Mark Scheme (Results)

Summer 2015

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

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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.

Mark Scheme

This booklet contains the mark schemes for English Language Unit 1.

The questions on this paper have been designed to enable candidates to show what they can achieve in relation to a detailed study of a text.

Examiners should allow the candidate to determine their own approach, and assess what the candidate has offered, rather than judging it against predetermined ideas of what an answer should contain.

Examiners must assure themselves that, before they score through passages they consider to be completely irrelevant, they have made every effort to appreciate the candidate's approach to the question.

A crossed out response should be marked if there is no other response on the paper.

Assessment Objectives

The following Assessment Objectives will be assessed in this unit and are referenced in the mark grids:

AO1:	Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.
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.
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.

SECTION A

Question Number	Answer	Mark
1(a)i	Proper noun Pre-modifier in noun phrase	**2**
ii	Any proper noun Any NP pre-modifier	**1**

Question Number	Answer	Mark
1(b)i	**Conversion, function shift, verbing, anthimeria** Progressive, continuous, present participle.	**2**
ii	Any progressive form, any example of conversion.	**1**

Question Number	Answer	Mark
1(c)i	Clipping or abbreviation Neologism Direct address	**2**
ii	Any example of clipping or abbreviation, any neologism.	**1**

Question Number	Answer	Mark
1(d)i	Clause or simple sentence Imperative	**2**
ii	Any example of an imperative, any clause or simple sentence	**1**

Question Number	Answer	Mark
1(e)i	Ellipsis or minor sentence Omission of subject and verb (accept either or both)	**2**
ii	Any example of ellipsis or minor sentence, any example of omission	**1**

Question Number	Indicative content
2	AO3 – 10 marks
	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.
	Mode: electronic, with restricted length. Writers are allowed 140 characters. This encourages creative uses of language to pack a lot of information into a very small space. It can be spontaneous, or carefully crafted.
	Field: this varies depending on who is tweeting. The content of the tweets is strongly influenced by the function. These range from public appearances, political points, personal events that identify a celebrity lifestyle.
	Function: mainly to persuade, to sell a commodity, an ideology or an image.
	Tenor: often adopts a sense of familiarity and speaking to a known audience even though the audience is wide and unknown as this mode adopts a relatively informal style. Much of the language is context specific.

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	AO2 - 5 marks AO3 - 5 marks **AO2:** Theories and concepts May comment on functions of tweets leading to differences between the two groups (and within a group). Politicians are careful about what they say. They must protect their own image and that of their party. They are also promoting party political issues. Within this group, some politicians support party policy, some campaign for individual issues. Celebrities promote their own events and the images they cultivate for public consumption. They present different personae: Khorsandi and Bugg are super-friendly to the point of gushing; Khorsandi adopts a familiar approach to her audience. Armstrong promotes a particular lifestyle image, Ms Dynamite, Jessie J and Darvill more overtly promote their work. AO3: Language features re contextual factors. Group A: less informal – little net language, though Shapps converges with his audience with reference to beer, bingo and request to RT, the others don't use neologisms, intialisms etc. Ellipsis in clause structure. Use of declaratives that give support to specific policies or function as requests for help (eg text 3 asking for donations and text 4 opposing withdrawal from EU.) Only text 6 uses an imperative. Overall effect is more formal and serious. Group B: a more relaxed and less formal approach, high use of non-standard forms, spelling errors and non-standard spelling. Audience interaction with inclusive language and direct address to an audience they don't, in fact, know: *you, Miss you all!*, imperatives directed at the audience: *tune in*. A lot of exclamations create a sense of excitement, references to parties, drinking celebration. High use of minor sentences and a sense of ongoing dialogue (And it was a bit mind blowing).

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	AO2 – 5 marks AO3 – 10 marks Candidates are not rewarded for the correct answer but the quality of analysis they use to support their decisions. **AO2** Concepts and issues could include convergence and divergence, the manipulation of language to fit the framework of a tweet, evidence of changing language conventions in some tweets, the relationship between tweeter and recipient, face. **AO3** They may want to consider the possible contexts of the tweets, the field and function in particular – reference to politicians, to celebrities and to issues. Language points could include: The use of proper nouns (*Patterson, Grim Reaper*). The use of net language: *#teambadger*, and non-standard spelling in one tweet, which is more typical of the celebrity tweets. Use of audience address: *us* Ellipsis in tweet X and Z. Level of formality varies from quite formal using Standard English (tweet X) to non-standard (tweet Y & Z). The evidence suggests that there isn't an invariable distinction of language use between types of tweets. A tweet is a distinctive form on its own, but within the groups, individual style is often more important than the field or function of the tweet.

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.

SECTION B

Question Number	Indicative content
5	AO1 – 10 marks
	AO2 – 15 marks
	AO3 – 25 marks
	Candidates will probably analyse Text A and B in turn. Look for some explicit comparison, signalled by words such as *but*, *unlike*, *however*. Credit any reasonable interpretation. Precise/subtle expression of ideas indicates higher bands. **AO2: Presentation of self; concepts & issues** Both texts present self as confident and secure. Text A is an interview and though it is written in the first person, it was written by a journalist, not Angelélique Kidjo. However, it presumably presents her the way she presented herself in the course of the interview. Similarly, Text B is not quite what it seems. Jack Harries presents himself as having a casual conversation with friends, but the lack of spontaneous spoken language features suggests this is at the very least planned, and possibly scripted. Text A presents Kidjo as a hard-working, unconventional woman with a glamorous, exciting life. She sings onstage with famous artistes, she wears designer clothes, but she also has a young child who comes on the stage with her. She names the artists who are appearing on stage with her by name, but she does not mention the backing singers. She also presents herself overtly as a very strong person. She knows what she wants and insists on getting it. Text B presents Harries as a friendly, easy-going person, having a chat with friends. He puts himself down sometimes, he makes fun of himself. The overt impression is of a self-deprecating young man who lives much like any other young man – he lives with his parents, he doesn't want to leave the luxuries of home. However, this text shows he is anything but this. He makes his own videos, he has travelled across India and is clearly used to talking confidently to camera. The information he gives suggests a reasonably privileged life: he travels, he has the equipment to make and edit videos, his room has just been redecorated. Points of comparison: both texts appear to be something they are not. Both present people who live in a media or artistic world, both are successful at what they do. Kidjo does not address the audience directly. She talks about herself, her family and the people she works with. Harries addresses his audience directly. He calls the video a 'chat,' and establishes an easy-going, laid back persona. Text A presents as an adult with adult responsibilities (she's a mother), Text B presents as a young man who is still living with his parents. Text A addresses values and abstractions, Text B is more personal.

AO3: Key constituent and context analysis

Discourse and pragmatics
Text A
Written as a first person piece, even though it is not written by the subject. It functions in the context of the image, opening with deictic references 'This is me.'

Text B
Harries opens as though this is part of an ongoing conversation with someone he knows: Hello there *so*, using a greeting followed by a conjunction. He also presents himself as young, and a user of contemporary forms of language. His speech has the markers of casual speech: a lot of glottalisation, elisions, mildly taboo forms.

Syntax and Grammar
Text A
Adopts slightly informal style with sentences beginning with conjunctions *And*. High use of declaratives, with interrogatives put into the mouths of others – her representation of what the audience think about her, and direct speech from a conversation with a fellow musician.

Deitic references to the picture accompanying the article give a sense of address to the reader, but otherwise there is very little focus on the audience. She talks about herself with a high use of first person reference.

Text B
Appears to be spontaneous but uses standard declarative clauses with very few features of spontaneous spoken language. There is little if any hesitation phenomena, ellipsis and other expected features. This is planned speech.

The text creates a sense of updating friends using adverbials of time *recently*, *whilst*, *now*.

Clauses are linked with *so and because* again creating a sense of informal, informative talk.

Direct address to audience, *you*, *you guys* in the context of an ongoing conversation *you may have noticed*.

Lexis and Semantics
Text A
Proper nouns used to identify well-known fellow musicians. She presents herself as someone who sings with the best in the business and is on friendly terms with them. Proper nouns also identify the event and the location. She presents herself as someone who is knowledgeable about music.

She uses informal language and modern slang: *hung out, jumping around*, *dancing like crazy*, presenting herself as part of the musicians' world.

She uses words specific to the field of music and performance, *saxophonist, bass player, set, album*.

Towards the end of the text there are a lot of abstract nouns as she talks about values and feelings.

Text B
Harries uses a range of lexis to establish a friendly, informal relationship with his audience: mild taboo language, casual address *you guys*, *stinge*.

The main focus of the text is video and this is reflected in the semantic field. He uses a range of technical terms, presenting himself as an expert on film and editing: *videos, content, one point five terabytes of footage.*

Phonology/graphology
Text A
The image is important as the text makes reference to it.

Text B

There are a lot of pronunciation features assiciated with Estuary English: a high number of glottal stops, elision /gɒnə/, non-standard pronunciation of words such as *with* /wɪv/.

He doesn't glottalise consistently. The technical term 'footage' has a standard pronunciation.

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.