

# Mark Scheme (Standardisation) Summer 2008

GCE

GCE English Language (6373/02)

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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.

**This unit targets AO3i and also assesses AO1 and AO4.**

**Answer EITHER Question One OR Question Two.**

1. Text A is a review of the film *Interview With The Vampire* from *Movie Magazine International*.

Text B is an edited interview with Anne Rice, the cult novelist and author of *Interview With The Vampire*, taken from the website of *Altered Earth Arts Portfolio*.

**Explore the ways in which the writers of the texts have used language to establish a relationship with their target audiences.**

**You should discuss the effect of:**

- register and formality
- grammatical features
- lexical features
- spoken language features
- any other features of the texts you feel are effective in conveying the opinions of writers/speakers and in engaging the interest of the target audiences.

**(Total 50 marks)**

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**AO3i** is the principal assessment objective of this unit and requires candidates to investigate texts on different levels of language by applying relevant language frameworks, supported by the use of appropriate terminology.

Candidates might refer to the following techniques/strategies.

**Examiners please note that this is an indicative list only in providing guidance on the kind of features that may be relevant. Look for and reward other relevant responses.**

**Register and formality**

**Text A**

The review by Monica Sullivan adopts an informal register and a familiar relationship with the audience indicated by the first person anecdote in the opening paragraph eg 'I screamed bloody murder.'

The tone changes to a more formal, detached approach in paragraph two with an appraisal of the film's characteristics, 'Neil Jordan's intelligently directed, elegantly mounted story', returning to a more subjective, opinionated style in the final paragraph, 'How is anyone going to accept this crafty bloodsucking minx?'.

**Text B**

This is a more formal interview with the purpose of gaining information. The discourse has a regular question-answer structure of adjacency pairs. The interviewer, Wiater, directs and controls the conversation but allows Rice to hold the floor. Wiater uses questions to manage the conversation and to indicate topic shifts. The language has a relatively high degree of formality, with some polysyllabic and abstract lexis eg 'phenomenal', 'pleasure', 'passion', although Rice does employ some familiar clichés and more casual common non-standard

expressions eg 'it opened a door', 'quit', and the domestic comparison of 'as if you were making soup'. The high degree of fluency suggests that the interview was pre-planned.

## **GRAMMATICAL FEATURES**

### **Text A**

The grammatical complexity reflects the purpose of the review genre ie to communicate detailed information economically eg

- subordinate adverbial clauses
- adverbial phrases
- periodic sentences
- pre- and post-modification
- lengthy noun phrases
- proper nouns.

The first sentences of paragraphs 1 and 2 are good examples of this type of complexity.

### **Text B**

Short and minor sentences predominate in Rice's responses.

Discourse markers and monitoring features are used to structure the interview eg 'So', 'You know', 'But'.

The fronted conjunctions 'But' and 'And' are used frequently by Rice to emphasise a point. She employs rhetorical features of repetition, imperatives and questions in her advice to would-be writers (lines 36-37).

The syntactic parallelism and tense change from present continuous to past tense at the end of the interview demonstrate her commitment and determination ie 'I'm going to become a writer. I was a writer'.

## **LEXICAL FEATURES**

### **Text A**

There is much subject-specific lexis related to vampirism and horror movies eg 'vampire', 'bloodsucking', 'coffin', 'pre-dawn breakfast' and also generic lexis of film reviews eg 'revival screening', 'directors', 'sets', 'costumes', 'performance', 'movie'.

The use of proper nouns identifying actors and directors suggests shared knowledge with the readers.

### **Text B**

Lexical choices to some extent are focused on the craft of writing with less subject specific lexis than in Text A. Rice refers to concepts linked with the craft of writing eg 'fantasy', 'reality', 'image'.

Rice discusses abstract emotions eg 'pain', 'pleasure', 'passion'.

Adjectives are used sparingly but to create impact eg 'exciting', 'gripping'.

She uses the pejorative adjective 'ludicrous' to describe her rejections.

There is some informal lexis, 'stuff', but far less colloquial in tone than Text A.

## **SPOKEN LANGUAGE FEATURES**

### **Text A**

- a written text which suggests a dialogue with the reader
- first person approach
- includes personal opinion 'I mean'
- colloquial address to the audience ie 'STUPID'
- capitals to suggest spoken exclamations ie 'NOT SCARY' and 'STUPID'
- parentheses for asides

- elision eg 'didn't', 'it's'
- uses the generic 'you'
- compound word 'outacted'.

### **Text B**

- high degree of fluency (absence of usual non-fluency features)
- use of elision reduces the formality eg 'you've', 'hadn't'
- conversation is cooperative and cohesive
- regular, organised turn-taking without interruptions or overlaps.

## **OTHER FEATURES TO ENGAGE THE AUDIENCE AND CONVEY OPINION**

### **Text A**

The writer uses humour as her main method of engaging with the audience eg

- writer employs both satire and sarcasm eg 'it's the vampire, STUPID', 'the lightweight Mr Cruise', 'can rest easily in their coffins', 'pre-dawn breakfast', 'a nothing part'
- colloquial expressions eg 'I screamed bloody murder'
- clichéd phrase 'all style and very little substance'

### **Text B**

The interviewer guides Rice into giving an insight into her approach to writing. The reader is engaged by the personal, self-referential approach and the opportunity to share her experiences. The tone is therefore serious and lacks the flippancy of Text A. Rice is discussing something which is personal and important to her whereas the writer of Text A is providing a critical appraisal which is judgemental.

Lower band answers may be less discriminating in their selection and application of frameworks and may be less confident in recognising and explaining grammatical complexity. Expect use of technical terminology to be less precise in answers at this level and exemplification may be limited. There could be a listing of features with only limited attempt to explain their effects.

Higher band answers should be more searching in their investigation and are more likely to provide balanced coverage of the bullet points. In answers at this level there might be more awareness of the sophisticated grammatical techniques in Text A (but clause analysis is unlikely to be helpful unless specifically linked to purpose and effect). In higher band answers look for competent explanations of the management of the interview in Text B. There is likely to be more detailed exemplification and much closer, consistent textual references in higher band answers.

**AO1** assesses the candidates' subject knowledge and their quality of language, organisational skills and the ability to use and apply technical terminology appropriately and accurately. In lower band answers knowledge of technical terminology is likely to be less secure. Answers at this level may show less confidence in handling discussion of grammatical features. Coverage may be unbalanced. The more complex language structures of Text A may not be dealt with in any detail or could be referred to without any clear explanation of effect.

Higher band responses should provide a more consistent analytical approach to the texts and are likely to be more extensive and specific in their use of linguistic terminology. Expect a more sophisticated discussion of the genres of pre-planned interviews and film reviews in answers at this level.

**AO4** assesses the candidates' ability to interpret the material and to extend from AO3i to discuss the pragmatics of language related to the audience of the texts and the intentions of writers and speakers.

Both Texts A and B aim to entertain their readers, although the more obvious purpose of both texts is to inform and to give a point of view. Both assume a degree of shared knowledge with their audience, and familiarity with their particular genre. This is indicated by the high proportion of subject specific lexis in Text A and the insider knowledge needed for Text B. It is assumed that readers will be familiar with Rice and her work. Both texts employ colloquial and informal features, which suggest a relaxed, intimate relationship with their audiences, although these are limited in Text B. The writer of Text A does also demonstrate subject knowledge and adopts the superior position of the expert. Humour is evident in Text A through the use of satire, sarcasm, subversion of expectations and anti-climax.

Lower band answers are likely to be less confident in their explanations of how the texts' producers create a relationship with their audiences, although there probably will be some awareness and discussion of the informal features in both texts. Answers at this level may be less specific in identifying precisely the techniques used to create humour in Text A eg expect vague references to 'funny' or 'sarcastic'.

Higher band answers should show more perception in their recognition of the pragmatics of texts and could be more precise in their identifying of techniques and their intended effects. In answers at this level look for wider exemplification and a more discriminating discussion of the ways in which language creates meaning and reflects attitudes.

2. Text A is an advertisement for the high street store Matalan which appeared in *The Observer* newspaper's Sunday magazine supplement.

Text B is an article about recording the eating habits of school pupils, taken from the Channel 4 website and originally printed in the *Daily Star* newspaper.

**Investigate the language used by the writers/speakers of the texts to capture the interest of their target audiences.**

**You should discuss:**

- **audience and purpose**
- **grammatical and structural features**
- **lexical features**
- **phonological features**
- **the links between graphology and language.**

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**(Total 50 marks)**

**AO3i** is the principal assessment objective of this unit and requires candidates to investigate different texts on different levels of language by applying relevant language frameworks, supported by the use of appropriate terminology.

Candidates might refer to the following techniques/strategies.

**Examiners please note that this is an indicative list only in providing guidance on the kinds of features that may be relevant. Look for and reward other valid responses.**

### **AUDIENCE AND PURPOSE**

#### **Text A**

- an example of involvement advertising which attempts to persuade the audience to support the brand by adopting an intimate, familiar tone, sharing the readers' problems and suggesting a solution
- an advertorial ie an advertisement which appears to be an article
- the target audience is parents with school age children.

#### **Text B**

- a newspaper article aimed at those with an interest in new trends in schools and also those interested in children's nutrition
- it exhibits many generic features of tabloid journalism and adopts a 'human interest' angle.

### **GRAMMATICAL AND STRUCTURAL FEATURES**

#### **Text A**

- headline masquerades initially as a school report
- underline adopts a friendly, 'inclusive' tone with 'we' and suggests an understanding of the readers' dilemma
- opens with an anecdote based on shared experiences
- poses a question which is answered by a short simple sentence for impact 'It appears so'
- develops into a persuasive argument for buying children's clothes at Matalan



- introduces technical details to suggest expertise
- closes with practical contact details and the brand logo
- fronted adverbials give cohesion ‘Luckily’, ‘Obviously’, ‘Probably’
- listing to demonstrate the range ‘Pintuck blouses, wrap skirts, sequin fur-trimmed jackets’
- employs rhetorical device of tripling ‘good design, durability and decent value for money’
- negatives and syntactic parallelism used to convey positives ‘won’t stain’, ‘won’t tear’
- the additive conjunct ‘Again’ in the initial position evaluates Matalan’s achievements
- some use of parenthesis to add extra information and give the impression of confiding in the reader
- repetition of shop name throughout acts as a reminder to the reader.

### **Text B**

- elliptical headline featuring a colloquial word ‘Dabs’
- first paragraph qualifies the headline and introduces the topic
- gives first person reactions through quoted speech
- introduces some facts and figures ‘around 200 schools’, ‘£50,000 biometric scanning system’, ‘100 teaspoons of sugar’
- closes with a related case study of ‘Three violent 14-year-old tearaways’
- frequent use of noun phrases and noun phrase in apposition to clarify details of the people involved and to emphasise the human interest angle ‘telly chef Jamie, 29’, ‘Pupil George Tebbutt, 12’
- sentence structure is varied with simple, compound and a number of complex sentences with subordinate relative and adverbial clauses
- adverbial phrases emphasise low cost ‘from just’, ‘as little as’, ‘from only’.

## **LEXICAL FEATURES**

### **Text A**

- lexis connected with school life ‘A+FOR ATTITUDE’, ‘the top of the class on this score’
- semantic field of high street fashion and design ‘bright shopping emporiums’, ‘fashionistas’, ‘sassy design’
- reference to Miuccia Prada assumes shared knowledge and flatters the reader
- subject specific technical jargon associated with textiles ‘hardworking fabrics’, ‘Acticool technology’
- common idiomatic phrases ‘scared the living daylights’, ‘one hit’, ‘back to school’, ‘one part of the equation’ maintain the informal, familiar tone
- uses the colloquial ‘kids’ for children
- personifies the store ‘Matalan doesn’t expect’.

### **Text B**

Lexis is often non-standard and employs shortened forms for impact and informality.

- colloquial lexis ‘Dabs’, ‘kids’, ‘scoffed’, ‘fussed’, ‘telly’
- familiar term of address ‘Jamie’
- hyphenated compound word ‘hi-tech’
- uses animal metaphors ‘tamed’ and ‘wolfed’
- includes some technical terms ‘biometric scanning system’, ‘gluten-free’, ‘low fat’.

## **PHONOLOGICAL FEATURES**

### **Text A**

- alliterative phrases eg ‘style and substance’, ‘dark and dusty’, ‘stress-free and stylish’
- alliterative noun phrases also aid description: ‘tempestuous teenager’, ‘nervous new

starter’

- direct address ‘you’ used throughout suggests a conversation with the audience.

### **Text B**

- frequent use of quoted speech gives immediacy
- use of dashes to replace punctuation
- common colloquial forms mimic spoken language ‘scoffed’, ‘fussed’, ‘lads’.

## **LINKS BETWEEN GRAPHOLOGICAL FEATURES AND LANGUAGE**

### **Text A**

- pictures relate to the topic of school clothes and activities
- captions employ familiar clichés to capture the attention of the audience ‘Anyone for tennis’, ‘Jump to it’
- alliteration employed in ‘Art attack’
- varied font size maintains visual interest
- the brand name ‘Matalan’ is given a prominent position at the end of the advertisement.

### **Text B**

- web page features provide related links with key words from the article
- pictures illustrate the new system
- varied font sizes and short paragraphs give the text a reassuringly brief appearance.

Lower band answers may be limited in their selection and application of frameworks. Expect answers at this level to be less confident with the analysis of grammatical features. Lower band responses may underestimate the sentence complexity of Text B by assuming that a tabloid article will feature mainly simple and compound sentences. Technical terminology may be restricted to the more obvious terms and exemplification may be limited.

Higher band answers should be more searching in their investigation. There is likely to be more perception in identifying the genre of Text A. In answers at this level look for more detailed exemplification and much closer, consistent textual reference.

**AO1** assesses the candidates’ subject knowledge, quality of language, organisational skills and the ability to use and apply technical terminology appropriately and accurately. In lower band answers knowledge of technical terms may be insecure with some inaccurate application. Coverage of the texts and of the bullet points may be uneven. Higher band responses should provide a more consistently analytical approach to the texts and are likely to be more extensive and specific in their use of linguistic terminology. There could be a more sophisticated awareness of the genres and mixed genres of the texts in answers at this level.

**AO4** assesses the candidates’ ability to interpret the material and to extend from AO3i to discuss the pragmatics of language related to the audiences and purposes of the texts.

The primary purpose of the two texts is very distinct as Text B aims to inform with a human interest angle whereas Text A has the underlying and primary purpose of promoting the brand, although both texts employ an informal, friendly and familiar tone to establish a comfortable relationship with their audiences. Light-hearted humour is evident throughout Text A.

Lower band answers may offer vague explanations of how the text producers achieve this relationship but expect discussion of informal language features in answers at all levels. Higher band answers should show more perception in their awareness of the pragmatics of the

texts: there could be explicit discussion of how the sub-textual message in Text A is conveyed. Answers at this level may also note the reversal of readers' expectations achieved by the initial appearance of Text A. Answers at this level may also be less subject to preconceptions regarding the features of tabloid journalism. Higher band answers should demonstrate careful reading and more confident assimilation of the texts. Look for a more detailed, discriminating discussion of the ways in which language creates meaning and reflects purposes.

**Assessment Objectives for Unit 3b**

<b>Bands/ Marks</b>	<b>AO3i know and use key features of frameworks for the systematic study of spoken and written language</b>	<b>AO1 communicate clearly the knowledge, understanding and insight appropriate to the study of language, using appropriate terminology and accurate and coherent written expression</b>	<b>AO4 understand, discuss and explore concepts and issues relating to language in use</b>
<b>Band 1 1-10</b>	<ul style="list-style-type: none"> <li>demonstrate minimal attempt to use key features of frameworks for studying spoken and written language</li> <li>cover features unsystematically and unevenly or leave significant gaps</li> <li>employ frameworks partly or wholly inappropriately</li> </ul>	<ul style="list-style-type: none"> <li>show minimally accurate expression and/or limited vocabulary</li> <li>use some inaccurate spelling, punctuation errors and loose sentence structure</li> <li>stray from the question partially or wholly</li> <li>repeat points and/or ramble in structure and illustration, with a tendency to narrate</li> <li>use minimal key linguistic terminology</li> </ul>	<ul style="list-style-type: none"> <li>show minimal awareness of major concepts and issues</li> <li>discuss general issues in a limited way</li> <li>demonstrate some confusion and errors in judgement</li> </ul>
<b>Band 2 11-20</b>	<ul style="list-style-type: none"> <li>use some key features and frameworks</li> <li>demonstrate some limitations in systematic approach</li> <li>use checklist approach to the study of spoken and written English and/or show some gaps</li> </ul>	<ul style="list-style-type: none"> <li>use some accurate expression and some appropriate vocabulary</li> <li>show basically accurate spelling and punctuation and some fluency in sentence structure</li> <li>cover some relevant points</li> <li>show some organisation</li> <li>show limited accuracy in use of key linguistic terms with some illustration, even if long or sometimes inappropriate</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate a limited understanding of some key concepts and issues</li> <li>discuss some familiar situations</li> <li>attempt to explore but with some lapses</li> </ul>
<b>Band 3 21-30</b>	<ul style="list-style-type: none"> <li>use a selection of significant key features from the appropriate frameworks with some accuracy</li> <li>attempt to be systematic but with some inconsistencies</li> <li>use frameworks largely appropriately</li> </ul>	<ul style="list-style-type: none"> <li>use technically accurate expression and appropriate vocabulary</li> <li>show mainly accurate spelling and punctuation with control over sentence structure</li> <li>answer mainly relevantly</li> <li>use logical argument and structure</li> <li>show a sound grasp of key linguistic terms and mainly appropriate illustration</li> </ul>	<ul style="list-style-type: none"> <li>show assured understanding of key concepts and issues</li> <li>discuss a range of situations</li> <li>explore with some consistency</li> </ul>
<b>Band 4 31-40</b>	<ul style="list-style-type: none"> <li>choose key features from quite a wide range of frameworks</li> <li>show a systematic approach to the material</li> <li>employ frameworks appropriately and accurately</li> </ul>	<ul style="list-style-type: none"> <li>use apt expression and vocabulary</li> <li>show accurate spelling, punctuation and well-controlled sentences</li> <li>employ coherent organisation</li> <li>cover many relevant points</li> <li>use accurate key linguistic terms with effective illustration</li> </ul>	<ul style="list-style-type: none"> <li>show consistent understanding of key concepts and issues</li> <li>discuss a wider range of situations</li> <li>show effective exploration</li> </ul>
<b>Band 5 41-50</b>	<ul style="list-style-type: none"> <li>demonstrate a well-chosen selection of a wide range of key features from relevant frameworks</li> <li>have accurate and systematic application to spoken and written texts</li> <li>employ frameworks effectively to give full coverage</li> </ul>	<ul style="list-style-type: none"> <li>demonstrate some sophistication in expression and appropriate vocabulary</li> <li>use technically accurate spelling and punctuation with relevantly framed and well controlled sentence structure</li> <li>use well-shaped organisation</li> <li>answer fully and relevantly</li> <li>show a wide-ranging accurate use of key linguistic terms with very apt illustration</li> </ul>	<ul style="list-style-type: none"> <li>show thorough understanding of key issues and concepts</li> <li>demonstrate an awareness of the complexity and range</li> <li>explore in detail</li> </ul>



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