

Moderators' Report/ Principal Moderator Feedback

Summer 2015

Pearson Edexcel GCE
in English Language Unit 2
(6EN02/01)

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Introduction

It is gratifying to report that moderators found that the majority of centres were marking the work entered for Exploring the Writing Process accurately and fairly. Candidates understood the assessment objectives and knew what they were trying to achieve in their writing. In most centres students had been encouraged to study a wide range of text types and genres and to draw on this study when writing their own pieces. Teachers had gone to great trouble to annotate candidates' work in a way which made it clear how and why marks had been allocated and where the assessment objectives had been met.

Task One

Texts for a Reading Audience: The Journalism Interview.

This has remained a popular task throughout the lifetime of the specification and has always been tackled enthusiastically by candidates. It has been evident that, through doing this task, candidates have learnt much about how to structure and organise an effective piece of journalism and how to engage a target audience in order to inform and entertain them. It has also been clear, however, that in many cases they have learned a great deal about other people, often members of their own family, sometimes friends or members of staff in the school or college that they attend. Those who did best were the ones who had studied journalistic techniques in interviews from a range of newspapers and journals so that in writing their own interviews they were able to call on a variety of strategies in order to forge their own distinctive style.

One of the key skills that distinguished the most able candidates was the ability to identify an angle from which to present their interviewee. In general this meant sorting through the detail of the information they had gathered together and deciding on what the essential story was going to be about the person they were interviewing. They asked the essential question, what is it about this person's unique experience that is going to interest my intended audience? In the first example below, the candidate has interviewed a senior cardiac anaesthetic practitioner about his work. The angle the candidate has decided to focus on is the contrast between the initial impression of the man - shaven head, casually clothed, chain-smoking, looking according to the writer like a 'bouncer' or a 'mechanic' - and the highly sensitive and responsible nature of the man's work which involves dealing with transplants in life and death medical situations. The candidate immediately shows his understanding of journalistic conventions by giving the story a headline and a by-line.

Example 1

A man who literally holds life in his hands.

Tattooed knuckle-head informs young reporter I_____ S_____ about his thought-provoking job title.

When I first saw P_____ T_____, a 45 year old man puffing on a cigarette, I doubted my source. This cannot be the man I am here to see? He rubbed his 'number one' shaved head and looked at me through

the dancing smoke with cold blue eyes and beckoned me over with a flick of the hand. Now, with P_____ being a 'senior cardiac anaesthetic practitioner' I expected someone in more professional attire waiting for me, but no, I had this rather spine-shivering man wearing jeans and a rugby top. As the interview progressed I soon realised, however, that this bald headed 'bloke' wasn't all that he appeared to be.

When you pause for a minute and really look at P_____ you cannot help but think 'bouncer' or 'mechanic'. But he is quite the opposite. How he presents himself does not reveal anything in the slightest as to what he has just told me, but then again, my appearance does not resemble Caitlin Moran.

The candidate now has the underlying narrative which will shape his interview as the subject will increasingly reveal things about himself that undermine the initial impression that the candidate has shown us in this opening section.

Coughing to clear my throat I ask, 'Does your job affect you at all?' His answer was vague and it took him a while to open up.

This was when I saw another side to P_____ T_____.

He takes his time, gently drawing another cigarette out of the packet with his teeth and snapping alight a match which gave him time to think ... when the donors are very young,' he began before faltering.

Towards the end of the piece the candidate is able to provide a satisfying conclusion by showing the complete reversal of the initial impressions and linking this figuratively and inventively with the interviewee's chain-smoking.

I take one last look at P_____ T_____ before I set off to my next meeting, the man that when I first met him, sent shivers down my spine, was now gone, abandoned in the ash tray with the sooty ends of tobacco and ash. All that was left was this pure fire and passion for his job and all the factors along with it. He jumped up and grabbed my hand firmly as I thanked him once again before turning to leave.

In addition to framing the interviewee within a narrative, successful candidates are able to 'control style and structure to achieve complex purposes (including persuasion and entertainment) for the stated audience' (AO4, band 5) and 'show subtle presentation of authorial viewpoints' (AO2, band 2). Usually when the author's viewpoint is incorporated successfully in the interview it is positive as candidates are usually interviewing people they know well and like and respect. The following example is interesting in that the authorial viewpoint is more critical of the subject of the interview. The interviewee is being interviewed primarily in his role as a client advisor on a mandatory work programme and the interviewer is keen to ask the subject some tough questions.

Example 2

Obviously the Work Programme has clients with many and varied backgrounds, circumstances and struggles. Mr. D told me that these could be "circumstances of really bad luck" like redundancy, as well as people who are sick or have just been unemployed for a long time. I wondered about the kinds of people he was highlighting. How many of those classified as long-term unemployed and sick actually had an underlying mental health problem that was holding them back? I asked him how many of his clients potentially suffered with mental health issues and how this affected their chances of gaining employment. He appeared to find the question an uncomfortable one and squirmed somewhat as he struggled to come up with an answer.

"It's a big spectrum and there's no black and white to it and it's not something I can qualify with an answer that would fit the, eh ...I can't give an appropriate answer that I think fits the question," he eventually admitted. Just the mention of 'mental health' tends to make people uncomfortable, I suppose.

Mr.D then went on to explain that difficulties often arise because of diagnoses or lack of them within the benefits system.

It is clear here that the interviewer is not entirely convinced by the interviewee's account of the work programme. The sentence, 'Just the mention of 'mental health' tends to make people uncomfortable, I suppose.' is particularly telling. Throughout the interview the interviewee is given the opportunity to explain the value of the job he does and to put a positive spin on his work. The author asks some difficult question as above but does not state a direct view. However, at the end of the piece, after the interview is over, he adds the following postscript which expresses a clearly divergent view.

As I walked to the bus stop after my meeting with Mr.D I noticed a homeless guy begging outside McDonalds with a cup half full of coppers. I stopped to talk to him and I couldn't help but think Mr.D would have been disappointed with his lack of ambition. He probably would encourage the guy to sell The Big Issue while he was about it if he could. However, I'm pretty sure the man was more concerned with his immediate need to eat than anything else and was watching everyone going in and out of McDonalds somewhat wistfully I felt. I doubt he was dwelling on whether he could be an entrepreneur and set himself up as a Big Issue salesman or develop a £50.000 gardening business. He appeared quite lost and vacant. I wonder if he had ever been on a Work Programme and been sanctioned for not engaging. I bought him a healthier lunch from Boots which I thought might be a little more nutritious than a burger, along with some Vaseline for his sore lips and some wet wipes to freshen up with. He was grateful but really wasn't in any fit state to hold down a conversation, let alone a job....

Examiner's Comment

Successful candidates then set the interviewee in a convincing context and identify a distinctive angle to frame the interview. They also present the subject in a particular light and include their own authorial view. Weaker candidates

stick very close to the original interview and struggle to separate significant and insignificant parts of the interview. Weaker candidates tend to rely heavily on the language of the interviewee and fail to put it into a specific context for their reader.

Examiner's Tips

When studying examples of journalism, interviews highlight examples of when authorial viewpoint is being incorporated into the article. Consider how these are located within the context of the article.

Texts for a Reading Audience: Narrative Writing

Many candidates chose this option and there was some original and skilful writing for this task. The majority of candidates based their narrative on an original oral story. In order to attain the higher bands for AO4 on this task candidates need to 'use a variety of narrative techniques to transform their original material'. They also need to show 'thoughtful choices of style and structure to achieve ambitious purposes and audiences'. The following candidate has taken as their initial stimulus a well publicised news story about the murder of a cyclist on a footpath beside a canal. What makes this narrative piece particularly interesting is the decision to use parallel narrative viewpoints of the victim and the killer while at the same time keeping both narratives in the third person. This immediately creates suspense, tension and a powerful atmosphere of threat. Here is the opening:

Example 3

It's Tuesday again and there she is: same old rusty bike; same old tattered Converse; same old discoloured helmet and the same familiar route that leads her to that place.

It's Tuesday again and there he is: same place as usual, same threadbare clothes and the stench when he walks past is unbearable. He has a knowing sneer stitched to his face which creates an uncomfortable atmosphere.

Under the bridge , with her bike neatly tucked beside her, she is waiting, deep in thought, distracted by the graffiti painted under the arches. The artist can't solve world peace with their meanings, but they can sure bring a smile to someone's face, especially hers

A couple of cyclists are sheltering under the bridge standing in a little huddle like Lycra clad penguins. Looking uncomfortable and so alone she bends down to pick up her bike and then cycles on a bit further.

The path becomes narrower round the bend; there isn't enough room for two people to pass easily , let alone two people and a bike, without one of them going for a swim.

The switch between the two third person narrative viewpoints in the first two paragraphs is unusual and has the effect of creating the expectation that these

two narrative strands will eventually merge. The use of the present tense creates immediacy and builds tension. The use of anaphora in these initial paragraphs with the repetition of 'same' establishes a sense of pace. A pattern of phrases is established in the words 'there she is' and 'there he is' which is developed later into a recurring motif. The sense of threat is ratcheted up a level skilfully and economically by the description of the narrowing of the path in the final paragraph of this extract. The raw material of the narrative, the news report of the murder, is transformed into a gripping short story by the narrative techniques adopted. Similarly, the candidate's unusual choice of words - 'a knowing smile stitched to his face', 'huddle like Lycra clad penguins' - creates a style which is lively and inventive.

When the attack finally happens it is prefigured by the now increasingly sinister recurring phrase 'There he is' and the unexpected and violent shock of it is conveyed skilfully by a combination of word choice and paragraphing.

There he is.

Her phone rockets into the air and splashes into the water. Quick as a lizard's tongue, his skinny arm rips out; he has grabbed her.

As the narrative draws to its inevitable conclusion we again switch narrative point of view from the girl as she sinks into the canal, to the mind of the killer standing on the tow path realising what he has done.

After what seem like ages she feels an overwhelming sense of calm; he is no longer with her. She is getting colder and colder. Sinking deeper and deeper into the depths of the canal. She looks towards the sky. There he is. The last thing she sees is his face looking at her, smiling.

Why is he smiling? What has he done? The dark mist is disappearing and panic is setting in.

Example 4

In the next example of a narrative piece, a family are involved in a road accident and one member is injured. On the face of it the narrative potential seems quite limited. However, the candidate is able to turn it into a gripping story by using a range of narrative techniques. The candidate begins 'in ultima res':

"Ava, you're safe now."

Her eyelids flickered and, as the fading light turned into blurry silhouettes, her mind made sense of the surroundings and she shed a painful tear.

Flashbacks of the car as it swerved, veered and jolted before smashing into her own.

Surrounding the hospital bed were her closest relatives. Murmurs turned into reassuring captions of emotions. Her mother was lost in thought whilst her sister ran to her bed and Ava lay cocooned in her arms. The

ticks of the clock distorted the mood and it seemed time was ticking for Ava.

This is an effective opening – as readers we are 'shown' rather than 'told' what it might be like to wake up in hospital after a serious accident and our curiosity is engaged. We want to know what happened. The narrative then switches to a different technique in which the events leading up to the situation in the hospital are shown against a kind of 'time line', thus picking up on the final sentence of the extract above, 'time was ticking for Ava'.

Eight hours ago the atmosphere was completely different.

8.25 am – Friday 12th January.

"Girls, let me get you some of your favourite hot chocolate."

Using this technique the narrator takes us through the morning routine of the family, the preparations for the journey and the family getting into the car and setting off to see the children's grandmother. When the narrative reaches the climax of the story, the crash itself, the candidate handles the description very skilfully:

8:53 am Friday 12th January

"Old McDonald had a farm, ee yi ee yi ooh."

As they approached a blind corner the ice took its toll. The events of the crash happened within just a few seconds but seemed to be ongoing. A car swerved towards them as it skidded across the crystal sheet. Jolting. Sliding. Colliding. Uncontrollable. It crashed into their car with a huge collision. As the twins and their mother were thrust forwards, Lily continued to sing, unaffected by the powerful blow. Their mother was left in shock and as she turned to reassure herself that the girls were ok, a distressing sight confronted her; Ava was slumped over, not speaking, not crying, not moving; she was unconscious.

As in the previous example this candidate is able to use a range of techniques and strategies to create a sophisticated and convincing style. That series of one word sentences '*Jolting. Sliding.*' etc effectively capture the horrible inevitability of the crash. The description of the icy road as '*the crystal sheet*', the detail about the little girl who continues to sing, the description of the mother turning to see her daughter slumped over, all combine to give the scene a vivid immediacy.

The most successful candidates were the ones who were familiar with different ways of telling a story. Through their own reading they had learnt how to take the basic elements of their narratives and turn them into something gripping, or moving, or even just amusing, through the choice of words and the way the story was told. Weaker candidates tended to produce narratives that were quite flat in that they simply recounted a sequence of events without trying to engage the reader. When they were based on an original oral narrative they tended to stick closely to the word choice in the original account.

Examiner's Tips

Analyse stimulus text and annotate to show where specific narrative techniques are being used to create tension and build suspense. Experiment telling the same story from different viewpoints.

Task Two

Texts for a Listening Audience: Scripted Presentations

The impression of the moderators was that this task remains the least popular. However, some centres have made something of a speciality of it and it is often done extremely well. The successful candidates are able to take ambitious topics, research the topic thoroughly and select and organise the subject matter to engage the intended audience using a variety of techniques for spoken presentation. They are able to create a rapport with the audience and present often complex ideas in a way which enables the listeners to follow and understand the topic being explained. The following candidate has chosen an extremely complex topic related to cognitive psychology to talk to the class about. It is illuminating to see how the candidate goes about engaging the listeners with it.

Example 5

(slide one) *Today I'm going to teach you how wonderful words are and how if used correctly lexis can become your closest companion ... or your worst enemy.*

(...)

*I've been studying the field of cognitive psychology ever since I was a little girl ... I know I'm dead cool. And part of that field is Conversational Hypnosis and NLP; Neuro Linguistic Programming. It's been used by many including **(slide 2)** Obama, Hitler ... me. But what is it? ... Well my friends it's basically a set of techniques that anyone at all can learn and use ... even you. Yes you. Their function is to persuade a potential participant into doing exactly what you want, without them even realising, all via use of lexis. You may think you're just talking to me but with these particular words I can wrap you all around my finger ... and you wouldn't have a clue. Sounds villainous, right?*

We can see here how the candidate is trying to engage the young audience through casual, informal language - 'I'm dead cool', 'Sounds villainous, right?' -, through direct address - '...even you' -, but also through offering them knowledge which will be useful to them, that will help them to 'persuade a potential participant into doing exactly what you want.' In addition, it uses humour to lighten the tone and appeal to the audience: 'Obama, Hitler ... me'. It is an intriguing opening which is well-pitched for a specific audience. The talk was supported visually throughout by well-chosen slides which illustrated key ideas without using too many words.

In the next example the candidate shows what can be done with an ostensibly more straightforward topic. The candidate has chosen to talk about slang. Here's how the talk begins:

Example 6

What's the craic? Wasssupppp? What am I doing here? Well basically I want to introduce you to my topic – the use of slang.

Now some people might tell you that using slang is misusing the language. I am here to tell you that slang and its usage is an essential factor in giving the English Language its dynamic nature and in many ways it adds to the ongoing success of it.

So what is slang exactly? Sara Thorne in her text 'Mastering Advanced English Language' defines it as 'Distinctive words and phrases associated with informal speech' that tend 'to be used within clearly defined social or age groups and is often short-lived'.

Again we see the use of informal language and direct address to form a rapport with the teenage audience. The opening uses rhetorical questions to structure the discourse. However, it is clear that this talk is not going to be just a chat about slang. It is clearly signalled in the second paragraph that the speaker is taking a position on the question of whether slang is 'misusing' language and the listeners are made aware that the speaker is about to make a case for their view of 'slang'. In the third paragraph the quotation from Thorne gives the speaker authority and puts the talk within the field of academic discourse.

As the talk progresses the candidate introduces some examples to clarify the definition given above and to make an important assertion about the nature of slang. The candidate does this partly by using cultural references which would be familiar to the intended audience:

So now we know what it is, can we think of examples of slang? In researching this presentation yourdictionary.com offers the following as examples of commonly used British slang; 'kip' for sleep, 'naff' for not terribly good and 'do' for a party. Now, unless you're one of the 'Eastenders' cast you're incredibly unlikely to say that you're going for a 'bit of kip after a naff do down at the old Queen Vic' – highlighting one important aspect of slang – that it is so dynamic that by the time a dictionary website has written it down then it is more than likely that it doesn't reflect how people actually use slang.

The talk continues to use rhetorical questions effectively to structure the discourse and move the explanation onward.

But the key question has to be, 'Why?' Why does slang become popular in the first place?

It may be the desire that we all have for social acceptance that drives new slang forward – everyone wants to be associated with or aware of something that is new, unique and that, crucially, others are unaware of – it marks us out as being special.

To summarise, successful scripted talks were able to engage their target audience by using strategies such as direct address, informal language and

humour. However, they were able to use formal and indeed specialised language where necessary and to achieve authority through the use of scholarly reference. In addition, they were able to structure and organise their talks effectively using such devices as topic sentences at the start of paragraphs, visual aids and rhetorical questions. Highly successful candidates were able to establish an informal, friendly relationship with their audience while still maintaining the authority of academic discourse. The best candidates, like the ones in the examples above, had researched their subject thoroughly and were confident with the material. They had also often, again like the ones above, had the opportunity to actually give their talk to a group. This was referred to in commentaries but is also I think evident in the pieces themselves. Weaker candidates tended to produce scripted presentations which didn't attempt to engage a listening audience and simply reproduced their own research in a form which would have been more appropriate in a written form such as an essay.

Texts for a listening Audience: The Dramatic Monologue

The dramatic monologue was very popular again this year and there was a wide range of approaches to the form. Candidates are showing increasing awareness of the monologue as a dramatic form and recognised that they were writing a script to be performed rather than passages of stream of consciousness prose. In order to achieve a mark in the higher bands for this task candidates need to show that they can use 'a variety of techniques to create character and situation'. In addition they need to show thoughtful choice of style and structure. The following candidate had obviously carefully researched ways of organising and setting out a television script.

Example 7

HOPE FLOATS – JUST LIKE A PENGUIN

Script for Children's TV Drama

EXT. ESPERANZA BASE, A PERMANENT, ALL YEAR ROUND ARGENTINE RESEARCH STATION IN HOPE BAY, TRINITY PENINSULA ANTARCTIC.

Background: It is the mid 1990s and 14 year old Cody's parents are studying Adelie penguins and how climate change is affecting their numbers. They are the only Americans staying at Esperanza Base. It is one of only two civilian settlements on Antarctica and is the only scientific base in the Antarctic where scientist can have their children stay with them.

The scene opens with Cody sitting in the middle of a penguin rookery at Hope Bay. He uses the penguins as his audience, so his monologue is addressed to them but he is really just letting off steam about his situation as the only American boy on the base. He genuinely wants to help his parents because he's concerned about the environment, but he is also missing his friends and life back

home in America and resenting so much his parents' work takes them away from time with him.

CODY

You know you guys are like the only dudes I can really talk to. At least you get me. I mean I know you don't speak English, or even Spanish like those guys back there and I don't speak ... penguin, but at least you listen to me. Because at the Base I'm just in the way, They're like "I'm trying to work!" and I'm like "Well duh! You need to step off and take a chill pill". They don't seem to get that I agreed to come here because I wanted to do something cool. I didn't want to be just kickin' it at home and messing around on Nintendo all day or goofing off with my boys in the arcade just chillin' at McDonalds and skipping school. I'm not down with that! I wanna make a difference you know. I mean its our generation that are gonna have to mend the hole they found in the ozone layer and I sure don't want to have to worry about acid rain. (exaggerated shiver) That's why I was really up for it when Mom and Dad wanted to come way down here to the South Pole and do their thing. I mean, like, I WANNA help.

This candidate has taken the need to prepare a script for performance seriously.

In this extract we can see that the stage directions are written in a completely different register to the actual monologue. The stage directions place the central character in a specific place and time and give the context for the character before they begin to speak. As soon as the character starts to talk we have the immediately recognisable idiolect of an American teenager in the nineties. There is skilful use of contemporary slang to create a sense of the period. The candidate creates a convincing voice while the stage directions give the context in which the voice is speaking.

The second example also creates a distinctive spoken voice and uses narrative techniques to create tension.

Example 8

(Imelda is sitting beside a cupboard in a cluttered room)

I didn't intend it, Mum, if that's what you're thinking. I didn't mean it – I mean, not really. It just sort of happened, I suppose, in the way that waking up in the morning happens and falling asleep at night. And even falling in love, I guess, Gradual. Imperceptible. Inevitable.

All I'm saying is that it's inevitable. Growing up. Ageing. And if I could have stopped it to save you the pain, then I would have – right away. But age is something that happens, you know, and you've aged too, not just me. We've all aged at some point – at all points really and growing up. That's ...

I've met this boy down the block, Mum. He's 19 and he's the nicest

looking boy I've ever seen. He has a red bike and drives it around the flats at the craziest of hours – you should see the looks he gets from people. Early workers usually, or the people on the nightshift at Aldi. Sometimes we even have people flinging up their windows and shouting insults as we ride by.

This initial scenario immediately creates an enigma. Why is this young woman sitting beside a cupboard? Where is the mother she is speaking to? What is it exactly that the speaker 'didn't intend'? The impression of a real spoken voice is enhanced by the way the speaker breaks off without completing the sentence at the end of second paragraph and by the use of minor sentences: '*And even falling in love, I guess.*', '*Growing up. Ageing.*' The specific details of the images - the 'red' motorbike, the night shift workers at Aldi - add to the realism. It is evident in the opening of this monologue that a convincing spoken voice has been created and that as the monologue continues the answers to the questions raised in the audience's mind by the initial situation will be revealed.

Most candidates were successful in creating a reasonably convincing spoken voice. Good candidates are aware of dramatic irony and how it might be used in this genre. However, weaker candidates simply presented stretches of idiomatic speech, without effectively shaping them into effective pieces of drama.

Commentaries

Like last year, moderators reported that the commentaries had been done well this year and centres had guided candidates effectively in commenting on their own work. Most candidates were able to use a range of appropriate linguistic terminology to discuss their own language use. Strong candidates were able to explain and evaluate linguistic choices both in their own writing and in stimulus texts. Fewer candidates than in the past were unable to achieve band 2 for AO3 because they had failed to discuss language choices in stimulus texts. The best commentaries were able to explain the writing process in detail and evaluate the various strategies that they had employed using appropriate vocabulary.

The commentary for the scripted commentary on cognitive psychology (Example 5) shows a candidate able to explain choices about lexis and discourse in relation to purpose and audience in a clear and confident way.

Example 9

The function of my piece was to teach my audience how lexis can be manipulated to provide a persuasive function, whilst ensuring an entertaining, engaging piece. Thus meaning I was highly aware of the lexis being used. Subject specific lexis and jargon was necessary to add relevance to my piece, but I explained it so the audience were not alienated. However, other terms such as 'lexis', 'conjunctions' or 'phonology' were not defined as they were context dependent; my audience as AS English Language students were familiar with these terms.

In terms of discourse, I kept my speech organised, clear and structured. Each paragraph focused on a new section. Using the 'Tell them what you're going to say, say it, then say it again' method made my speech memorable. An intriguing opening captured the audience's attention; whilst my ending effectively summarised my speech via tripling; 'about NLP, about Conversational hypnosis, about how ...'.

In addition, this candidate was able to discuss the use of stimulus materials:

I learnt various techniques that influenced my presentation by studying speeches such as Alab Siegel's 'Let's simplify legal jargon!' and David Crystal's 'Is rap a negative influence on the English Language?'

The writer of Example 7 above, the dramatic monologue spoken by an American boy in the Antarctic, was also able to explain and evaluate linguistic choices very effectively when discussing how the piece evolved and how changes were made from earlier drafts.

Example 10

My character was a teenage American boy from the 1990s. I thought there would be specific choices of lexis to choose from in this period that would help him stand out as a typical teenage boy with typical teenage issues. At first I failed to capture the correct register for this and often used the wrong dialect. For example I used 'mates' which is a UK slang term not American. After researching the kinds of American slang terms that were used by teenagers in the 1990s in films and blogs of the period I made revisions replacing 'mates' with the lexically correct synonyms; for example 'dudes', 'home boys' and 'guys' and added period specific Americanisms like, 'take a chill pill' and 'I'm not down with that'. ... I noticed many of the verbs used contractions in this dialect: 'chillin'', 'messin'', 'skippin'' etc eliding the 'ing' affixation. I added too many so took some out.

Elsewhere in the commentary the candidate discusses other linguistic choices. There is an explanation of the research done on setting out a TV script and an account of how this was adapted for the candidate's own piece of writing.

The structure of the piece also didn't have the shape of my style model which was a script for a children's TV drama. In researching how a script should look I settled on the BBC's examples and adjusted mine accordingly. Specifically showing the setting as EXT. (external) versus INT. (internal), giving my stage directions, setting cues and camera angles in bold and indenting the dialogue with the character's name centred in bold with 'CONT'D' on subsequent dialogue after director's notes and (CONTINUED) at the bottom right of the page and top left of the next.

The most successful candidates were able to explain and evaluate their own linguistic choices by selecting relevant features from their own work and commenting on them using appropriate terminology. Weaker candidates, in some cases, struggled with linguistic terminology. Others were able to use

appropriate linguistic vocabulary, but found it difficult to select relevant features to comment on, often working through a predetermined set of headings.

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