

# Mark Scheme (Results) January 2010

GCE08

## GCE08 English Language (6EN01) Paper 01



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## SECTION A

Question Number	Answer	Mark
1(a)i	One mark for <u>each</u> term, e.g. auxiliary verb 'can' for polite request /instruction function, modal verb and adverb 'just' both mitigate force of main verb 'leave'.	2
ii	One mark for <u>any</u> valid example from texts, e.g. other modal or auxiliary verbs 'will', 'could' to express requests or instructions, or other politeness strategies, e.g. 'please'. NB> Candidates may note these are clustered in group A	1

Question Number	Answer	Mark
1(b)i	One mark for <u>each</u> term, e.g. ellipsis or minor sentence, omitting subject and verb and determiner ('Can you do a' normal clean please). Colloquial / informal tone because of non-standard grammar. Uses only adjective plus noun formed from verb 'clean'.	2
ii	One mark for <u>any</u> valid example - depending on comment - from texts, e.g. <i>treats for Oscar on windowsill, hope you are well, lecture cancelled.</i>	1

Question Number	Answer	Mark
1(c)i	One mark for <u>each</u> term, e.g. negative form of the imperative, using primary auxiliary 'dummy' 'do' plus the negative term 'not' before the infinitive form of verb 'have' to express function of a severe order, uppercase, not abbreviated, not contracted.	2
ii	One mark for <u>any</u> valid example - depending on comment - from texts, e.g. other negatives or imperatives or order functions, <i>don't, do not</i> . N.B. Candidates may notice these are clustered in Group B.	1

Question Number	Answer	Mark
1(d)i	<u>One mark for each</u> term, e.g. interrogative structure functioning as an imperative, passive voice, with 'sinks etc' as subject, avoiding emphasis on the agent / person who has to do the cleaning. Formed from infinitive form of auxiliary verb 'to be' plus past participle of main verb.	2
ii	<u>One mark for any valid example</u> - depending on comment - from texts, e.g. any other example of form and function not matching, or passive voice, or omission of reference to person performing action.	1

Question Number	Answer	Mark
1(e)i	<u>One mark for each</u> term, e.g. abbreviated / non-standard spelling to represent pronunciation, conveying informality of tone.	2
ii	<u>One mark for any valid example</u> - depending on comment - from texts, e.g. other abbreviations 'asap', '+' 'info', non-standard spellings 'loo's' or informal tone.	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 and be aware of differences between the three groups.</p> <p>Mode / genre:</p> <ul style="list-style-type: none"> <li>• quite spontaneous, unplanned or revised written language (casual spelling and punctuation, etc)</li> <li>• private one-to one communication in some cases, but Group B suggests a wider audience(shared context and understanding, friendly tone in A &amp; C)</li> <li>• not face-to-face (need to be quite explicit about details)</li> <li>• one side of interaction (instructions without any chance for response)</li> </ul> <p>Field / subject:</p> <ul style="list-style-type: none"> <li>• work-related, rather than personal notes: cleaning, care of people, teaching matters (choice of field-specific lexis)</li> </ul> <p>Tenor / audience:</p> <p>Differs between 3 groups - reward candidates who note eg:</p> <ul style="list-style-type: none"> <li>• Group A: quite friendly, though giving clear instructions to an employee. Female writer is more friendly in the clear greetings and sign-offs and amount of personal comment included. Male writer is more informal / casual getting straight to informative point</li> <li>• Group B: almost bossy and controlling, as most notes use imperatives, with frequent negatives. Little personal rapport, as reader could be a range of different people / employees</li> <li>• Group C: equal rapport suggested by informality, but of work colleagues rather than personal friends? Brief, context-dependent comments, most to do with work. Use of first names.</li> </ul> <p>Function / purposes:</p> <ul style="list-style-type: none"> <li>• broadly speaking instructional and informative, but reward candidates who note differences</li> <li>• primarily message-oriented / transactional for all three groups, but some socially-oriented / phatic communication in Groups A &amp; C, where readers are personally known individuals.</li> </ul> <p>These are suggestions only. Accept any reasonable and relevant point.</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 one or two contextual factors, e.g. written language (mode) to instruct (purpose), with general claim about level of formality.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>Explains influence of some key contextual factors, aware of reasons for different levels of formality.</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 variation in tenor (addresser-addressee relationship) and functions.</li> </ul>

Question Number	Indicative content
3	<p>Credit any reasonable points linking language use to purpose and relationship between writer and readers.</p> <p><b>Group B</b></p> <p>Purpose - clearly to give clear instructions and some information about a caring / nursing situation</p> <ul style="list-style-type: none"> <li>• readers - notes have various people as primary audience/readers: a few addressed by name 'Donald' and 'Joey', but many addressed to anyone coming in to do the work.</li> <li>• relationship - writer assumes a higher status and gives orders and information to other employees or the people s/he is caring for. There is little social communication but a few politeness strategies (<i>please, thanks</i>).</li> </ul> <p><b>Discourse</b></p> <ul style="list-style-type: none"> <li>• generally uses no greetings or salutations</li> <li>• rarely signs off with name or other social formula</li> <li>• terms of address: uses first names to refer to individuals addressed</li> <li>• brief, instructional and / or factual message, with precise reference to common household equipment or medical symptoms</li> <li>• for clarity, sometimes organises into numbered lists.</li> </ul> <p><b>Grammar</b></p> <ul style="list-style-type: none"> <li>• use of imperatives, and negatives without contraction or abbreviation</li> <li>• declaratives giving information</li> <li>• minor sentence fragments.</li> </ul> <p><b>Lexis &amp; semantics</b></p> <ul style="list-style-type: none"> <li>• field-related lexis, medical jargon, etc.</li> <li>• non-standard English lexis</li> <li>• some informality</li> <li>• proper nouns for names, places, dates, etc.</li> <li>• semantic field of care-giving and domestic work</li> </ul> <p><b>Graphology</b></p> <ul style="list-style-type: none"> <li>• casual handwriting: inconsistent use of lower and uppercase, capitals often used for emphasis on imperatives.</li> </ul> <p>These are suggestions only. Accept any reasonable and relevant point.</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>• Basic reference to a concept or an issue.</li> </ul>
2	2 - 3	<ul style="list-style-type: none"> <li>• Shows some understanding of concepts and issues (theories), such as register, formality or 'correctness'.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>• Shows critical understanding of concepts and issues (theories), such as power, status, language &amp; occupation.</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 a contextual factor e.g. purpose or audience.</li> <li>• Limited reference to an isolated feature of language.</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>• Some awareness of influence of contextual factors, including purpose and audience.</li> <li>• Identifies some relevant features of language use.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>• Analyses influence of range of contextual factors, including relationship with different readers.</li> <li>• Supports claims with reference to features of language use, including grammar, discourse or pragmatics.</li> </ul>

Question Number	Indicative content
4	<p><b>NB.</b> Presentation of data does not make it clear that it is a <i>handwritten</i> note. Many candidates read it as a professionally prepared advertising flyer.</p> <p>AO3: Credit any analysis of data as persuasive / promotional text aimed at public audience. But should be aware of anomalies (eg. context-bound references &amp; informal emoticons) for top band.</p> <p>AO2: Use these marks to reward candidates aware of complexity using words such as <i>,apparently'</i> or <i>,seems'</i>: multi-modal text / parody of genre, etc</p> <p>Context: Purpose clearly persuasive. Sounds like an advertising promotion from company to public audience - likely to be female; probably older generation. But little clues suggest a closer personal / one-to-one relationship between writer and intended audience. Could have been left in shared (holiday?) home, from one family member to another, or from friend to friend, playing around with / alluding to language genres.</p> <p>Discourse</p> <ul style="list-style-type: none"> <li>• Opens with exhortation presented as a title.</li> <li>• Includes details about cost, and uses layout features to explicitly present benefits in list format</li> <li>• Finishes with an exaggerated summary /claim about the wonders of this <i>,product'</i>- professional company could not get away with such extreme promises?</li> <li>• Context-bound deictic reference to <i>,sammy'</i> suggests shared context</li> </ul> <p>Grammar</p> <ul style="list-style-type: none"> <li>• Repeated simple sentences in imperative form for impact</li> <li>• Minor sentences - nouns or noun phrases alone - for brevity, using colons to introduce list</li> <li>• Almost telegraphic structures, e.g. omits determiner</li> </ul> <p>Lexis &amp; semantics</p> <ul style="list-style-type: none"> <li>• Numbers to give precise info about cost, time, benefits, etc. 2000 suggests foreign currency, translated into GDP.</li> <li>• Semantic field of physical health - age, weight, etc</li> <li>• Positive, almost religious connotations (<i>thereafter</i>) &amp; collocations (<i>sheer bliss</i>); repetition of <i>,bliss'</i></li> <li>• Unusual colloquialism: <i>jelly footed</i> &amp; reference to <i>,sammy'</i></li> </ul> <p>Graphology</p> <ul style="list-style-type: none"> <li>• Layout (mimics) advertising leaflet.</li> <li>• use of non-standard English suggests informality of relationship, youthful age of writer. eg. abbreviation <i>,4'</i>, lack of apostrophes, inclusion of smiley face, unrevised line-endings, etc.</li> </ul> <p>These are suggestions only. Accept any reasonable and relevant point.</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>• Basic understanding of concepts regarding language variation.</li> <li>• Confined to simple distinction between standard and non-standard English or formal / informal, using terms such as '<i>proper</i>', '<i>correct</i>', '<i>ungrammatical</i>', etc.</li> </ul>
2	2 - 3	<ul style="list-style-type: none"> <li>• Some understanding of concepts regarding language variation.</li> <li>• Notes without further comment anomalies, eg. emoticons, informality, reference to '<i>sammy</i>'.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>• Shows understanding of range of concepts regarding language variation.</li> <li>• Which will include subtle concepts such as shared knowledge, allusion to genres.</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 - 3	<ul style="list-style-type: none"> <li>• Uncritical/simple understanding of influence of contextual factors, such as written language &amp; formality.</li> <li>• Identifies some features at level of lexical choice or graphology.</li> </ul>
2	4 - 7	<ul style="list-style-type: none"> <li>• Some understanding of influence of contextual factors qua advertising leaflet: persuasive purpose, female, older audience.</li> <li>• Shows some knowledge of key constituents of language, able to go beyond graphology and lexis.</li> </ul>
3	8 -10	<ul style="list-style-type: none"> <li>• Analyses influence of contextual factors to explain production and reception of text, (including anomalies re addresser-addressee relationship).</li> <li>• Refers precisely to key constituents of language, including grammar and discourse.</li> </ul>

Question Number	Indicative content
5	<p>Candidates will probably analyse Text A and B in turn. Look for some explicit comparison, signalled by words such as <i>but</i>, <i>unlike</i>, <i>however</i>. Credit any reasonable interpretation. Precise / subtle expression of ideas indicates higher bands.</p> <p><b>Text A:</b></p> <ul style="list-style-type: none"> <li>• the two writers in this exchange seem to know each other well enough to make personal insults, meant to be affectionate</li> <li>• they each present themselves as humorous, unconventional, youthful</li> <li>• it may be a male and female, possibly in a romantic relationship. At the time of writing (at work?) they clearly have nothing much to do, except entertain each other by chatting - in writing - about nothing in particular</li> <li>• they communicate on an equal footing, each taking short turns, responding to the other and inviting the next response</li> <li>• there are many shared / context-bound references</li> <li>• they are comfortable with colloquialisms and non-standard forms, but also have a wide vocabulary and cultural awareness.</li> </ul> <p><b>Text B:</b></p> <ul style="list-style-type: none"> <li>• from the contextual information, we might expect a businesslike transaction, with the owner needing to be polite to secure the other's custom</li> <li>• it is not clear why the customer came in, as they are just chatting about personal events and attitudes</li> <li>• the two speakers are probably men, both presenting themselves as Volkswagen enthusiasts, nice normal blokes</li> <li>• they adopt quite a relaxed equal status with each other, even though they are probably strangers</li> <li>• the customer is letting the owner do most of the talking, and the owner claims the higher status - expert, winner, etc.</li> </ul> <p><u>Points of comparison:</u></p> <p>Both exchanges take place in a work location, but focussing on the world of leisure outside work. Text A is between close friends, allowing each other to feel brilliantly witty. Possibly male-female flirtatious exchange. The conversation is more bitty, jumping from topic to topic, as there was no particular agenda to start with. The references are more 'exclusive' to their world, so an outsider would not understand fully what they are talking about / meaning.</p> <p>Text B is between strangers, who communicate on a friendly footing, with a bit of competition for the upper-hand. Probably single-gender, male exchange. Although an outsider might not follow all the VW references, it is fairly easy to follow their gist. They stick to a single thread throughout.</p>

Contextual factors: mode, field, function, tenor

Mode & genre

Text A is spontaneous, written electronic private interaction, ie. very like speech in many ways - but there is a time lag between turns, which may account for the more disjointed structure.

Text B is spontaneous, spoken, one-to-one, private interaction - but each speaker being quite explicit, clear and easy to follow.

Text A is an extract from a MySpace exchange - modern alternative to a spoken chat, so follows some of these features. As a new mode, it is more tricky to identify conventions. It remained on the site, so could be re-read by the individuals, or invited friends. It was not intended to be read by a wider audience.

Text B is an extract from a workplace conversation. It was not intended to be written down in a permanent mode, or read.

Topic / field & Function / purpose

Text A is about any distraction possible from the boredom of a day in the office. It refers to personal information, people in the immediate environment, TV programmes, etc

Text B is about a particular type of vehicle that has a cult following. It refers to some specific events, vehicles, etc.

Text A gives some information, but it is often expresses imaginative or personal functions. It has an important purpose of entertaining each other.

Both have a social, interactional function, but Text B includes some message-oriented elements. The owner may be persuading of his greater status in the field.

Audience / tenor

Text A is a private interaction between two participants, who are developing a close, personal rapport. It is often a private, context-dependent language use. They insult the outside world and themselves and each other, but there is no element of competing for higher status.

Text B is a private interaction between two participants, who may not have met each other previously. They share interests and feel on a similar social footing. One adopts - and the other accepts - a slightly higher status r.e. the VW topic in question.

Both encounters take place at work, but one accepts and enjoys it, while the other resists and undermines it.

Key constituents analysis

Discourse & pragmatics (suggests...)

Students may analyse Text A by identifying features of electronic language and overlaps with spoken language (as below). Credit these whenever related to interpretation of presentation of self, ie. what such features IMPLY, e.g.:

Graphology indicating new message; non-standard spelling and punctuation: using such to represent pronunciation, OR because

conventionally no one bothers to correct; the brief turns, responding and opening a new topic; the longer rant at the end. The comic timing of the bathos (*Gate keeper and keymaster. oh and i change the backup tapes*).

Allusions to a range of other cultural contexts (*shower scene in psycho, aint F briiiiiiiiliant* - catchphrase from the Fast Show) make it an extremely non-cohesive text.

Students may analyse Text B by identifying its features of turntaking in conversations. Credit these whenever related to interpretation of presentation of self, ie. what such features IMPLY e.g.

MLU length of turn, topic changes, adjacency pairs, three-part exchanges, backchannel behaviour, overlaps, framing moves, filled pauses, incomplete utterances, vague language, etc.

#### Grammar & pragmatic functions

As both texts employ a mixture of simple, compound and complex structures students should be rewarded if they connect this to a significant point.

Text A often interacts without using interrogatives, though some explicit questions drive the interaction along in places. Declarative comments elicit responses. There are exclamatory structures to elicit responses (*what a dull day, what a waste of money*). There are more obvious minor structures / brief snippets. Some unusual structures suggest a different voice / register (*I do believe, a jolly good washing, Dump the chump, Protector of the 4 seals*) and the rhythmic patterning of the simple sentences of the last message (*touch myself. touch others. confuse others, etc*)

Text B includes interrogatives to encourage talk and declaratives to provide information and comment. They use past tense to talk about the weekend event, present perfect for events of present significance and simple present for things around now.

They use personal pronouns to refer to themselves, each other and a few significant others.

#### Lexis & semantics

Text A: Threads of more formal, specific vocabulary among the informal (*Eau d'aaaaaargh*)

Semantic field roams all over the place: what text might have these words in common? (*stabbed, santas workshop, mushrooms, window licker, powers of evil, dung beetles*)

Text B: Semantic field of campervans, events, etc, with some jargon / field-specific (*Type 2, split screens, Van Fest, Californian import*)

Ordinary (*my bus, my dad, great day*) v Formal vocab (*commissioned, interior, representing*)

Very specific r.e. colours (*peach, cream, pastelly cream*)

#### Phonology & graphology

Text A has lots of unconventional spelling / orthography, sometimes typos or mistakes, sometimes to mimic phonology. Punctuation and

paragraphing also suggests tone and intonation. Gives a stronger flavour of spoken language than transcript conventions can ever manage. More like a literary representation of dialogue in its techniques and effects?

Text B: Candidates may identify non-fluency features and should only be rewarded if they make a significant point. Transcript probably indicates that conversation proceeded at a steady pace, with little that is exceptional / odd. Mirroring each other with constant refrain of 'yeah'?

Theories and research

Language & power / Standard English

Text A uses unconventional language. Direct insults tend to show their solidarity and friendship, rather than aggression.

Text B uses standard conventions of language, suiting their stranger / business relationship. Possibly some influential power here, as they seek rapport?

Language & gender in Text A the two participants do not display stereotypical gender differences in manner of communicating, even the one refers to hair washing and perfume and the other to warlike things.

Theories about dominance, deficit, difference are possibly supported by Text B. The males stick to facts and there is some competition for status. However, their precision about colour terms has been suggested as a feature of female speech.

Language & age / technology

Many examples of electronic modes creating own conventions of language use.

Pragmatics - may apply notions of footing or convergence, presupposition and implicature / inference. Co-operative Maxims probably not relevant. Politeness / face / indirectness applicable to Text A, which used shared dialect for solidarity, direct insults, etc.

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	<ul style="list-style-type: none"> <li>• Expression of ideas hampered by some inaccuracies</li> <li>• Lack of appropriate terminology</li> </ul>
2	4 - 6	<ul style="list-style-type: none"> <li>• Expression of ideas generally clear and accurate</li> <li>• Some appropriate terminology</li> </ul>
3	7 -10	<ul style="list-style-type: none"> <li>• Communicates relevant knowledge</li> <li>• Uses appropriate terminology and coherent, accurate expression</li> </ul>

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	<ul style="list-style-type: none"> <li>• Basic understanding of concepts regarding language variation, e.g. general claims about formal v informal language, or prescriptive judgements about 'correct' language.</li> </ul>
2	4 - 6	<ul style="list-style-type: none"> <li>• Limited understanding of concepts and issues, such as conversation analysis, instant messaging conventions, non-standard variation, female vs. male language use.</li> </ul>
3	7 -9	<ul style="list-style-type: none"> <li>• Some understanding of concepts and issues, e.g. Standard English, simple frameworks for analysis of spontaneous speech and electronic modes, generalised claims re language and gender.</li> </ul>
4	10-12	<ul style="list-style-type: none"> <li>• Understanding of concepts and issues, related to the construction and analysis of meanings in spoken --- written language continuum, referring to one or two theories, e.g. language and gender or language and power.</li> </ul>
5	13-15	<ul style="list-style-type: none"> <li>• 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. sociolinguistic theories, pragmatics.</li> </ul>



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	<ul style="list-style-type: none"> <li>• Basic awareness of contextual factors beyond everyday knowledge</li> <li>• Limited reference to key constituents of language, beyond non-fluency features and layout</li> </ul>
2	6 - 10	<ul style="list-style-type: none"> <li>• Describes context (e.g. genre, audience, purpose) of each text in simple terms; makes simple comparisons such as formal vs. informal distinction</li> <li>• Identifies a few distinctive features of each text (e.g. non-standard spellings, turn-taking features, lexical choice.)</li> </ul>
3	11-15	<ul style="list-style-type: none"> <li>• Compares contextual factors of the texts and ways each writer presents themselves in straightforward terms.</li> <li>• Identifies some relevant features, mainly at level of lexis, including some further comments (e.g. on phonology, semantics)</li> </ul>
4	16-20	<ul style="list-style-type: none"> <li>• Compares a range of contextual factors of the texts, aware of some complexity and overlap (e.g. regarding mode/ genre, functions, audience &amp; tenor)</li> <li>• Analyses significant features of language use, going beyond level of lexis to include some precise comments on grammar or discourse</li> </ul>
5	21-25	<ul style="list-style-type: none"> <li>• Analyses and compares the influence of contextual factors on the way each speaker / writer presents themselves.</li> <li>• Supports claims by precise reference to key constituents of language, including levels of phonology, grammar and discourse.</li> </ul>

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