

Mark Scheme (Results)  
Summer 2016

Pearson Edexcel GCE  
in English Language & Literature Paper 1  
(8EL0/01)

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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.

## Marking guidance – specific

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors.

One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within

a level are equally weighted. They must consider this when making their judgements

- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfil the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

## Paper 1 Mark scheme

Question Number	Indicative content
1	<p><b>Text A</b></p> <p>Students must use the factual information contained in the account to develop their speech, but there is considerable scope for development of this information. Students may also draw on their wider knowledge of natural disasters.</p> <p>Students should be rewarded for:</p> <ul style="list-style-type: none"><li>• creativity in generating a convincing speech in terms of adapting the information contained in the account</li><li>• demonstrating awareness of the significance of the context in which their text is received, such as:<ul style="list-style-type: none"><li>○ creativity in producing a speech that engages and sustains the interest of the audience and achieves a balance of information and persuasion</li><li>○ creative application of the appropriate generic conventions, such as terms of address to target the specific nature of the audience and rhetorical devices to inform, engage and persuade.</li></ul></li></ul> <p><b>Contextual considerations/Generic features of a speech might include:</b></p> <ul style="list-style-type: none"><li>• language choices appropriate to an adult and professional listening audience</li><li>• the international nature of the conference and the scale of relief needed</li><li>• use of language or structural devices to shape the text according to convention</li><li>• literary and linguistic features designed to inform, engage and persuade the audience</li><li>• assumptions about the attitudes of the audience towards the issue.</li></ul> <p><b>Details drawn from the stimulus text might include:</b></p> <ul style="list-style-type: none"><li>• the dates/locations provided by Rainier</li><li>• the eyewitness account and the horror it conveys</li><li>• the statistics provided which give scale to natural disasters</li><li>• Rainier’s evaluation of US and UN relief</li><li>• assessment of medical needs</li><li>• assessment of logistical problems.</li></ul> <p>These are suggestions only. Accept any valid response that draws effectively on the source material to produce a successful speech.</p>

Please refer to the Specific Marking Guidance when applying these marking grids.

Level	Mark	Descriptor (AO3)
	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>

Level	Mark	Descriptor (AO5)
	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>

Question Number	Indicative content
2	<p><b>Students 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: readers of a local American newspaper, those interested in the reported 'capture' of a UFO in Roswell.</li> <li>• Purpose: to give official and eyewitness details on the sightings at Roswell. To provide background information on the eye witnesses interviewed. To afford subtle persuasion that the sighting was 'real'.</li> <li>• Mode: published newspaper article.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• the conventions that shape both the article and the accounts it presents</li> <li>• the opening formality: how and why this is achieved</li> <li>• reported speech to convey the collective and institutional voice</li> <li>• the range of nouns applied to the alleged UFO and what this reveals about attitudes to the subject matter: 'flying saucer', 'disk', 'instrument'</li> <li>• the escalation from local to broader interest/significance and how this is achieved</li> <li>• the shift in formality as the focus switches to the local eyewitnesses and what this reveals about the provincial nature of the publication and its journalists</li> <li>• language that reflects the southern American setting: 'porch', 'washbowls', 'figured', 'yard', 'tell about'</li> <li>• use of reported speech to convey the eyewitness account, the seeming proximity of this account to the actual voice of Wilmot</li> <li>• use of simile to attempt to clarify: 'like two inverted saucers', 'like two old type washbowls'</li> <li>• use of figures and dimensions to attempt clarity; the lack of precision conveyed through adverb 'about', verb 'estimated' and qualifying declarative 'this was just a guess'</li> <li>• the significance of the background of the eyewitnesses; how and why this is highlighted through adjectives 'respectable', 'reliable'.</li> </ul> <p><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Audience: followers of the 'Past Masters' broadcasts, those with an interest in the release of formerly 'classified' information, those with an interest in UFOs.</li> <li>• Purpose: to discuss the transfer of files on 'unexplained aerial phenomena' to the National Archive; to entertain, inform and challenge.</li> <li>• Mode: transcribed discussion of subsequently released podcast.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• Intertextuality: 'The truth is out there' from the X-Files. The significance of substitution of preposition 'in' for 'out' with reference to the National Archive</li> <li>• the geographic range of the released files and how this is conveyed through preposition and parallel structures</li> <li>• use of present continuous 'is now transferring' to infer the immediacy of the discussion</li> <li>• the generic nature of the introduction and salutations</li> <li>• the informality signalled by given names</li> <li>• the interaction and dynamic between presenters: there may be speculation on gender here</li> <li>• the enthusiasm of Jo conveyed through features such as: adjectives 'mysterious', 'fascinating', 'unexplained'; exclamation 'it's secret files on aliens!'; use of</li> </ul>

asyndetic lists

- the contrasting scepticism of Bob conveyed by counter argument through interrogatives and declaratives
- the opposing stances taken, the roles assumed and the reasons behind this
- the contrasting reference to the sightings 'UFO'/ 'unexplained aerial phenomena'
- the use of World War I and World War II to time-reference the reports
- the developing non-fluency of Jo conveyed through vague language 'sort of' and incomplete utterances 'but not-'.

**Points that discuss contextual factors:**

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

- the different contexts in which the texts were produced and received, separated by time, generic form and purpose
- the American/British context of each and how this impacts on content and voice
- the reaction of the respective government agencies to the sightings/reports
- attitudes towards the issue of UFOs
- possible influence of science fiction and technological developments
- issues of production: the podcast is available online to a wide audience; the article was written for a local, narrow readership
- the deliberate adoption and development of opposing stances in the podcast and links to function and purpose.

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

- the shared subject matter of UFOs
- reference to government institutions and their role in dealing with the sightings
- the immediacy of these references in the article contrasted to the delay in release of information to the archive
- reference to eyewitness accounts and how these are incorporated
- the similarities in the eyewitness accounts
- the different time frames in which the texts were produced
- the enthusiasm of Jo and the initial reservation of Wilmot
- contrasts in register and tone.

These are suggestions only. Accept consideration of any of the various interpretations of the writer's and speakers' purposes and techniques based on different literary or linguistic approaches.

Please refer to the Specific Marking Guidance when applying this marking grid.

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

Level	Mark	Descriptor (AO1, AO2, AO3)
	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>

Please refer to the Specific Marking Guidance when applying this marking grid.

Level	Mark	Descriptor (AO4)
	0	No rewardable material.
Level 1	1–3	<ul style="list-style-type: none"><li>Approaches texts as separate entities with limited recall of concepts and methods.</li></ul>
Level 2	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>
Level 3	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>
Level 4	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>
Level 5	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>

