</i>.</p> <p><u>Phileas Fogg</u> emphasises exotic, with many proper nouns for places etc. Uses personal</p>

	pronouns like Tyrrel's. Many adjectives and occasional intensifiers, but focus on flavour (not sense of person).
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Band	Mark	A02: 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 variation, eg. cultural / geographical.
3	4-5	Shows understanding of relevant concepts, eg. language & power, pragmatics.

Band	Mark	A03: 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 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>. Credit any reasonable interpretation</p> <p>Precise / subtle expression of ideas (<i>shown in bold italics</i>) indicates higher bands.</p> <p><u>A01: clarity and accuracy of expression</u></p> <p>Note ability to find vocabulary to describe and compare presentation of self. And precision of linguistic terms to analyse influence of contextual factors on language use below.</p> <p><u>A02: Points of comparison re presentation of self:</u></p> <p>The speakers in the conversation are young females, and the participants in the electronic exchange are probably also young & female. Potential for reference to theories about characteristics of female speech (more emotional, gossip topics; co-operative manner; vague language, etc) but thoughtful evaluative comment needed for higher bands. All main participants present self as socially responsible, while still able to have a good time. Parents still figure in life, shown sympathy by J, and Fluffy's references to her dad.</p> <p><u>Text A:</u> J presents herself as emotionally and socially mature in her critical comments about the behaviour of younger sister and empathy for her mother. Though probably only in their twenties, both J and R feel distant from their teenage years, with R mainly providing supportive comments. The older person W stays out of the conversation, for reasons candidates may conjecture on. Potential for pragmatic approach to comment on implied meanings (eg. Grice, Giles, Goffman etc theories and concepts). Possibly research, eg. re occurrence of pauses? Or concepts, eg. purposefully vague utterances.</p> <p><u>Text B:</u> choice of terms of address / names</p>

allows conjecture re gender, plus use of female pronoun and ref to ,*girlfriend*'. Fact they are using a chat-room suggests young age, tho' candidates should be aware that not exclusively young users. Ref to *parents* more of a clue to age. Main participant Fluffy presents self with stereotypical young concerns: fed-up with daily life -probably work - looking forward to going out, drinking, getting free meal, hating getting up early and - more female - taking ages to get ready. She also presents responsible side re belonging to ambulance corps and not drinking and driving. Other participant (aab_123) simply provides supporting role in exchange, prompting with questions and adding sympathetic responses, showing s/he is probably a close friend of similar age.

AO3: supporting evidence re context and key constituents

Contextual factors: mode, field, function, tenor

Text A is a spontaneous, face-to-face, private, spoken conversation with 2 active participants and one other

Text B is a spontaneous, semi-private, physically distant, electronic interaction with 2 active participants and possibly several others able to interact.

Text A is about attitudes to behaviour of teenage siblings; B about plans for social evening - after work?

Both are involved in interactional, rather than transactional functions, expressing feelings and opinions. Both interactions adopt an equal status between participants, with one setting the agenda and the other supporting.

Key constituents analysis

TEXT A

Discourse & pragmatics (suggests...)

Turntaking: the length of turns shows J mainly holding the floor for this topic - candidates should not assume this is true for the whole conversation. However J doesn't really pick up on R's mention of her own experience with

her brother- she's clearly on a roll!
Backchannelling and overlaps indicate a close rapport.

Pauses and other fillers: Few pauses at the beginning, indicating passionate involvement in topic? Later more hesitation may indicate searching for words, possibly indicating a sensitive topic. laughs may also indicate embarrassing topic- reciprocated.

Paralinguistic features: emphatic stress and volume on main criticism. Intonation changes presumably for reporting speech of others for more lively, dramatic narrative account.

Topic shifts: stays on topic, but does not pick up on R's contribution.

Grammar & pragmatic functions

Non-fluency features of spontaneous speech: no filled pauses may be aspect of fluent shared personal topic. vague utterances (*or anything*) *like* is used in variety of functions, notably as quotative for reported speech. incomplete utterances, stuttering, repetition etc (*whatever* whatever) on tricky ideas / expressions?

Mainly declaratives, with rhetorical questions and exclamations - expressive, telling a story.

Discourse markers / framing move (*it's funny though*) to introduce new topic. Use of adverbs / intensifiers for emphasis throughout (*really, just*)

Lexis & semantics

Frequent adjectives indicate attitudes (*nasty, spiteful, horrible, that bad, malicious, ungrateful, frustrating*)

Mixture of colloquial and formal vocab (*awful v remorse*)

Field of minor crime (*drugs, smoking, ASBOs*)

Phonology

Emphatic stress / volume for expression and certainty

(NB. will insert IPA indicators of region, age, etc)

TEXT B

Discourse & pragmatics (suggests...)

Fluffy takes the main role, setting agenda with intriguing dramatic comment (*hopes she stops hating the world in time*) with aab performing supportive role asking questions (*what's planned*)

Some adjacency pairs, or at least connected exchanges, often involving questions and responses

Often in this mode of communication, one participant can have a series of turns (because there is a limit to number of characters possible)

Much context bound / shared knowledge references (*take it out on him, the innocent girlfriend*)

Like spoken language as they construct dialogue jointly, finishing each other's turn. Sometimes begins with sound (*oh, ooh, heh*)

Grammar & pragmatic functions

Fluffy mainly declaratives making comments. aab many interrogatives and a few exclamations - supportive role.

Fluffy often reports speech for comic / expressive effect. Uses quotative *be like* which may indicate age, gender, etc

Also uses *like* as a vague adverbial (*get up at like 8*)

Participants' utterances often elliptic / minor sentences, beginning with conjunction, as following on from previous comment.

Lexis & semantics

Colloquial (*fancy, dude*), with some more formal (*by virtue of*) or subject-specific jargon (*ambulance corps*).

Pervasive mildly negative semantics (*crao,*

	<p><i>miffed, grumbles, grumpy)</i></p> <p>Americanisms may be part of UK language (<i>dude, that will suck</i>)</p> <p><u>Graphology</u></p> <p>No concern with correctness, leaving in typos for speed (<i>duity</i>)</p> <p>Printout shows all sorts of technical information.</p> <p>Theories and research</p> <p><u>Language & gender</u> theories about dominance, deficit, difference not really relevant here?</p> <p><u>Language & age</u> - certain forms associated with younger people (<i>was like</i>) use of chatroom itself.</p> <p><u>Pragmatics</u> - enjoying complaining?</p>
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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	A02: 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	A03: 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.

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