

# Mark Scheme (Results)

## June 2011

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	AO1	AO2	AO3	AO4
	15			

Question Number	Question	
<b>1 a)</b>		
	Answer	Mark
a)	One mark for each precise term, eg. pronoun / 1 <sup>st</sup> person plural / inclusive / suggesting inclusion in group / context-bound.	<b>2</b>
b)	Any pronoun used, eg. She, he, it, but not repeat of 'we'.	

Question Number	Question	
<b>1</b>	<b>ii. <u>Whose station?</u> [text 6]</b> <b>a) Identify the underlined language features from ....</b> <b>b) Provide another example of this feature from the notices 1-22.</b>	
	Answer	Mark
A	Interrogative / ellipsis or minor sentence	
B	Any interrogative or elliptical structure, eg. <i>what do we want? whose taxes?</i>	

Question Number	Question	
1	<p>iii. <u>Cut</u> the funding.</p> <p>a) Identify the underlined language features from these ....</p> <p>b) Provide another example of this feature from the notices 1-22.</p>	
	Answer	Mark
A	Imperative / verb / informal / monosyllabic	
b	Any valid example, depending on comment, eg. <i>Stop the war; what the hell.</i>	

Question Number	Question	
1	<p>iv. Not because you're <u>dirty</u>.</p> <p>a) Identify the underlined language features from these ...</p> <p>b) Provide another example of this feature from the notices 1-22.</p>	
	Answer	Mark
A	Adjective; taboo / negative connotations / ambiguous	
b	Any valid example, depending on comment, eg. <i>clean; fairies.</i>	

Question Number	Question	
1	<p>v. A, B, C, D, <u>criss-cross</u> karate</p> <p><b>a) Identify the underlined language features from these ...</b></p> <p><b>b) Provide another example of this feature from the notices 1-22.</b></p>	
	Answer	Mark
A b	<p>Alliteration / repetition of initial consonant; playful use of phonology / nonsense / for humorous effect.</p> <p>Any valid example, depending on comment, eg. <i>Lolly –trolley; wibble – wobble; double double; poor – war.</i></p>	

Do not credit the same linguistic term more than once.

Question Number	Indicative content
2	<p><b>A03 – 10 marks</b></p> <p><b>For lower band achievement</b> Will mention two or three contextual factors, possibly describing situation in everyday terms.</p> <p><b>For mid band achievement</b> Will use some framework of concepts for analysis on context – possibly the recommended mode, field, function, tenor (or purpose, audience, genre). Will offer mainly straightforward comments, with some links to language use (eg. spoken mode, but no fillers, etc.)</p> <p><b>For top band achievement</b> Will select the more significant features for discussion first and be aware of some complexity, eg:</p> <p><b>mode</b> Although spoken language, this genre is NOT spontaneous, but planned, even carefully rehearsed and scripted. Evidence for this from the lack of non-fluency features; the presence of structures such as rhyme, rhythm, etc.</p> <p><b>function</b> Will be aware of multiple, overlapping purposes: to persuade, entertain, etc? There is certainly some distinction between playground and political chants. Evidence for persuasion may cite imperatives; use of loaded language. For entertainment: the simple structures; rhymes and humour. The ways language use can create in-groups – may be alluded to. Playground context involves actions or games, hence use of counting, rhythm, etc. Both football and political take place outside and need to make as much noise as possible, hence short, simple language in call + response format often.</p> <p><b>field</b> The context-specific use of proper names distinguished football from political. The use of taboo language / sexual connotations is apparent in both playground and football chants – which may lead to comment, (both childish / primitive, etc?)</p> <p><b>tenor</b> Chanting is a way of asserting membership of group with shared values. The audience for football and political chants is wide and adversarial, compared to the intimate group involved in playground chants. Playground chants seem connected to girls, rather than mixed or male-only groups.</p> <p style="text-align: right;"><b>(10 marks)</b></p>

Band	Mark	<b>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.</b>
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 – 5 marks</b>  <b>AO3 – 5 marks</b></p> <p><b>AO2</b> marks for conceptual understanding and expression, eg:  Although both have shared values and an 'opponent', (adversarial yet inclusive) football chants are arguably less serious and more localised. Both are aggressive, but political chants usually target institutions, rather than an individual. Both use strong rhythms and simple language, with political chants having more repetitive structures. Football chants likely to be sung (often adapting well-known tunes) and written by males; political more mixed groups. Credit any relevant theories if mentioned eg. Convergence, face-threatening act.</p> <p><b>AO3</b> marks for evidence from texts, eg:  Context-bound references to proper names in all football chants (v Bush, Amoco)  Use of simple rhyme in football chants, + humorous lack of rhyme in No.1.,  v. counting and call and response adjacency pairs in political chants.  Insulting taboo references in football chants v. aggressive semantic field in political.  Use of known song lyrics in football chants (Jingle bells, etc).</p> <p>NB. Full marks for a short answer need not make ALL points, but thoughtful choice of pertinent points of contrast.</p>

Level	Mark	<b>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</b>
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	<b>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</b>
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><b>A02 – 5 marks</b>  <b>A03 – 10 marks</b></p> <p><b>A02 marks</b>  No marks for correct / incorrect answer, but for quality of reasoning – why each rhyme is / isn't a playground chant.  Credit conceptual awareness, eg:  Should notice some context-bound allusions, but do not expect all candidates to be familiar with the references to Man United and Maggie Thatcher, nor specific allusions to pop song Agadoo or Robin Hood.  All use taboo language, but '<i>knickers</i>' and '<i>poo</i>' have more childish, humorous connotations than '<i>bitch</i>'.  All use rhyme, but more consistent in No. 21.</p> <p><b>A03 marks</b>  Marks for reference to language features in 3 mystery texts and in Group C, eg:  regular use of simple end rhymes  repetitive or nonsense sounds to create rhythm  use of taboo references  use of proper nouns / context-bound reference to names.</p> <p>NB. top band does not require long response, as long as pertinent points are made.</p>

<b>Band</b>	<b>Mark</b>	<b>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.</b>
<b>1</b>	<b>0-1</b>	Basic understanding of concepts regarding language variation, eg. formal v informal language
<b>2</b>	<b>2-3</b>	Some understanding of concepts regarding language variation, eg. politeness theory.
<b>3</b>	<b>4-5</b>	Shows understanding of relevant concepts regarding language variation, eg. concepts such as indirectness; convergence; pragmatics.

<b>Band</b>	<b>Mark</b>	<b>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.</b>
<b>1</b>	<b>0-3</b>	Simple / uncritical understanding of influence of contextual factors, eg. level of formality. Identifies some features at level of vocabulary choice and turntaking.
<b>2</b>	<b>4-7</b>	Some understanding of influence of contextual factors. Able to go beyond vocabulary choice to make one or two comments on semantics and / or grammar.
<b>3</b>	<b>8-10</b>	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><b>AO2</b> marks for quality of comments on presentation of self in each text, including some comparative comments (both concern misdemeanours!) and with some use of linguistic concepts and theories for highest bands.</p> <p><b>Text A</b> writes with an impersonal / corporate voice, on behalf of the City Council: an authoritative / powerful persona, with legal status. There is little sense of interaction – one-way communication. Possibly references to theories of language and power, e.g. institutional (rather than influential) power. Or types of rapport or face, e.g. negative face, requiring distance &amp; respect. May refer to pragmatic theories re implied meanings e.g. you will be fined next time</p> <p><b>Text B</b> writers all present selves as witty, friends, Social background of educated, older writers, though up-to-date with technology. They want to join in interaction, sharing jokes about problems with dogs. Main writer presents self as laid-back about badly behaved dog, almost enjoying telling the story. gender theory – gossip / sharing of stories against yourself for comic effect suggested (by Cameron, Eggins and Slade) as typical of female discourse. Rapport / face – offers stories against self; desire to be liked / accepted Maybe attempts to back up conjectures re age group and social background. Rare – research into functions of gossip! Pragmatics to explain impression that writers are really proud / fond of pets.</p> <p><b>AO3</b> marks for comparison of contextual factors of two texts and detail / relevance of analysis of language features.</p> <p><b>Text A</b> written mode: genre shares features of letter + leaflet (no salutation or signature, curt ending, use of layout features for clarity) carefully planned, formulaic style, message-oriented (context-independent language, lack of names, phatic language, etc)</p>

field: traffic regulations  
(semantic fields; numbers & dates, etc)  
function: a warning, persuasion to abide by rules  
(legal lexis, positive connotations re benefits)  
tenor: impersonal, formal, powerful status, frosty politeness  
(high register Latinate lexis; abstract nouns and nominalisation; declaratives & imperatives only, but with some politeness markers; lack of personal pronouns; use of passive voice; complex sentence structures, with fronted adverbial clauses.)  
**NB.** Ability to correctly identify passive voice and other aspects of syntax / grammar will be a feature of top-band performance.

**Text B electronic mode:** genre of social networking site shares many features with spoken language. Interactive, likely to be spontaneous, quickly composed, but articulate & quite close to SE in the case of some writers. (interaction, turn-taking, interrogatives and exclamations, informal lexis, ellipsis, discourse markers, comments in parentheses, some context-bound references, etc)

**field:** dog misdemeanours  
(semantic fields)  
**function:** chat / gossip to entertain, with some sympathy and information  
**tenor:** equal status and friendly rapport  
(supportive tone of responses; forms of backchannel behaviour – emoticons, etc; shared use of mildly taboo language; etc)  
may offer evidence to support claims about age and social background, eg. some formal language; story-telling style – highly shaped with literary language in the case of one writer, etc.

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

<b>Band</b>	<b>Mark</b>	<b>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.</b>
<b>1</b>	<b>0-3</b>	Basic understanding of concepts regarding language variation, e.g. general claims about formal v informal language, or prescriptive judgements about 'correct' language.
<b>2</b>	<b>4-6</b>	Limited understanding of concepts and issues, such as graphology & layout, emotive connotations.
<b>3</b>	<b>7-9</b>	Some understanding of concepts and issues, e.g. language of advertising, planned written communication.
<b>4</b>	<b>10-12</b>	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.
<b>5</b>	<b>13-15</b>	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.

<b>Band</b>	<b>Mark</b>	<b>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.</b>
<b>1</b>	<b>0-5</b>	Basic awareness of contextual factors beyond everyday knowledge Limited reference to key constituents of language
<b>2</b>	<b>6-10</b>	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)
<b>3</b>	<b>11-15</b>	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).
<b>4</b>	<b>16-20</b>	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.
<b>5</b>	<b>21-25</b>	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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