Mark Scheme (Results)

January 2013

GCE English Language
Unit 1 (6EN01)

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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.

SECTION A

Question Number	Answer	Mark
1(a)i	deixis, pronoun, context bound, object, third person singular	2
ii	Any valid example: e.g. 'Poor you', 'has had her checks done'	1

Question Number	Answer	Mark
1(b)i	conjunction, co-ordinating conjunction	2
ii	Any valid example: e.g.'Liz has been on the phone twice and needs to speak to you urgently!'	1

Question Number	Answer	Mark
1(c)i	abbreviation, adjacency pair, discourse marker	2
ii	Any valid example: e.g. 'Right'	1

Question Number	Answer	Mark
1(d)i	imperative, non standard spelling, informality, adjacency pair	2
ii	Any valid example: e.g. 'Be nice', 'take tomorrow off', 'hav a go'	1

Question Number	Answer	Mark
1(e)i	elliptical elements, informal lexis, minor sentence, first part of triplet	2
ii	Any valid example: e.g. 'Happy with rosti', 'Am on bus so made it on time'	1

Question Number	Indicative content
2	**Overview:** Band 1 responses: might describe the context in everyday terms or refer to a few contextual factors in simple ways e.g. there may be some reference to the levels of formality. Band 2 responses: could well use a framework for analysis, with a systematic approach. There should be some plausible points made relating to contextual factors, hopefully with pertinent examples. Band 3 responses: would be expected to use the framework to enhance analysis of the contextual factors, top band students could well focus on the mode and tenor. The points made should be insightful with clear examples used to illustrate. The following guidance is a general overview of some of the contextual factors. This list is not prescriptive, but may serve as useful suggestions. Any relevant suggestions should be awarded. It could be possible to find any of these suggestions inherent in any responses from any of the bands. **Mode / genre:** Although this electronic mode is written there are many features of speech e.g. elliptical elements, abbreviations, figurative terms e.g. 'zip off', adjacency pairing. The texts are often spontaneous, transitory and interactive, with low register formality and intended for a known audience, therefore the content is often context bound employing shared knowledge and deictic functions. **Function:** The texts function mostly as referential or informational exchanges intending to navigate through real experience. The addresser and addressee use the communication to update their experiences in between real meetings. The relationship between addresser and addressee impact the text's function e.g. work texts function to communicate issues to prevent work place malfunction. Formal pleasantries and salutations usually accompany a main topic matter. **Field / subject:** There are generic themes relating to work, play, the superfluous and the domestic. Semantic fields emerge around these fields e.g. *timetables, a cocktail bar,* and *your key* respectively. **Tenor / audience**: Although the tenor for each of these texts is informal, differences emerge through the intimacy of the participants. The work colleague and close family groups are similar in that their primary function is not to enhance the relationship of the participants. As work based relationships do not need to be intimate and intimacy between loved ones usually occurs face to face, there tends to be a main topic

incorporated relating to practical transaction. Whereas in contrast, the texts within friends' group involves the most amount of play, recreation and relationship building, hence the emergence of figurative and playful terms e.g. jokes about privates and behaving mascara.

Band	Mark	AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.
1	0-3	• Describes influence of some contextual factors, eg. mode / genre of SMS, age of writer.
2	4-7	• Explains influence of some contextual factors, referring to purpose and audience, as well as genre.
3	8-10	• Analyses and evaluates the influence of a range of contextual factors, including awareness of complex purposes and addresser addressee relationship.

Question Number	Indicative content
3	Here are some suggestions of awardable responses. Accept any relevant point relating to the text or feature. **Groups A and C** **AO2:** marks for conceptual understanding, and issues e.g. Each group tends to have a referential or informational function. Both groups target a known individual and follow the conventions of spoken discourse e.g adjacency paring and salutations. Group C tend to lack phatic pleasantries, possibly due to the intimacy already exisiting within the relationship, whilst the Group A texts tend to clear a comfortable emotional distance conducive to the nature of the relationship. Texting mirrors speech and serves as an alternative to phone or email communication. Participants use the genre to limit the interruption of real time (addresser's and addressee's), thus generating pacey adjacency pairs, which anticipate potential delay. Credit any relevant theories if mentioned, e.g. positive face of the initiating text. **AO3:** marks for evidence from the texts e.g. ellipsis: elliptical elements represent the pacey nature of genre and serve to anchor the informality of speech e.g. *No heroics* and *night night* span the levels of intimacy ranging within the data, eliminating unnecessary time consuming content. It is important that information can be passed on quickly. adjacency pairs: *Shiver…shiver…I'll give you your money tomorrow*, is the second in a set of pairs assuming that a request for money has preceded this response. *Can I order underfloor heating?* initiates permission to perform a domestic function and is the first in a set of pairs. abbreviations: range from serving the pace of the genre, *Hols, mins, dr*, to stylistic devices, *4* and *C* deixis: assumes shared knowledge and follows that the addresser and addressee have knowledge of topic, *she's okay, has had her checks* interrogatives: feature in first set of adjacency pairs indicating that a response is required, *Can we rearrange the meeting tomorrow?, All okay?, Got your key?* context bound references: assumes shared knowledge and follows that the addresser and addressee have knowledge of topic, *eggs ready, Argos man rang* topic shifts: assume shared knowledge and intimacy and possibly a response to a previous range of questions, *Told them to use their sat nav. Hopefully with your dad soon*.

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	• Simple understanding of concepts and issues (theories), such as register / formality or the influence of age on language use
2	2-3	• 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
3	4-5	• 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.

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	• Basic awareness of influence of contextual factors, such as register / formality • Limited precise reference to key constituents of language
2	2-3	• Some awareness of influence of contextual factors, including region and occupation • Identifies some relevant features of language use, at level of graphology (including spelling) or vocabulary choice
3	4-5	• Analyses influence of range of contextual factors, including relationship with audience • Supports claims with precise reference to features of language use, including grammar, discourse or pragmatics.

Question Number	Indicative content
4	Award any reference to comparisons and contrasts of contextual factors, language use, pragmatics and semantic meanings. Points may be implicit and discussed within the analysis. Here are some suggestions of possible features candidates might comment on. Award any plausible related point to the text or feature.

AO2: There are no marks for a correct answer, but for the quality of interrogation. Award the quality of the discussion of ideas, issues, and criticality.

Should identify and discuss any of the language patterns e.g. ellipsis, adjacency pairs, abbreviations, deixis, imperatives, interrogatives, context bound references, exophoric references, topic shifts.

Could well link to a feature of original texts e.g. figurative language conducive to the playful nature of friendship group texts, or intimate features (context bound and terms of address) reflecting the nature of function and tenor in friendship groups.

AO3: Marks for evidencing the language features through the key constituents and for contextual factors.

elliptical elements: *Had a bit of a bad day*

noun phrase – *a big op*

abbreviations – *Xmas*

discourse marker – *Hey, Hi*

interrogative as first part of adjacency pair: *Is all good?*

imperative: *Let's find time*

NB: Top band does not require a long response as long as pertinent points are made. |

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	0-1	• Basic understanding of concepts regarding language variation. • Confined to simple distinction between standard and non standard English. • Using terms such as 'proper', 'correct', 'ungrammatical', etc.
2	2-3	• Some understanding of concepts regarding language variation. • Using terms such as 'standard English', 'regional dialect','slang', etc.
3	4-5	• Shows understanding of a range of concepts regarding language variation. • Which will include concepts such as 'idiolect', 'sociolect' or 'genderlect'.

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	• Uncritical / simple understanding of influence of contextual factors, such as genre of SMS, age of writer, etc. • Identifies some features at level of vocabulary choice and graphology (including spelling).
2	4-7	• Some understanding of influence of contextual factors, (including purposes, audience, etc). • 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.
3	8-10	• Analyses influence of contextual factors to explain production and reception of text, (including addresser-addressee relationship). • Refers precisely to key constituents of language, including grammar and discourse.

Question Number	Indicative content
5.	**Points of comparison**: Both texts thematically linked to young people's involvement in music. **AO2:** marks for the ways in which the candidates explore the language user's presentation of self. Presentation of self should be explored through lingusitic issues and theories. Award any relevant interpretation of presentation of self. Here are some suggestions of the types of ideas that might be explored. In Text A Rick tries to steer the discourse and assert his authority without loss of face. The young people compete for attention with each other and with Rick. There are separate discourses going on. Text B presents the organisation as both elite and prestigious but also welcoming and fun. **Text A** Spontaneous spoken text has many non-fluency features. Main speaker punctuates varying conversations and acts as the main cohesion in the discourse. Main speaker establishes authority through discourse markers, *right,ladies and gentlemen let's have everyone's attention quickly.* Non-standard English enhances addresser and addressee relationship. Main speaker speaks in dialect, *there is only five of yous. owt* and *the morra* This shows the speaker converging with the audience and presenting themself as a supportive other. Non-fluency features emulate the formula of rhetoric with a triplet, *you did start off with*. This strategy is used by the speaker to mark listening conventions in a room full of people amid varying conversations. Interactive nature of context encourages involvement, interruptions and vocalised dissent, *and it will*, encourage humour, light-heartedness and place the emphasis on involvement, whilst the emphasis on good suggests the opposite : don't criticise it! Possible references to convergence/divergence, types of face or pragmatic theories. **AO3:** marks for application of contextual factors of the two texts and the analysis of language features. Award any plausible interpretation of contextual markers and key constituents.

Text A:

mode:

spontaneous, context bound terms (*we set up your own show*), deixis (*basically they take onto the floor*), shared knowledge orchestrates meaning.

use of non-fluency features usual for speech and sympathetic with addressing young people about their art, e.g elliptical elements (*you do one slow song? Maybe two?*).

names of audience add humour by naming and shaming (*Sophie's dad enjoyed it and there's even nothing happening at the moment*).

field: general entertainment semantic field involves a wide audience (*mic, stage, show, song, beat*). This is redolent of amateur 'show' culture and wider participation.

function: targets young people directly through personal participation and involement (*the idea is that we have a good time, if it goes wrong*). Imperatives offer guidance, (*don't share mics, stay switched on, continue through the song*).

tenor: a definite sense of two way participation appealing to young people interested in musical theatre and wide audience. There is the impression that the charity event depends upon the young people's involvement. The close relationship between leader/artists and audience define the community nature of the event. This is apparent through the cliche, (*the idea is that we have a good time*).

Text B:

Planned written leaflet targets different readers. Structure of text divides readership, Audition Based Programmes features excludes (grade 7/8, and aged 13-19), whilst Open Access Musical Opportunites includes (musicians of any standard).

Non- Standard English presents youthful excitement, as elliptical elements and punctuation emulates an emotional reaction (*The prestigious regional youth orchestra trained by Northern Sinfonia and bringing together the top young string, wind, brass and percussion players in the region*).

One way communication promotes the programmes by outlining existing success. Indirect relationship with audience (*an amazing opportunity to work with influential conductors*).

Instructional function reinforced by taglines: (*Get inspired Get creative Get involved*), this shows urgency and connotes action and engagement.

Planned formulaic leaflet mirrors the image of the programme: layout connotes organised, highly planned programmes.

Modifiers present friendliness (*encouraging, welcoming*): ironically the Audition Based Programmes are exclusive.

Workshops target musical ability/exclusivity (*grade 7/8, aged 13-19*).

Regional dialect targets reluctant beginners (*Quay Lasses and Quay Lads*): this offers inclusion to those with potential.

Possible references to language and power, types of face or pragmatic theories.

Text B:

mode:

planned written text, (context free terms, use of proper nouns (*Northern Sinfonia, Kathryn Tickell*), adverbials (*by renowned Northumbrian musician*) and relative clauses (*who play above Grade 5*) cement meanings.

use of non-SE usual for addressing young people about music, e.g elliptical elements (*An amazing opportunity for young people aged 8-15 to learn to play the steel pans*).

names of Regional Youth Ensembles pun on connotations alluding to traditional/ classical genres (*Quay Voices, Jambone, Stringendo*).

leaflet designed to be browsed and scanned not read e.g. beginners might only read Open Studio.

field: specialised musical semantic field informs and engages audience (*singers and instrumentalists, with visiting artists, choral conductor, players of any instrument, ensemble, drum lessons, budding folk musicians*).

function: targets young people indirectly by informing on a wide range of activities and opportunities, modifiers add excitement (*an amazing opportunity, by outstanding choral conductors, prestigious regional youth orchestra*).

tenor: a definite sense of one way participation appealing to both special interest groups and wide audience, the programmes will take place whether the reader participates or not.

a definite intention to inform by targeting existing and wider musical participation e.g. organisation and layout.

indirect exclusive tone positions audience in positive and negative ways, lack of personal pronouns, politeness markers mitigate entry criteria (*usually play at the standard of Grade 7/8*).

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

Band	Mark	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	• Basic understanding of concepts and issues relating to variation in language use, beyond general claim regarding formal vs. informal language use.
2	4-6	• Limited understanding of concepts and issues, such as spoken vs .written English distinction, male vs. female language differences.
3	7-9	• Some understanding of concepts and issues, eg. frameworks for analysis of spoken language, register, or language and gender.
4	10-12	• Understanding of concepts and issues, related to the construction and analysis of meanings in spoken and written language, referring to some theories, eg. pragmatics, language and gender / power.
5	13-15	• Critical understanding of a range of concepts and issues, related to the construction and analysis of meanings in spoken and written language, applying some relevant theories, eg. pragmatics, language and gender / power.

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	• Basic awareness of contextual factors beyond everyday knowledge.

		• Limited precise reference to key constituents of language.
2	6-10	• Describes genre, audience and purpose of each text in simple terms; makes simple comparisons based on formal vs. informal distinction. • Identifies some features of vocabulary choice and graphology in each text.
3	11-15	• Compares contextual factors of the texts and ways each speaker / writer presents themselves. • Identifies some relevant features, mainly at level of lexis, including some comment on semantics and / or morphology.
4	16-20	• Compares a range of contextual factors of the texts, aware of some complexity and overlap regarding purposes, audience etc. • Analyses significant features of language use, going beyond level of lexis to make some comment on grammar or discourse.
5	21-25	• Analyses and compares the influence of contextual factors on the way each speaker / writer presents themselves. • Supports claims by precise reference to key constituents of language, including levels of grammar, discourse and pragmatics.

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