Mark Scheme (Results)

Summer 2017

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.

Paper 1 Mark scheme

Question Number	Indicative content
1	**Text A** Candidates must use only information contained in the script but there is considerable scope for development and embellishment of the information. **Candidates should be rewarded for:** • creativity in generating a fluent convincing extract in terms of Seidler's reflection on the process of writing about this first encounter and the tensions between the two characters • demonstrating awareness of the context of the extract as part of a longer piece of self-reflective writing • appropriate selection of language for a published autobiography • creativity in producing an extract that engages and entertains the audience. **Details drawn from the stimulus might include:** • Seidler's attempts to delineate the voices of characters that represent different attitudes towards social status • his presentation of the dynamic between the characters, the contrasting levels of formality, terms of address, the different uses of politeness • construction of dialogue • adaptation of stage directions. **Contextual considerations/generic features of an autobiography might include:** • language choices appropriate for an adult audience • formal edited writing • use of first person • use of stylistic techniques to entertain and engage. These are suggestions only. Accept any response that reworks the source material to produce a text that is suitable for the task.

Please refer to the specific marking guidance on page 3 when applying these marking grids.		

Level	Mark	Descriptor (AO3)
	0	No rewardable material.
Level 1	1–2	**Broad understanding** • Basic understanding of contextual factors and genre conventions. • Limited consideration of how the text is received, with some attempt to craft a text for the given context.
Level 2	3–4	**Detailed understanding** • Clear understanding of contextual factors and genre conventions. • Clear awareness of how the text is received, with clear evidence of crafting the text for the given context.
Level 3	5–6	**Consistent understanding** • Consistent understanding of contextual factors and genre conventions. • Effective consideration of how the text is received, with confident crafting of the text for the given context.
Level 4	7–8	**Discriminating understanding** • Subtle and nuanced understanding of contextual factors and genre conventions. • Assured consideration of how the text is received, with confident and effective crafting of the text for the given context.

Level	Mark	Descriptor (AO5)
	0	No rewardable material.
Level 1	1–2	**Low level skill** • Writing is uneven with frequent errors and technical lapses. • Little attempt to craft a new text with heavy reliance on the stimulus text. Writing lacks engagement.
Level 2	3–4	**General/imprecise skills** • Writing has general sense of direction but has inconsistencies in register and style. • Some attempt to craft a new text, with general elements of engagement.
Level 3	5–6	**Clear skills** • Writing is logically structured with few lapses in clarity. • Clear attempt to craft a new, engaging text incorporating clear original elements.
Level 4	7–9	**Consistent skills** • Writing is confident and consistent. • Produces an effective and consistently engaging text, employing carefully-chosen language and features that demonstrate originality.
Level 5	10–12	**Controlled skills** • Writing is controlled and assured throughout. • Creates a distinctly new, original and effective text that engages throughout.

Question Number	Indicative content
2	**Candidates will apply an integrated literary and linguistic method to their analysis.** **Text B** • Audience: literate; TV thriller fans; those interested in 'Euro-thrillers' and/or 'Scandi-noir' • Purpose: to review the television programme online • Mode: multi-modal • **Points of interest/comment might include:** • use of initial audience identification: 'Fans of Euro-thrillers' • use of direct audience address • positive phrasing to signpost a favourable review with occasional negative comment • semantic field to reflect the title 'Trapped' and the Icelandic location • use of language to reflect the positive features of the programme: brief narrative outline of plot; some informal language, humour, hyperbole • use of third person pronoun 'they' to indicate the Icelanders' unique nature • use of listing to indicate the level of action and plotting: 'a fatal arson….a hint of the supernatural' • use of simile to indicate the unusual sound of the language: 'Icelandic sounds like …. someone blowing bubbles underwater' • use of alliteration/sibilance for various purposes of emphasis: 'Reinforcements from Reykjavik'; 'stories set in tightknit communities'. **Text C** • Audience: educated readership; TV thriller fans; those interested in 'Scandinavian noir' • Purpose: to review the television programme • Mode: written. **Points of interest/comment might include:** • carefully crafted opening sentence • use of complex lexis to reflect readership • listing to indicate features of the Scandi–noir genre • use of evaluative lexis and phrasing • plotting is drip fed to the reader over a number of sentences and paragraphs • use of premodification to describe characters • use of direct quotation • use of abstract terminology to identify themes: 'connection', 'abandonment', 'isolation' • final declarative sentence. **Points that discuss contextual factors:** Any reference the candidate 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: Text B • Mail Online article • assumed familiarity with the genre

Text C
- published article in weekend magazine
- assumed familiarity with the previous series and its characters

AO4 – Points that link or differentiate Text B and Text C might include:
- similarity of genre (review) and subject matter (Scandi-noir)
- more formal and stylised opening of Text C
- differing use of address to open each text: second person in Text B, first in Text C
- difference in location (Iceland, Denmark and Sweden) but the similarity that they are part of a popular genre: Scandi-noir/Euro-thrillers
- *Trapped* is the start of a new series; *The Bridge* is a second series
- use of quotation from the series in Text C; the more generalised appraisal of the script in Text B
- both reviewers familiar with generic devices, e.g. double episode to begin the series
- use of listing and premodification to indicate the unusual nature of each programme.

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

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**
Level	**Mark**	**Descriptor (AO1, AO2, AO3)**
	0	No rewardable material.
Level 1	1–3	**Recalls information** • Ideas are unstructured and not well linked, with undeveloped examples. Recalls few relevant concepts, methods and terms and makes frequent errors and technical lapses. • Uses a highly descriptive or narrative approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Little reference to contextual factors. Has little awareness of significance and influence of how texts are produced and received.
Level 2	4–6	**Broad understanding** • 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. • Gives surface reading of texts. Applies broad understanding of writer's/speaker's craft. • Describes basic contextual factors. Links between significance and influence of how texts are produced and received are undeveloped.
Level 3	7–9	**Detailed understanding** • Ideas are mostly structured logically with examples that demonstrate clear knowledge. Uses relevant concepts, methods and terms accurately and written expression is clear. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains range of clear contextual factors. Able to make relevant links to significance and influence of how texts are produced and received.
Level 4	10–12	**Consistent application** • Consistent analysis supported by relevant examples. Careful application of appropriate concepts, methods and terminology. Structure of response is organised effectively. • Displays a secure understanding of how meanings are shaped in texts. Provides evidence of effective and consistent understanding of writer's/speaker's craft. • Displays consistent awareness of contextual factors. Makes inferences and links between the significance and influence of how texts are produced and received.
Level 5	13–15	**Discriminating application** • 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. • Displays discriminating evaluation of how meanings are shaped in texts. Shows a critical understanding of writer's/speaker's craft. • 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.

		Please refer to the specific marking guidance on page 3 when applying this marking grid.
Level	**Mark**	**Descriptor (AO4)**
	0	No rewardable material.
Level 1	1–3	• Approaches texts as separate entities with limited recall of concepts and methods.
Level 2	4–6	• Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.
Level 3	7–9	• Explains a range of connections between texts, informed by some relevant concepts and methods.
Level 4	10–12	• Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.
Level 5	13–15	• Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.