

# Mark Scheme Summer 2009

GCE2008

## GCE08 English Language (6EN01)

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## Contents

1. 6EN01 01

5



## Section A: Language and Context

Question Number	Answer	Mark
1(a)(i)	<p>One mark for <u>each</u> term, e.g.:</p> <ul style="list-style-type: none"> <li>• auxiliary verb 'will' for future tense</li> <li>• elision of modal auxiliary verb 'will' to express future of main verb 'call'.</li> </ul>	2
(ii)	<p>One mark for <u>any</u> valid example from texts, e.g.:</p> <ul style="list-style-type: none"> <li>• <i>I'll wait</i></li> <li>• <i>I'll have</i></li> <li>• <i>I'll drop in</i></li> <li>• <i>I'll see</i></li> <li>• <i>I'll try</i></li> <li>• <i>he'd phone</i></li> <li>• <i>we're having.</i></li> </ul>	1

Question Number	Answer	Mark
1(b)(i)	<p>One mark for <u>each</u> term, e.g.:</p> <ul style="list-style-type: none"> <li>• modal / auxiliary /verb</li> <li>• to form polite interrogative form of main verb 'give'</li> <li>• for imperative function</li> <li>• past form of 'can'.</li> </ul>	2
(ii)	<p>One mark for <u>any</u> valid example - depending on comment - from texts, e.g.</p> <ul style="list-style-type: none"> <li>• <i>I would be grateful</i></li> <li>• <i>if Jxxx could phone us</i></li> <li>• <i>can I call you</i></li> <li>• <i>can you ring us</i></li> </ul>	1

Question Number	Answer	Mark
1(c)(i)	One mark for each term, e.g.: <ul style="list-style-type: none"> <li>• adverb</li> <li>• functioning as a <b>discourse marker</b></li> <li>• framing move</li> <li>• topic shift</li> <li>• filled pause</li> </ul>	2
(ii)	One mark for any valid example - depending on comment - from texts, e.g.: <ul style="list-style-type: none"> <li>• <i>anyway I'll talk to you soon</i></li> <li>• <i>ok bye</i></li> <li>• <i>ok bye for now</i></li> <li>• <i>anyway bye for now.</i></li> </ul>	1

Question Number	Answer	Mark
1(d)(i)	One mark for each term, e.g.: <ul style="list-style-type: none"> <li>• deixis / deictic reference</li> <li>• context-bound</li> <li>• adverb.</li> </ul>	2
(ii)	<u>One mark for any valid example</u> - depending on comment - from texts, e.g.: <ul style="list-style-type: none"> <li>• <i>now</i></li> <li>• <i>tomorrow</i></li> <li>• <i>yesterday</i></li> <li>• <i>pretty soon</i></li> <li>• various pronouns - <i>it's me, I,</i> - or even proper names: <i>Sandra from Bristows,</i> etc.</li> </ul>	1

Question Number	Answer	Mark
1(e)(i)	One mark for each term, e.g.: <ul style="list-style-type: none"> <li>• pronoun</li> <li>• non-standard/ colloquial</li> <li>• 1<sup>st</sup> person plural</li> </ul>	2
(ii)	<ul style="list-style-type: none"> <li>• One mark for any valid example - depending on comment - from texts, e.g.. any other pronoun including 'us' (standard use).</li> </ul>	1

Question Number	Indicative content
2	<p>The focus is now on context. Candidates may discuss various aspects of context explicitly and separately OR treat it holistically. Candidates do not need to quote from the data, but should make links between context and language features. The following list is probably exhaustive! The best responses will cover a range of key points.</p> <p><b>Mode / genre:</b></p> <ul style="list-style-type: none"> <li>• spontaneous spoken language (pauses, fillers, etc)</li> <li>• private but recorded (more awkward, hesitant, in attempt to be clear)</li> <li>• not face-to-face (need to identify by name)</li> <li>• one side of interaction (greetings + message + leave-takings, but no questions)</li> </ul> <p><b>Field / subject:</b></p> <ul style="list-style-type: none"> <li>• business calls have clear topic (proper nouns to give information)</li> <li>• friends sometimes have specific topic (longer messages)</li> <li>• family often just to chat (briefer, fewer concrete / proper nouns)</li> </ul> <p><b>Tenor / audience:</b></p> <p>Differs between 3 groups</p> <ul style="list-style-type: none"> <li>• <u>Business calls</u>: more formal /respectful / distant relationship; (usually address by full name, and give own name + name of organisation + reason for calling. Either no greeting or more standard <i>hello</i>. Sign off with <i>thank you</i>, rather than <i>bye bye</i>. Use more formal lexis and polite forms for requests.)</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Friends:</b> informal equal rapport; (greet person with <i>hi</i> or <i>hello</i> + first name. Often no clear information / message left. End with hope / plan to make contact <i>soon</i> (future tense) + informal leave-taking <i>bye, tata, see you.</i>)</li> <li>• <b>Family:</b> very informal, moving towards private / intimate - on Joos' 5 point scale - (language use context-bound, because of shared knowledge, deixis, more direct imperatives)</li> </ul> <p><b>Function / purposes:</b></p> <ul style="list-style-type: none"> <li>• broadly speaking informative, but candidates should note differences:</li> <li>• message-oriented / transactional for business calls and some friends</li> <li>• more socially-oriented / phatic for family and some friends.</li> </ul> <p style="text-align: right;"><b>10 marks</b></p>
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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	Describes some contextual factors.
2	4-7	Explains influence of some key contextual factors on language use.
3	8-10	Analyses and evaluates the influence of a range of contextual factors on language use, including awareness of complex purposes and addresser-addressee relationship.

Question Number	Indicative content
3	<p>Credit any <b>reasonable</b> points linking language use to purpose and relationship between caller and receiver:</p> <p>business calls from unknown person or professional role  purpose work-related to provide / request specific information, so asks for call back; message-oriented / transactional function  professional / formal relationship; gives respect / slightly higher status to receiver</p> <p><b>Discourse</b></p> <p>uses standard greeting (<i>hello</i>) or no greeting  simple leavetaking (<i>bye</i>) or ends with polite <i>thank you</i>  terms of address: uses receiver's full name (title or surname);</p>

	<p>gives own name plus name of company - first name only may suggest more friendly rapport.</p> <p>brief, factual message, often includes precise dates, times, phone numbers</p> <p>longer more chatty message suggests more equal personal rapport</p> <p>some have lots of fillers and pauses, if topic is more complex</p> <p>Blinds company clearly have a standard message, as two calls from different people are so similar and fluent</p> <p><b>Grammar</b></p> <p>declaratives giving information</p> <p>no minor sentence fragments; often complex structures</p> <p>interrogatives checking identity; for tentative form of requests (<i>can I call you</i>)</p> <p>imperative (<i>please call careers</i>) softened by polite gesture.</p> <p>many modal auxiliary verbs for politeness (<i>would be grateful if could</i>)</p> <p>colloquial adverbs: hedge / intensifier / framing move (<i>just, pretty, hopefully, actually</i>)</p> <p>first and second person pronouns</p> <p><b>Lexis &amp; semantics</b></p> <p>standard English lexis, often formal</p> <p>some informality (<i>give me a ring, chat, cheers</i>)</p> <p>proper nouns for names, places, dates, etc</p> <p>semantic field in each depends on topic (<i>glasses, asylum seekers, blinds, etc</i>)</p> <p>semantic field of telephone calls (<i>call, hear, calling, ring, chat, phone</i>)</p> <p><b>Phonology</b></p> <p>pauses and fillers indicate more hesitant speakers</p> <p>IPA transcription indicates casual pronunciation of <i>actually</i> and <i>bye</i>, as even business calls can be informal (can be compared with pronunciation of similar words in other messages).</p> <p style="text-align: right;"><b>10 marks</b></p>
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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 issue.</li> </ul>
2	2 - 3	<ul style="list-style-type: none"> <li>• Shows some understanding of concepts and issues, such as formality and register.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>• Shows critical understanding of concepts and issues.</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 contextual factors.</li> <li>• Limited 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, including region and occupation.</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 audience.</li> <li>• Supports claims with precise reference to features of language use, including grammar, discourse, semantics or pragmatics.</li> </ul>

Question Number	Indicative content
4	<p>Credit any expression of these points regarding the relationship and language use. Points of comparison may be implicit. Candidates must refer to both Message 21 and Message 22 but reference will not necessarily be in equal proportion.</p> <p>Candidates need not correctly identify speakers' identities or the nature of relationships, as long as comments are supported with detail from the texts.</p> <p><u>Message 21:</u></p> <ul style="list-style-type: none"> <li>• older (male)</li> <li>• from London / south east England</li> </ul>

- either close friend or family member
- equal rapport

#### Discourse

- No names, but affectionate terms of address (like family calls)
- Repeats references to phones and calls, suggesting urgency / expects to be in contact
- Personal detail (*doctor's*) suggests close relationship
- Reference to day meeting, suggests don't live together
- Framing move (*OK*)
- Fillers and pauses suggests spontaneous, unplanned

#### Grammar

- Declaratives & interrogative - expects reply
- Standard complete structures, except for ellipsis (*Speak to you soon*) More explicit than family messages?
- Future tense / auxiliaries for plans

#### Lexis & semantics

- Colloquial (*are we still on*) - age feature?
- Formal (*I'd like to know in advance*) suggests more distance?

#### Phonology

- Quite hesitant delivery - pauses etc - suggests little need to plan or be polished.
- IPA shows standard pronunciation of *OK*, but use of glottal stops in *sweetheart* suggests Estuary / London accent / informal speech (like family member 17).

#### Message 22:

- young female
- Northern accent
- acquaintance, rather than friend / friend of a friend
- friendly, slightly respectful rapport / unequal status.

#### Discourse

- Uses both first names + reference to other friend, so more explicit than friends or family - more like business calls.
- Informal greeting (*hi*) and salutation (*bye*) but ends with thanks - more like business calls
- Longer message, rambling a bit, but explains details explicitly - so less shared context. Has to provide phone

	<p>number - like business calls.</p> <p><b>Grammar</b></p> <ul style="list-style-type: none"> <li>• Past tense to explain situation</li> <li>• Declaratives</li> <li>• Polite requests, using modal auxiliaries (<i>could, that'd</i>)</li> <li>• Compound structures (<i>and</i>) common in spoken language</li> <li>• Colloquial adverbial / hedge (<i>bit, just, a little bit</i>) to make it sound more tentative / polite</li> </ul> <p><b>Lexis &amp; semantics</b></p> <ul style="list-style-type: none"> <li>• Colloquial idioms (<i>in touch, phone in action, get back to me</i>) suggest informal relationship.</li> <li>• Some formal lexis (<i>whereabouts</i>)</li> <li>• <i>Fantastic</i> suggests age-group?</li> </ul> <p><b>Phonology</b></p> <ul style="list-style-type: none"> <li>• Fillers, adverbs and co-ordinating conjunctions, but few pauses suggest fast delivery?</li> <li>• IPA shows Northern vowel sounds (like friend 10); no casual abbreviation of <i>OK</i>.</li> </ul> <p style="text-align: right;">15 marks</p>
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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 issue.</li> </ul>
2	2 - 3	<ul style="list-style-type: none"> <li>• Shows some understanding of concepts and issues, such as formality and register.</li> </ul>
3	4 - 5	<ul style="list-style-type: none"> <li>• Shows critical understanding of concepts and issues.</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	0-3	<ul style="list-style-type: none"> <li>• Basic awareness of contextual factors.</li> <li>• Identifies some key constituents of language.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Some awareness of influence of contextual factors.</li> </ul>

		<ul style="list-style-type: none"> <li>• Able to make relevant comments on language use.</li> </ul>
3	8-10	<ul style="list-style-type: none"> <li>• Analyses influence of significant contextual factors to explain production and reception of text, including awareness of complex purposes and relationship between addresser and addressee.</li> <li>• Supports claims with precise reference to features of language use, including grammar, discourse, semantics or pragmatics.</li> </ul>

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 (shown in <b>bold</b>)</p> <p>Precise / subtle expression of ideas (shown in <i>bold italics</i>) indicates higher bands.</p> <p><b>Text A</b></p> <p>The poet Benjamin Zephaniah presents himself as a black person - a minority living in a society where everything is geared towards white people. He reminds his readers of centuries of injustice in a passionate argument against racial discrimination, but the wordplay keeps a note of humour.</p> <p>He probably knows the audience will be mainly white, (possibly studying poetry at school / college) so he needs to entertain and inform in order to persuade.</p> <p><b>Text B</b></p> <p>The writer Vivien Ratcliffe presents herself as a concerned member of the public, protesting against planning proposals in her city. She is speaking on behalf of various disadvantaged groups in society - women and disabled. She uses sarcasm to paint a humorous, insulting picture of the station master as the selfish enemy.</p> <p>She has one person as the immediate audience, but intends the letter to be part of the campaign for a wider audience, probably of sympathisers? She needs to provide clear factual information in order to make her persuasive point. In order to attract readers of a newspaper, she includes some provocative humour.</p> <p><u>Points of comparison:</u></p> <p>Both present selves as members of less powerful groups in society, struggling against those in power. Both have a</p>

persuasive function, trying to win over sympathy. Both use humour to make fun of their opponents. Both use writing to publicise a serious social topic. Both intended to reach a fairly wide audience. Text A will be published / broadcast more widely, is more entertaining and carefully planned. BJ is a famous personality. Viv R is not known to the public.

**Contextual factors: mode, field, function, tenor**

Reward candidates for development of these points in higher bands, e.g. subtle comments (after dash (-) and in latter section shown in *bold italics*.)

NB. context of reception: Readers in today's context may think of Barack Obama.

**Mode & genre**

Text A is writing - highly crafted, presented, for commercial publication

Text B is written electronic - less planning, but some revision, for publication in local newspaper

Text A is a poem - similar to a child's riddle. May be read or listened to.

Text B is an email - modern equivalent of a letter, so follows those conventions. May be read in paper, or circulated electronically.

**Topic / field & Function / purpose**

Text A refers to history of black oppression in predominantly white society, using wordplay on black / white.

Text B is about closure of access through the station and the problems caused.

Both have a message-oriented, persuasive function, but

Text B refers to specific facts,

Text A alludes to persecution via imaginary scenes.

Text A persuades - but also entertains through rhythm and wordplay - indirect attack on white people's oppression

Text B persuades - also informs and entertains through sarcasm - direct attack on opponent

**Audience / tenor**

Text A has wide audience of poetry readers - possibly attractive to young, also people with social conscience.

Text B has direct audience of editor - as mediator to a wider audience of readers - in particular city

- Both texts adopt a 'soap-box' rapport with their audience,

without much direct personal address to readers.

### Key constituents analysis

NB. the levels of lexis and semantics are particularly significant in these texts. Phonology (representation of) is significant in Text A.

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

Text A has poetic structure of title, short lines, verses, etc - each line is a complete clause or phrase - cohesion by repetition of *white* on each line - change in structure at end signals climax / main point, with inversion *Black House*.

Text B has standard email headers - follows conventions of letters - but no attention to proofreading (paragraph breaks, full stops, etc). Two main sections signal slight change in tone / purpose. Salutation changes standard to *yours in hope*, signalling purpose.

Both assume shared values / ideology re disadvantaged groups.

Text A repeats white - suggests dominance of white races. Finishes with pun on Black House - suggests USA responsibility

Text B refers to wheelchairs & women - suggests discrimination. Emphasises male station master - suggests the privileged opposition

### Grammar & pragmatic functions

Text A is series of **complex declaratives** - structure kept simple by line breaks to *divide clause elements*. Verbs in *past tense* until change in last two lines. *Negative imperative* plus *future tense* - use of *shall* is rare today, but sounds like song lyric - suggests rallying cry. Many *passives* with the *I subject* as object of harsh treatment. **1st person pronoun** repeated often at beginning of line for emphasis. The oppressors not named specifically, except as *white*...

Text B uses **complex** sentence structures - some variation to signal important points. *Colloquial style* of (*And as for wheelchair users ... well*) begins with *co-ordinating conjunction*, and includes a spoken *discourse marker / framing move* (*well, & after all*). Some simple structures for emphasis (*This mustn't happen*) *Modal auxiliary verbs* of obligation to finish with strong necessity. *Compound listing* structure to describe imaginary actions of station master. Begins and ends with **1st person pronoun**, but changes to *plural third person* references to emphasise she is part of a large group. **3rd person** (he) to single out one man for blame. The direct quote is shocking. The insults are made less direct - not IS SELFISH, but introduced by *modal expressions* (*perhaps, he should, I wonder*). Formality of opening sentences with *postmodification* of *complex noun phrases*. Uses *adverbs* (*I too, Last week I*) to vary rhythm of sentences. Finishes with *rhetorical questions /*

interrogatives and reply using *conditional / hypothetical modal auxiliary*.

### Lexis & semantics

Text A uses **wordplay / puns** - the *antonyms* white v black to create **neologisms**. It emphasises the **negative connotations** of black, even in childish phrases (*black sheep*). Unusual **collocations** (whitemailed) show that we take for granted white = good; black = bad. Verbs have negative connotations, often of **physical violence**. **Semantic field** is of slavery (*Branded, slaved*). Title mentions comedy, but is *ironic*? Reversal (*black house*) suggests that black people will (or should) take over the power in USA. Or *ambiguous* - US power is not as white = good as assumed.

Text B uses a mixture of **formal abstract lexis** (*concerned, proposal, manifold*) to create a serious tone, and specific **proper nouns** - local context and many **common nouns** in **semantic field** of town planning. **Negative connotations** express the problems v **positive connotations** for advantages of alternative. Uses **extreme adjectives** (*ideal, vital*) and **adverbs** (*deeply, wholly*) and repeats ? determiners (*all*) for persuasive function. Second paragraph changes in style - more **colloquial**, using **cliches / idioms** (*go the whole hog*) to suggest selfishness & make fun of *station master* - **connotations / collocations** of male power. **Semantic field** of warfare in **metaphor** (*spearheading*) and contrasting fields of childish games v elderly (*train set, pipe, slippers*).

### Phonology & graphology

Text A uses **non-standard spelling** to represent pronunciation of **Black Vernacular English (BVE)**. and create voice of individual. Reward candidates who use **IPA** to represent phonology of *waz, wid, an, de*. Others may describe variation, eg. **voiced longer vowel** sound; th sound becomes **dental plosive**; **elision / ?glottal stop** of final d sound. Poem should be read aloud / heard for full effect. Line endings suggest pauses and emphasis, so it becomes a series of sharp points made via puns at end of each line. Use of some key characteristics of BVE implies its **equal status to Standard English**.

TEXT B has little of significance - sense of spoken voice particularly in second paragraph.

### Theories and research

#### Language & power / Standard English

Prestige of Standard English associated with power of ruling classes. Stigma of BVE beginning to change to covert prestige. Spreading use not only by black community, but young people aspiring to street-cred. Used in lyrics, but also by many poets and novelists, wishing to reclaim language.

Language & gender theories about dominance, deficit, difference not supported by either text? Text A remains gender-neutral, tho reader may assume male persona of writer. Text B

	<p>represents females in assertive light (all involved have female names) and males in selfish powerful light. Uses stereotype of male train set.</p> <p><u>Pragmatics</u> - may apply notions of presupposition (white = good; knowledge of original - <i>blackmail</i> - terms) and implicature / inference. Co-operative Maxims probably not relevant. Politeness / indirectness possibly applicable to email?</p> <p style="text-align: right;">50 marks</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	<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>• General awareness of concepts regarding language variation.</li> </ul>
2	4 - 6	<ul style="list-style-type: none"> <li>• Limited understanding of concepts and issues related to spoken and written language.</li> </ul>
3	7 -9	<ul style="list-style-type: none"> <li>• Some understanding of concepts and issues related to the continuum of spoken and written language.</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 and written language, referring to some linguistic approaches.</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.</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.</li> <li>• Identifies some key constituents of language.</li> </ul>
2	6 - 10	<ul style="list-style-type: none"> <li>• Describes context of each text in simple terms; makes simple comparisons.</li> <li>• Identifies distinctive features of each text.</li> </ul>
3	11-15	<ul style="list-style-type: none"> <li>• Compares contextual factors of the texts.</li> <li>• Identifies some relevant features including some further comments.</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.</li> <li>• Analyses relevant features of language use.</li> </ul>
5	21 - 25	<ul style="list-style-type: none"> <li>• Analyses and compares the influence of contextual factors to explain production and reception of text, including awareness of complex purposes and relationship between addresser and addressee.</li> <li>• Supports claims with precise reference to features of language use, including grammar, discourse, semantics or pragmatics.</li> </ul>



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