

# Mark Scheme (Results)

## Summer 2008

GCE

### GCE English Language (6374/01)

## SPECIFIC MARK SCHEME

### Answer EITHER Question 1 OR Question 2.

1. Texts A, B and C are all concerned with creatures which live in the sea.

**Analyse the ways in which the speakers and writers use language in the texts, taking into account relevant contextual factors.**

**(Total 50 marks)**

**AO5ii** The question links with AO5ii by providing the opportunity for candidates to analyse and discuss texts from the seventeenth and twenty-first centuries as well as a folk-tale. Although all three are written, they contain clear attempts to recapture speech. Candidates are able firstly to explore variations in language not only according to time and medium but to purpose, intended audience and genre (reportage or story-telling) and secondly to assess these representations.

Candidates may focus on some of the aspects of the texts discussed below. However, these features are indicative only – anything relevant, capable of substantiation and appropriate should be rewarded. Overall for AO5ii, lower band answers may tend to concentrate on spelling, layout and lexis. Higher band answers are more likely to attempt grammatical and other analysis.

#### **Text A**

Seventeenth century account; intended to describe / inform / explain. Targeted at general adult educated audience with likely appeal for those in the contemporary frame with specific interest in ‘exploration’ or the sea. At least mildly anecdotal, though with some concessions to what would then have been a scientific register.

- orthographical variation eg ‘smoake’, ‘yt’, ‘bancks’
- some archaic language eg ‘thrit’
- obvious lexical field eg names of fish
- listing of nouns eg ‘porpois, seales, stingraies, brets’. Some of these are unusual eg ‘comfish’
- some terms which appear less appropriate to modern audience eg ‘savages’
- use of adjectives may draw comment eg ‘reasonable good’
- relic grammar eg ‘there be’
- variant structures in verb phrases eg ‘the savages use to boyle’
- pronominalisation eg ‘our people’ might be said to enhance the ‘them and us’ aspect of the text. The use of ‘he’ to characterise the ‘Shadde’ is almost comic, perhaps, to a modern audience more used to the neuter third person singular
- quite a lot of idiomatic phraseology eg ‘a good spoone meat’, ‘hanging one upon another's tails’
- simile eg ‘like needles to name’
- use of adverbial continuer seems outmoded eg ‘thereby’
- prepositional phrases used to modify in ways that we would now consider unusual eg ‘of a yard long’
- variation in syntax – all declaratives; some complicated multiple sentences such as the final excerpt on crabs where the semi-colon separating the final two clauses might now be

replaced by a full stop. This is typical, to an extent, of the punctuation differences. The text is structured like a text book, with headings and definitions, though the relatively substantial amount of subjective material probably lessens its impact as a reference source for a modern audience.

### **Text B**

Twenty-first century broadcast intended to describe / inform / explain. Targeted at general educated audience (probably adult) with broad appeal as this was a news / current affairs programme.

- orthographically standard
- obvious lexical fields eg names of fish, scientific terms eg ‘mapping the undersea mountain ranges and taking samples of the exotic marine life found there’
- listing of nouns, sometimes for humorous purposes eg ‘blobfish, hagfish, viperfish, dragonfish, slickheads, snotheads, crustheads, jewel squid’
- stereotypical Australian idiom eg ‘G’day’, ‘find a feed’
- some obvious speech features eg ‘um’
- ellipsis evident in Negus’s first few utterances eg ‘Don’t know any of them intimately myself’
- Negus makes odd attempt at ‘interactivity’ with the abbreviated imperative ‘First, hands up if you have any idea at all what a blobfish is’ which creates some minor humour, as does his apparent lack of regard for Simon Watt who only ‘claims he has some answers for us’ (all of this adds to a fairly chatty opening)
- mixture of the scientifically formal and conversational eg Norman’s utterances ‘In one month we ended up collecting samples of 500 species of fish and 1,300 species of invertebrates’, ‘This one’s great.’, ‘they have to communicate with their mates’
- at least one unexpected exclamatory utterance from Norman: ‘Oh, yuck!’
- vivid language and frames of reference in places eg Norman’s idiomatic ‘so that’s the common stuff’; eg figurative ‘It’s like a ‘Mr Men’ character’ and eg clichéd ‘If an alien came and landed...’
- various features apparent in the syntax – variation in type and function of sentences evident eg the minor sentence in Negus’s opening: ‘Or a snothead, or maybe a giant sea spider’ and Norman’s use of the comment clause: ‘... I mean, they’re all things that evoke instantly a feeling of monsters of the deep.’

The text is entirely familiar in terms of its generic structure potential with the introduction then cutting to interviewee and interviewer, whose utterances then follow a conventional pattern. The register is mixed, with plenty of examples of conversational patterns and more formal structures. To an extent, it is mediated. It should provide a number of points of comparison to Text A in particular.

### Text C

A folk-tale, which it is hard to place in terms of era, it has some timeless elements as well as a number of other factors which seem to suggest the hand of a Victorian at times, for instance

- orthographical variation used to create the stereotypically Scottish voice of the selkie-maiden eg ‘thur’s inny’, ‘cinno’, ‘among me ain folk’
- obvious lexical field of the shore eg ‘ebb’ (though this is used in a less familiar noun sense), ‘clear water’, ‘sand and rocks’
- some subject-specific, regional language eg ‘selkie-folk’
- some conventions of the folk-tale genre apparent in the phrasing eg ‘So it came to pass that one fine day’, ‘No sooner had he left the ebb’
- the voice of the selkie-maiden is effectively recreated in the diction and phrasing of her utterance
- imagery typical of genre: ‘Huge tears ran from her large dark eyes and trickled down her ivory cheeks’, ‘skins as white as snow’
- some turns of phrase seem more formal or old-fashioned eg ‘all, save one’, ‘She was a most pitiful sight’
- variation in the syntax apparent in type only (the whole passage is declaratives apart from the selkie-maiden’s exclamation) – simple sentences eg ‘The Goodman crept closer to their basking rock’ which are used for stylistic purposes.

This is clearly different to Texts A and B in provenance, style and content. It is quite unashamedly not, for example, scientific. It is probably the most crafted of the three (though Text A has some flourish, plainly). There should be plenty to say about it and candidates ought not to ignore it.

**AO1** Lower band answers may communicate basic levels of understanding and insight, using some appropriate terminology and coherent expression, but tending towards observation as opposed to analysis and lapsing into generalisation. Higher band answers may offer penetration and sensitivity, supported by the application of relevant terminology and evaluation. Their expression may be fluent, lucid and even striking.

**AO4** The question gives the opportunity for candidates to show their knowledge about genre, language change and regional variation. Lower band answers may focus on unsupported or personalised interpretations. Higher band answers are likely to show detailed awareness of the contexts of the extracts and the issues surrounding the language.

2. Texts D, E, F and G are song lyrics. In all four, the voice is that of a forlorn lover.

**Analyse and evaluate the texts, commenting on the variations in their language.**

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**(Total 50 marks)**

**AO5ii** The question links with AO5ii by providing the opportunity for candidates to compare, contrast, analyse and explain texts from Middle, Early Modern and Modern Englishes. 2E and 2F have regional aspects. Although all are written, 2F and 2G particularly contain features commonly associated with speech. Candidates are able to explore variations in language not only according to time and medium but to region, intended audience and genre.

Candidates may focus on some of the aspects of the texts discussed below. However, these features are indicative only – anything relevant, capable of substantiation and appropriate should be rewarded. Overall for AO5ii, lower band answers may tend to concentrate on spelling, layout and lexis. Higher band answers are likely to attempt grammatical and other analysis.

#### **Text D**

An extract from a lyric.

- orthography typical of its era ('wyth', 'sygh', 'gan', 'sodenly') and may reflect pronunciation
- lexis also appropriate to its timeframe, and unfamiliar ('abreyde', 'smert', 'attelest', 'anon', etc.)
- semantic field of 'peyne' and 'sekenes'
- use of first person pronouns makes this more intimate and personal
- first sentence commences with 'And' – this will inevitably attract comment
- syntactical inversion in 'that nygh for sorowe deyde' (better answers may see this as dictated by the rhyme scheme)
- broadly iambic pentameter
- tonally 'typical' of the genre (lamenting).

### Text E

- orthographical variation eg 'loe', 'burne'
- lexical fields of fire and water provide contrast eg 'Fire!', 'burne', 'scorching', 'Ocean', 'streames', 'quench'
- context bound reference to three of England's major rivers
- pronominalisation archaic in first person possessive eg 'mine empty idle brain'
- use of central metaphorical conceit embellished by the biblical overtones of the third and fourth verses and the personification of the rivers
- rhetorical flourish in evidence eg ' Fire, fire, fire!'"
- strong sense of voice – the narrator is patently anguished and at times, this lyric seems almost like an evangelical sermon. Some candidates might observe that there is a touch of melodrama about the whole thing
- syntactical variation apparent in the exclamatory opening, the imperatives eg 'Come Trent and humber...', 'See...' and the many declaratives
- sentences are a mixture of complex eg 'Loe here I burne...' and multiple eg 'Come Trent and humber...'
- some syntactical inversion eg 'all the Rivers backward flye' - this is obviously dictated by the rhyme scheme
- iambic tetrameter apart from exceptions such as the first lines of verses one and three
- the rhyme scheme might draw comment in as much as there are hints of phonological variance perhaps relating to the Great Vowel Shift (GVS) eg 'Thames / streames'.

### Text F

- a 'Blues' lyric - many features typical of the Black English Vernacular (BEV) dialect most closely associated with this musical genre are apparent in the language
- orthography reflects phonology eg 'wanna', 'gonna'
- lexis uncomplicated and familiar with strong thematic field associated with the lovelorn
- a lot of the language has negative connotations eg 'double trouble', 'don't feel good', 'Drove me'
- pronominalisation obviously first person
- direct address of listener: 'Well you had trouble'
- mainly statements, but one interrogative (with the effect of making the lyric conversational), an exclamation and an imperative 'Play it for me boys!' - this has the effect of an exophoric reference, perhaps, as it is obviously an instruction to the other musicians
- obvious dialectal features include double negative: 'Don't love me no more'; omission of auxiliary verb: 'What you gonna do...', 'I been lovin''; clipping: 'lovin''; idiom: 'Don't pay me no mind', 'Well must I had now'
- rhyme and rhythm apparent but probably even more a function of the musical accompaniment than in the previous cases
- figurative features include metaphor: 'Your heart in my hand' (one assumes this isn't actually a literal desire) but there is not much other evidence of 'poetic' language
- strong voice created and a second one, that of the narrator's father, briefly introduced.

### **Text G**

- a popular Caribbean song
- spelling reflects pronunciation ('gal', 'mek', 'yuh', 'han')
- lexically uncomplicated once the dialect is recognised – none of the words are difficult
- use of standard objective pronoun as the subject ('mi' for 'I') typical of the variety, as is the non-standard agreement of 'me never see yuh'
- apart from capitalisation, it is wholly unpunctuated, possibly reflecting the fact that it was a 'spoken' text originally
- some use of imperatives ('Come mek me hold yuh hand')
- repetition and rhythm pronounced and probably clearly driven by the music
- the cultural reference to 'Peel head John Crow' is well known in the Caribbean, but much less familiar to other audiences one imagines
- tonally slightly different to all of the other lyrics, but much simpler than 2D, 2E and 2F.

**AO1** These texts ought to provide considerable potential for comparison and contrast, focusing not only on the language features referred to above, but possibly also some of the pragmatic and discursive factors involved.

Lower band answers may communicate basic levels of understanding and insight, using some appropriate terminology and coherent expression. Higher band answers may offer penetration and perceptiveness, supported by good application of relevant terminology and evaluation. Their expression may be fluent, lucid and even striking.

**AO4** The question gives the opportunity for candidates to show their knowledge about genre, language change and regional variation. Lower band answers may focus on the obvious issues associated with the contexts of the extracts. Higher band answers are likely to show awareness and sensitivity.

**Assessment Objectives for Unit 4**

<b>Bands/ Marks</b>	<b>AO5ii</b> <b>analyse and evaluate variations in the meanings and forms of spoken and written language from different times according to context</b>	<b>AO1</b> <b>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</b> <b>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 limited ability to analyse variation with a tendency to observe</li> <li>show partial or total misunderstanding of context</li> <li>demonstrate minimal ability to evaluate</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>attempt to analyse and evaluate some variation with some appropriacy</li> <li>demonstrate some security in understanding of more familiar texts</li> <li>demonstrate some ability to assess</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>show a largely sound analysis of a fairly wide variety of texts</li> <li>demonstrate accuracy in discussing a range of texts with a growing awareness in a range of contexts</li> <li>show some evaluation</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>show thorough and detailed analytical skills in a wide range of texts</li> <li>demonstrate firm contextualisation of a variety of texts</li> <li>show thoughtful evaluation</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>analyse precisely and fully in all texts</li> <li>evaluate incisively</li> <li>note the complexity in variation and context</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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