



Pearson  
Edexcel

# Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Language and Literature (8EL0\_01)

Paper 01: Voices in Speech and Writing

## **Edexcel and BTEC Qualifications**

Edexcel and BTEC qualifications are awarded by Pearson, the UK's largest awarding body. We provide a wide range of qualifications including academic, vocational, occupational and specific programmes for employers. For further information visit our qualifications websites at [www.edexcel.com](http://www.edexcel.com) or [www.btec.co.uk](http://www.btec.co.uk). Alternatively, you can get in touch with us using the details on our contact us page at [www.edexcel.com/contactus](http://www.edexcel.com/contactus).

## **Pearson: helping people progress, everywhere**

Pearson aspires to be the world's leading learning company. Our aim is to help everyone progress in their lives through education. We believe in every kind of learning, for all kinds of people, wherever they are in the world. We've been involved in education for over 150 years, and by working across 70 countries, in 100 languages, we have built an international reputation for our commitment to high standards and raising achievement through innovation in education. Find out more about how we can help you and your students at: [www.pearson.com/uk](http://www.pearson.com/uk)

Summer 2019

Publications Code 8EL0\_01\_1906\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2019

## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- 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	<p><b>Text A</b></p> <p>Candidates must use the factual information contained in the account to develop their article, but there is considerable scope for development of this information. Candidates should be rewarded for:</p> <ul style="list-style-type: none"><li>• creativity in generating a convincing news article in terms of recording and reflecting on events as well as adapting the information contained in the speech</li><li>• demonstrating awareness of the significance of the context in which their article is received, e.g.<ul style="list-style-type: none"><li>▪ use of conventions of print journalism</li><li>▪ appropriate selection of language and content for a broadsheet newspaper audience.</li></ul></li></ul> <p><b>Contextual considerations/generic features of an article might include:</b></p> <ul style="list-style-type: none"><li>• language and discourse choices appropriate to a broadsheet newspaper article and to its audience</li><li>• assumptions about the speaker's attitude towards the issues in the original speech and how the primary audience of soldiers would have responded, as well as assumptions about how secondary audiences of journalists and the general public might respond</li><li>• description of additional background information not explicitly included in the source material such as prosodic and paralinguistic features of the speaker; the rapport between the speaker and audience; the probable physical appearance of the speaker and audience; the significance of the desert setting.</li></ul> <p><b>Details drawn from the stimulus text might include:</b></p> <ul style="list-style-type: none"><li>• the name of the battalion (1<sup>st</sup> Battalion) and regiment (Royal Irish Regiment)</li><li>• the name of the speaker from the stimulus text (Colonel Tim Collins)</li><li>• the year (2003) and the planned entry into Iraq</li><li>• the representation of the Iraqi people</li><li>• the historic significance of Iraq</li><li>• attitudes towards war, the enemy and casualties of war</li><li>• the role and values of the army</li><li>• the experience of taking another human life.</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 (AO5)
	0	No rewardable material.
<b>Level 1</b>	1–2	<p><b>Low level skill</b></p> <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	<p><b>General/imprecise skills</b></p> <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	<p><b>Clear skills</b></p> <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	<p><b>Consistent skills</b></p> <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	<p><b>Controlled skills</b></p> <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>

<b>Level</b>	<b>Mark</b>	<b>Descriptor (AO3)</b>
	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: those interested in travel and travel writing; those with a similar experience of the difficulties of making life and career choices; readers of coming-of-age memoirs</li> <li>• Purpose: to inform and entertain; to reflect on a life-changing experience and share this with readers</li> <li>• Mode: a printed, book-form text.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• first-person narrative with direct address to audience</li> <li>• informal register with elements of spoken language such as contractions, discourse markers and rhetorical questions, combined with some more polysyllabic lexis</li> <li>• present tense narrative gives a sense of immediacy to action and description</li> <li>• imperative interior monologue illustrates the challenges of arriving in a new country and her determination to overcome them</li> <li>• humour is created through a variety of methods including irony, self-deprecation, sarcasm, personification, hyperbole and bathos</li> <li>• literary reference to a romanticised version of Joyce's Ireland contrasts with the reality</li> <li>• figurative language describes Friedman's uncertainty about her future, e.g. 'I want the skies to match my mood'; 'tramp around my brain in their muddy boots'</li> <li>• figurative language highlights Friedman's struggles on arrival, e.g. the metaphor of other travellers as a 'surge' and 'wave' but she is 'spat out'; the personification of the bus and her suitcase 'Big Red'</li> <li>• varied syntactical structures for effect</li> <li>• dialogue shows Friedman's uncertainty as well as the unfamiliar Irish dialect</li> <li>• descriptive adjectives provide illustrations of the people Friedman meets: 'angular', 'obligatory', 'steroidal'</li> <li>• the final paragraph shifts to a more serious, introspective tone with foreshadowing of the emotional development Friedman will experience during her travels.</li> </ul> <p><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Audience: D.H. Lawrence himself; those interested in travel and travel writing; readers of Lawrence's work</li> <li>• Purpose: to reflect on impressions and thoughts of travel and share this with readers; to inform and entertain</li> <li>• Mode: a printed, book-form text.</li> </ul>

**Points of interest/comment might include:**

- literary writing style with some aspects of spoken mode such as exclamatives, rhetorical questions and fronted conjunctions
- first person narrative switches to third person as the focus of the extract becomes less personal and mundane and moves to more spiritual discussion
- multi-clausal sentences, repetition and listing create rhythmic patterns more typical of poetry than prose and reflective of the movement of the sea
- shorter exclamatives and elliptical sentence forms contrast with these multi-clausal sentences, often indicating a shift in topic or mood
- multiple adjectives and adverbial phrasing create vivid descriptions of both the setting and the emotions it evokes
- symbols and imagery of heaviness and being anchored are juxtaposed with those of lightness, movement and flying, e.g. 'the inertia of our terra firma' contrasts with 'life itself would be in the flight, the tremble of space'
- descriptive language, e.g. 'sky all golden, all a joyous, fire-heated gold'
- the final imperative directly addresses either the gods or the audience as Lawrence considers the concept and purpose of travel.

**Points that discuss contextual factors:**

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

- the time periods and locations in which the writers are travelling and writing
- travelogues and memoirs as texts that may be edited versions of the events originally recorded by the writer, revised with reflection and hindsight
- the life, reputation and work of the writer in a literary context, particularly for D.H. Lawrence
- the age, gender and life experience of the writers as well as their level of experience with travel.

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

- the shared subject of travel, although by different modes and in different locations and time periods
- similarity of the genres as both have elements of memoir and travelogue
- a similar shift occurs in both texts from discussion of mundane topics to a more spiritual or philosophical exploration of the concept of travel, the freedom it creates, and its effect on the individual
- differing style, tone and voice although both texts have a mixed register and some aspects of spoken language: Friedman's memoir combines melancholy and humour whereas Lawrence's poetic style is intense and emotive
- the use of imagery and descriptive language vividly conveys the traveller's experience to the audience in both texts
- Lawrence's experience of travel is solitary, perhaps resulting in his intensely spiritual travelogue; Friedman interacts with a number of other people despite her final epiphany 'my first glimpse of what exactly it means to travel alone in a faraway land'.

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

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 on page 3 when applying this marking grid.

Level	Mark	Descriptor (AO4)
	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>

Pearson Education Limited. Registered company number 872828  
with its registered office at 80 Strand, London, WC2R 0RL, United Kingdom