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# Mark Scheme (Results)

## Summer 2018

Pearson Edexcel GCE

In English Language and Literature  
(8EL0\_01)

Paper 1: Voices in Speech and Writing

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## General marking guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than be penalised for omissions.
- Examiners should mark according to the mark scheme – not according to their perception of where the grade boundaries may lie.
- 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/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed-out work should be marked unless the candidate has replaced it with an alternative response.

Question Number	Indicative content
1	<p><b>Text A</b></p> <p>Candidates must use the factual information contained in the account to develop their documentary script, but there is considerable scope for development of this information.</p> <p>Candidates should be rewarded for:</p> <ul style="list-style-type: none"> <li>• creativity in generating a convincing script in terms of explaining, discussing and reflecting on events</li> <li>• demonstrating awareness of the significance of the context in which their text is received, e.g. <ul style="list-style-type: none"> <li>▪ creative use of any conventions of scripts</li> <li>▪ an appropriate selection of language to convey audio and visual content</li> <li>▪ production of a script for a documentary that would engage and sustain the interest of a television audience.</li> </ul> </li> </ul> <p><b>Contextual considerations/generic features of a documentary script might include:</b></p> <ul style="list-style-type: none"> <li>• a range of approaches to graphology and layout, addressing the multiple audiences of a documentary script</li> <li>• narration (including voice-over) and direct speech</li> <li>• archive footage, re-enactments, “talking heads” or interviews</li> <li>• use of language or structural devices to create drama/tension/interest</li> <li>• music to set mood or tone</li> <li>• visual and aural signposting such as text on screen or sound-effects.</li> </ul> <p><b>Details drawn from the stimulus text might include:</b></p> <ul style="list-style-type: none"> <li>• Read’s previous experiences of diving</li> <li>• literary nature of Read’s voice, e.g. use of imagery and sensory description</li> <li>• use of discourse structures such as markers of time to structure and sequence events</li> <li>• Read’s perceived experiences of other participants</li> <li>• immediate responses and later reflections</li> <li>• use of subject specific language and expert knowledge of diving</li> <li>• use of specific data to reflect on the scale of the events.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying these marking grids.

Level	Mark	Descriptor (A05)
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>Low level skill</b> <ul style="list-style-type: none"> <li>• Writing is uneven with frequent errors and technical lapses.</li> <li>• Little attempt to craft a new text with heavy reliance on the stimulus text. Writing lacks engagement.</li> </ul>
<b>Level 2</b>	3–4	<b>General/imprecise skills</b> <ul style="list-style-type: none"> <li>• Writing has general sense of direction but has inconsistencies in register and style.</li> <li>• Some attempt to craft a new text, with general elements of engagement.</li> </ul>
<b>Level 3</b>	5–6	<b>Clear skills</b> <ul style="list-style-type: none"> <li>• Writing is logically structured with few lapses in clarity.</li> <li>• Clear attempt to craft a new, engaging text incorporating clear original elements.</li> </ul>
<b>Level 4</b>	7–9	<b>Consistent skills</b> <ul style="list-style-type: none"> <li>• Writing is confident and consistent.</li> <li>• Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.</li> </ul>
<b>Level 5</b>	10–12	<b>Controlled skills</b> <ul style="list-style-type: none"> <li>• Writing is controlled and assured throughout.</li> <li>• Creates a distinctly new, original and effective text that engages throughout.</li> </ul>

Level	Mark	Descriptor (A03)
	0	No rewardable material.
<b>Level 1</b>	1–2	<b>Broad understanding</b> <ul style="list-style-type: none"> <li>• Basic understanding of contextual factors and genre conventions.</li> <li>• Limited consideration of how the text is received, with some attempt to craft a text for the given context.</li> </ul>
<b>Level 2</b>	3–4	<b>Detailed understanding</b> <ul style="list-style-type: none"> <li>• Clear understanding of contextual factors and genre conventions.</li> <li>• Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.</li> </ul>
<b>Level 3</b>	5–6	<b>Consistent understanding</b> <ul style="list-style-type: none"> <li>• Consistent understanding of contextual factors and genre conventions.</li> <li>• Effective consideration of how the text is received, with confident crafting of the text for the given context.</li> </ul>
<b>Level 4</b>	7–8	<b>Discriminating understanding</b> <ul style="list-style-type: none"> <li>• Subtle and nuanced understanding of contextual factors and genre conventions.</li> <li>• Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.</li> </ul>

Question Number	Indicative content
2	<p><b>Candidates will apply an integrated literary and linguistic method to their analysis.</b></p> <p><b>Text B</b></p> <ul style="list-style-type: none"> <li>• Audience: regular readers of <i>The Telegraph</i> (print or online); those interested in film, the spy thriller genre in particular; fans of Tom Hanks or Steven Spielberg</li> <li>• Purpose: to promote the film <i>Bridge of Spies</i> and the profiles of Steven Spielberg and Tom Hanks; to engage and entertain readers of the newspaper</li> <li>• Mode: a crafted and edited article based on a face-to-face interview.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• the discourse structure of a crafted and edited piece of journalism based on a spoken interview</li> <li>• opening reference to Spielberg’s father to establish the link between the topic of the Cold War and family experience</li> <li>• shift from past to present tense</li> <li>• frequent use of words and phrases from the semantic field of mid-20<sup>th</sup> century politics, e.g. ‘Cold War’; ‘Soviet Russia’; ‘nuclear holocaust’</li> <li>• descriptive lexis to evoke young Spielberg’s sense of wonder at the process of projection which contrasts with the content of the slides</li> <li>• level of formality and seriousness of tone is reduced by the use of idiom and metaphor</li> <li>• the colloquial language of Spielberg and Hanks</li> <li>• discourse markers to move the passage forward, e.g. adverbials of time</li> <li>• frequent references to age, time and date</li> <li>• the variety and contrast of sentence length.</li> </ul> <p><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Audience: wide and international, including contemporary and current</li> <li>• Purpose: setting out the new administration’s main objectives; sending a clear message of political intent to global audiences; engaging and reassuring domestic audiences</li> <li>• Mode: the transcript of a crafted speech delivered live and intended for broadcast with the known potential to become an historical document.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• use of inclusive pronouns to encompass the American government and people; the use of exclusive pronouns to describe other groups</li> <li>• direct address to particular groups in the first five paragraphs to extend the scope of the audience</li> <li>• the overall discourse structure and use of rhetorical devices, e.g. anaphora; triadic structures</li> <li>• the use of figurative language and euphemism, e.g. ‘those who foolishly sought power by riding the back of the tiger ended up inside’</li> <li>• the repeated use of syntactic parallelism</li> <li>• the use of Biblical reference</li> </ul>

- the variety and contrast of sentence length and the corresponding impact on prosodic features
- the use of alliteration
- emotive modification of noun phrases
- use of syndetic listing to illustrate positive potential of science.

**Points that discuss contextual factors:**

Any reference the student makes to context must be relevant and appropriate to the question. These may include:

- the significance of the speech in stating the USA's determination to bring about a peaceful end to the Cold War and the continued interest in the period evidenced by the film *Bridge of Spies*
- the contrast in the extent to which the texts were planned and edited
- the speech as an historical document; the interview having a more limited window of relevance and interest
- the connection between Spielberg senior and the film's subject matter
- JFK's own sense of the history and the tradition of inaugural speeches.

**AO4 - Points that link or differentiate Text B and Text C might include:**

- the shared subject matter of the Cold War and the relationship of Western nations with the rest of the world
- the shared mode of spoken texts with varying levels of planning and editing, e.g. Text B as an interview or conversation amongst three people and Text C as a speech delivered by a sole speaker
- the contrast in formality and tone between the two texts
- the different time frames and countries in which the texts were produced
- the use of some similar rhetorical devices in both texts.

These are suggestions only. Accept any valid alternative response.

**Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.**

**AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3**

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO1, AO2, AO3)</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<p><b>Recalls information</b></p> <ul style="list-style-type: none"> <li>• Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses.</li> <li>• Uses a highly-descriptive or narrative approach or paraphrases. Shows little understanding of writer’s/speaker’s craft.</li> <li>• Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	4–6	<p><b>Broad understanding</b></p> <ul style="list-style-type: none"> <li>• Organises and expresses ideas with some clarity, with some appropriate examples. Uses some relevant concepts, methods and terms that show broad understanding, although there are frequent lapses.</li> <li>• Gives surface reading of texts. Applies broad understanding of writer’s/speaker’s craft.</li> <li>• Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.</li> </ul>
<b>Level 3</b>	7–9	<p><b>Detailed understanding</b></p> <ul style="list-style-type: none"> <li>• Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft.</li> <li>• Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.</li> </ul>
<b>Level 4</b>	10–12	<p><b>Consistent application</b></p> <ul style="list-style-type: none"> <li>• Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively.</li> <li>• Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer’s/speaker’s craft.</li> <li>• Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.</li> </ul>
<b>Level 5</b>	13–15	<p><b>Discriminating application</b></p> <ul style="list-style-type: none"> <li>• Discriminating analysis is supported by sustained integration of examples. Discriminating application of appropriate concepts, methods and terminology. Structures writing in consistently appropriate register and style.</li> <li>• Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer’s/speaker’s craft.</li> <li>• Evaluates context by looking at subtleties and nuances of how texts are produced and received. Analyses multi-layered nature of texts in a discriminating way.</li> </ul>



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<b>Level</b>	<b>Mark</b>	<b>Descriptor (A04)</b>
	0	No rewardable material.
<b>Level 1</b>	1–3	<ul style="list-style-type: none"><li>Approaches texts as separate entities with limited recall of concepts and methods.</li></ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"><li>Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.</li></ul>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"><li>Explains a range of connections between texts, informed by some relevant concepts and methods.</li></ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"><li>Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.</li></ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"><li>Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.</li></ul>