

Mark Scheme (Results)

Summer 2014

Pearson Edexcel GCE  
in English Language Unit 1  
(6EN01/01)

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Question Number	Answer	Mark
1 (a) (i)	Noun phrase Subject of clause Semantic field of animals	2
(ii)	One mark for any valid noun phrase or subject of clause, identified semantic field	1

Question Number	Answer	Mark
1 (b) (i)	Modal verb auxiliary	2
(ii)	One mark for any modal auxiliary verb <i>can, might, will, would, need</i>	1

Question Number	Answer	Mark
1 (c) (i)	Listing/Repetition of structure Positive connotation Clause/simple sentence Deixis Declarative	2
(ii)	One mark for any valid example of listing/ repetition, clause/simple sentence or positive connotation, declarative, deixis	1

Question Number	Answer	Mark
1 (d) (i)	Imperative Verb Command Predictor Dynamic verb Lexical verb	2
(ii)	One mark for any valid example of an imperative/ command, dynamic or lexical verb, predicator	1

Question Number	Answer	Mark
1 (e) i	Americanism Colloquial address Vocative Second person Informal Deixis Direct object Collocation Term of address Direct address	2
ii	One mark for any valid example of a vocative, an Americanism, a colloquial form (eg Matey), direct object, second person, informal language, deixis, collocation, term of address or direct address	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 they should make links between context and language features.</p> <p><b>Mode:</b></p> <ul style="list-style-type: none"> <li>• spoken</li> <li>• planned (scripted?)</li> <li>• written to be spoken</li> <li>• uses direct address in toys for babies and younger children</li> <li>• uses interaction among characters in toys for older children and adults.</li> </ul> <p><b>Field:</b></p> <ul style="list-style-type: none"> <li>• reflects the world of the intended user (animals, media characters, nursery rhymes for babies and younger children, combat, sport, competition for adults and older children)</li> <li>• creates imaginary world</li> <li>• use of sound effects to enhance this</li> </ul> <p><b>Tenor:</b></p> <ul style="list-style-type: none"> <li>• direct address to babies and younger children, character to character dialogue in older children and adult games</li> <li>• use of interaction features</li> </ul> <p><b>Function:</b></p> <ul style="list-style-type: none"> <li>• play</li> <li>• education (in games for babies and young children): counting, following instructions, identifying colour etc.</li> <li>• entertainment</li> </ul> <p><b>These are suggestions only. Accept any reasonable and plausible responses.</b></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 some contextual factors, eg. mode / genre of SMS, age of writer.</li> </ul>
2	4-7	<ul style="list-style-type: none"> <li>• Explains influence of some contextual factors, referring to purpose and audience, as well as genre.</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>Credit any reasonable points linking language use to purpose and to the target group.</p> <p>Group A is aimed at very young children. The toys function to promote imaginary play, encourage audience interaction and most have an educational function.</p> <p>Group B is very similar in function, but targeted at older children, therefore expect more independence and autonomy. The children are required to carry out certain acts in order to make the toys function. The concepts expressed are more sophisticated and reflect the world of the slightly older child: pirates, compasses, sound barrier. They also expect (and teach) knowledge of colours, and offer the child choice.</p> <p><b>Discourse</b>  The toys address the user you. Group A uses inclusive we, Group B uses a vocative, matey.  The world of play in Group A is very close to the child's current experience. The world of Group B is more imaginative (pirates, toy cameras).</p> <p><b>Grammar</b>  Group A uses standard forms and full sentences. Group B uses some minor sentences and some non-standard, casual forms.  Group A uses a lot of interrogatives and modals to instruct and guide. Group B has a high use of imperatives instruction and guidance and a lower use of interrogatives.  Interrogatives used to promote interaction in both groups.  Both groups have high repetition of words and structures. This is a teaching device, but may also be related to cost of production.  Direct address via pronoun use. The child is addressed as you, the Group A toys use the inclusive we, or me, I.  Pronoun use personalises the toys.</p> <p><b>Lexis and semantics</b>  Apart from the nursery rhyme (a traditional text that many young children will be familiar with) the words all relate to the familiar world of the child with a high use of concrete nouns.  Use of diminutives in group A (duckie)  Use of a vocative matey in Group B introduces the concept of role play.  Modifiers are used to guide and position: one little duck, the green toggle button  Lists support the function of the toy: 'farm (.) aquarium (.) city (.) beach (.), a star (.) a square (.) a heart (.) a circle (.) a triangle'</p> <p style="text-align: right;"><b>(10 marks)</b></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), such as register / formality or the influence of age on language use</li> </ul>
2	2-3	<ul style="list-style-type: none"> <li>Shows some understanding of concepts and issues (theories), such as idiolect and the influence of gender, age, region, occupation 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), such as idiolect and the influence of gender, age, region, occupation 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</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, including region and occupation</li> <li>Identifies some relevant features of language use, at level of graphology (including spelling) or vocabulary choice</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 or pragmatics.</li> </ul>

Question Number	Indicative content
4	<p>Each text should be analysed.</p> <p>Candidates should not be rewarded for the correct answer, but for the quality of analysis and discussion.</p> <p>AO2 marks</p> <p>Credit identification of game features in text: humour, interaction, adventure, imaginative, fictional world.</p> <p>Credit comment on similarities between groups in this respect, but these features indicate B or C as Group A texts contain no examples of extended dialogue/monologue from a fictional character.</p> <p>Use of motifs that will be familiar to the audience to identify the fictional world.</p> <p>Reward candidates who identify the dual audience of characters within the game and the game player(s) as a feature of Group C texts</p> <p>AO3 marks</p> <p>Award reference to language features:</p> <p><b>Discourse</b> Use of text to establish setting, character, and narrative.</p> <p>Direct address, suggesting a more sophisticated tenor than Group A and possibly Group B: <i>impressed yet?</i> (Compare with direct address in Groups A and B)</p> <p><b>Grammar</b> Use of standard, with features of formality: use of imperatives like <i>behold</i>, multisyllabic Latinate words. (Compare with use of standard forms across Groups A and B, with some non-standard in C).</p> <p>Change to ellipted form: <i>impressed yet?</i></p> <p><b>Lexis and semantics</b> Use of sophisticated and Latinate words</p> <p>Semantic field of exotic locations, adventure and danger.</p> <p><b>Phonology</b> Use of stereotypical pirate language with indication of rhotic pronunciations (comparable to sound effects in all other groups).</p> <p>These are suggestions only. Accept any reasonable and relevant points.</p> <p style="text-align: right;"><b>(15 marks)</b></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>	<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.</li> <li>• Using terms such as 'proper', 'correct', 'ungrammatical', etc.</li> </ul>
<b>2</b>	<b>2-3</b>	<ul style="list-style-type: none"> <li>• Some understanding of concepts regarding language variation.</li> <li>• Using terms such as 'standard English', 'regional dialect', 'slang', etc.</li> </ul>
<b>3</b>	<b>4-5</b>	<ul style="list-style-type: none"> <li>• Shows understanding of a range of concepts regarding language variation.</li> <li>• Which will include concepts such as 'idiolect', 'sociolect' or 'genderlect'.</li> </ul>

<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>	<ul style="list-style-type: none"> <li>• Uncritical / simple understanding of influence of contextual factors, such as genre of SMS, age of writer, etc.</li> <li>• Identifies some features at level of vocabulary choice and graphology (including spelling).</li> </ul>
<b>2</b>	<b>4-7</b>	<ul style="list-style-type: none"> <li>• Some understanding of influence of contextual factors, (including purposes, audience, etc).</li> <li>• Shows some knowledge of key constituents of language, able to go beyond vocabulary choice and graphology (including spelling) to comment on morphology, semantics or grammar.</li> </ul>
<b>3</b>	<b>8-10</b>	<ul style="list-style-type: none"> <li>• Analyses influence of contextual factors to explain production and reception of text, (including 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 each text 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>AO2: award the quality of comments referring to presentation of self. Any plausible response should be credited.</p> <p>Both texts are autobiographical. Text A (Gamelgaard) relates to a very physical activity, but the writer gives it a spiritual dimension, Text B (Pullman) relates to a sedentary occupation, but gives it an impact beyond the act of writing. Both offer some insight into the thoughts and feelings of the writers. Both are public texts, fully available to a wide audience, so must communicate explicitly. Both are planned. Neither of these is a spontaneous text.</p> <p>Text B is overtly audience aware – there is a sense of a reader being addressed. Text A is less so. The writer is aware of the audience, but the text is more self-reflective. Text A is fixed – the text, once printed, can't be changed. It will need a new edition. Text B not only can be changed, it gives a clear indication that it is an ongoing piece that will be rewritten as circumstances change. It is less permanent than the extract from the book.</p> <p><b>Text A</b> This is a text sequenced in time. It describes a physically demanding and dangerous excursion, narrated in the first person. The writer is trying to share with the reader the experience of being on the upper slopes of Mount Everest, and she uses an immediate style with some of the features of spontaneous spoken language. She presents herself as undergoing a hard, physical ordeal, using a style that creates a sense of breathlessness and immediacy.</p> <p><b>Text B</b> This also has elements of a personal narrative, but this is a brief autobiographical account of Pullman in which he outlines his life and his development as a writer. It is a carefully structured and sequenced piece that has indications of being part of a longer text (the full web site) and also a text that is fluid and will change as Pullman has more or different information to give. Pullman uses Standard English with some features of informality, presenting himself as a modest, approachable man. There is little audience interaction, apart from a question at the end about the new book, and an indication that the page will provide further information as it is forthcoming.</p> <p>Both texts are written in the first person, and both present themselves as experts, or knowledgeable in their fields.</p> <p><b>Text A</b> <b>Discourse and Pragmatics</b> This is written in the first person and in the present tense. It draws the writer into events as they happen, sometimes using single, non-finite verbs to describe the actions the writer takes <i>Jumar</i>, or single locative adverbs to indicate direction and movement. The text is carefully structured and sequenced: the first paragraph is about moving onwards, the second is about making contact with others in the climbing group and stopping to wait, the third is about specific actions</p>

to prepare for the next stage and the final paragraph is speculation about what may happen. The concept of danger is implicit throughout, up to the ending *if I fell...*

### **Grammar**

Uses forms associated with spontaneous spoken language: incomplete structures, ellipsis, long, loosely constructed sentences with foregrounded adverbials.

Present tense narrative which gives a sense of immediacy. She presents herself as facing physical challenges, of facing danger.

A lot of non-finite clauses which give a sense of time being suspended.

Particularly in the first paragraph, a sense of commentary, as if the writer is addressing and instructing herself rather than the reader.

A lot of negatives: she says what she isn't doing, who hasn't been on the mountain.

Few dynamic verbs given this is a text about action.

Use of pronouns *I, me* presents the writer in the context of events and her surroundings. She presents herself as very self-focused.

### **Lexis and semantics**

Some technical and field-specific terms relating to climbing and location: *jumar, Hilary Step, summit, Western Cwm.*

Words relating to physical activity and the effects on the body: abstract and concrete nouns: *effort, lungs, breathing.*

adjectives: *physical, steep, poor, rapid.*

verbs: *jumar, force, gasping*

adverbs: *instinctively, upwards*

### **Graphology**

Italics used for emphasis and upper case to create a sense of suddenness: STOP.

### **Text B**

#### **Discourse and pragmatics**

The text is very controlled with careful structure with signposts to guide the reader. Each paragraph opens in a way that indicates the content: *My views on education, I wrote my first children's book, However*

The text is written in the first person. This is, apparently, Pullman talking about himself (he might of course employ someone to write the web page for him.)

The tenor is self-deprecating. Although he presents himself as a very successful writer (direct references to awards, the fact that his work is well-known) he puts himself down a bit with phrases like *for want of a better word, lucky* and talks about finding some things difficult to write.

He engages with his audience by the use of humour *and then went to Exeter College, Oxford, to read English, though I never learned to read it very well* and irony: *foolish and ill-considered remarks alleging that not everything is well in our schools.*

### **Grammar**

The web page is written in Standard English, but uses some markers of informality, for example he begins a paragraph with *Well, that was*, the use of dashes to add qualifying comments to sentences.

He writes in the first person which is the expected form for an autobiographical piece.

The sentences are often long and loosely structured which lowers the level of formality.

Where he talks about awards, he either makes the books the subject of the clause *These books have been honoured by several prizes*, or himself as the *recipient*.

	<p><b>Graphology</b> The text uses short paragraphs to make it look accessible to the reader, with a photograph of the writer.</p> <p><b>Theories</b> Gender: Theories about dominance, deficit, difference are not supported by either of these texts. Here, a woman is writing about the physical danger and ordeals of mountaineering. The genre of adventure writing is a very masculine one.</p> <p>Language and Power: Pullman adopts a slightly chatty style but he uses mostly standard English, Gamelgaard reflects the context of her writing by the use of fragmented syntax – Pullman seems in control, Gamelgaard presents herself as not fully in control.</p> <p style="text-align: right;"><b>(50 marks)</b></p>
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Band	Mark	<b>AO1: Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.</b>
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>

<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>	<ul style="list-style-type: none"> <li>• Basic understanding of concepts and issues relating to variation in language use, beyond general claim regarding formal vs. informal language use.</li> </ul>
<b>2</b>	<b>4-6</b>	<ul style="list-style-type: none"> <li>• Limited understanding of concepts and issues, such as spoken vs. written English distinction, male vs. female language differences.</li> </ul>
<b>3</b>	<b>7-9</b>	<ul style="list-style-type: none"> <li>• Some understanding of concepts and issues, eg. frameworks for analysis of spoken language, register, or language and gender.</li> </ul>
<b>4</b>	<b>10-12</b>	<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 theories, eg. pragmatics, language and gender / power.</li> </ul>
<b>5</b>	<b>13-15</b>	<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 theories, eg. pragmatics, language and gender / power.</li> </ul>

<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>
1	0-5	<ul style="list-style-type: none"> <li>• Basic awareness of contextual factors beyond everyday knowledge.</li> <li>• Limited precise reference to key constituents of language.</li> </ul>
2	6-10	<ul style="list-style-type: none"> <li>• Describes genre, audience and purpose of each text in simple terms; makes simple comparisons based on formal vs. informal distinction.</li> <li>• Identifies some features of vocabulary choice and graphology in each text.</li> </ul>
3	11-15	<ul style="list-style-type: none"> <li>• Compares contextual factors of the texts and ways each speaker / writer presents themselves.</li> <li>• Identifies some relevant features, mainly at level of lexis, including some comment on semantics and / or morphology.</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 regarding purposes, audience etc.</li> <li>• Analyses significant features of language use, going beyond level of lexis to make some comment 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 grammar, discourse and pragmatics.</li> </ul>



