



Pearson  
Edexcel

## Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Subsidiary  
In English Language and Literature (8EL0\_01)  
Paper 1: 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)

October 2020

Publications Code 8EL0\_01\_2010\_MS

All the material in this publication is copyright

© Pearson Education Ltd 2020

## 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 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.

## Specific Marking Guidance

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.
- 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 fulfils 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>Candidates must use only the factual information contained in the travelogue to develop their blog, 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 blog post in terms of recording and reflecting on events, as well as adapting the information contained in the travelogue</li><li>• demonstrating awareness of the significance of the context in which their blog is received, e.g.<ul style="list-style-type: none"><li>▪ creative use of conventions of web pages or blog posts</li><li>▪ appropriate selection of language and content to engage and sustain the interest of an online audience.</li></ul></li></ul> <p><b>Contextual considerations/generic features of a blog post might include:</b></p> <ul style="list-style-type: none"><li>• a range of approaches to graphology and layout; should not include images or columns but could include hyperlinks, headings, subheadings, lists, short paragraphs, comments section and other devices</li><li>• use of language or structural devices to create a relationship with the reader, including techniques such as use of first person and inclusive pronouns, direct address, semi-formal or informal register, mixed mode with elements of spoken language and a lively and entertaining style giving a sense of the personality of the writer</li><li>• common features of a travel blog, including context-bound language relating to places or modes of travel.</li></ul> <p><b>Details drawn from the stimulus text might include:</b></p> <ul style="list-style-type: none"><li>• place names and locations to create a sense of setting: Paris, Eiffel Tower, rue Saint-Jacques, the Left Bank, the Metro, the Gare de l'Est, the Hotel Saint-Jacques, fourteenth <i>arrondissement</i>, museums</li><li>• modes of transport used by the tourists: bus, Metro, train</li><li>• emotions (shocked and horrified), references to the other travellers such as direct speech ('Is this Paris? Is this France? Where's the Eiffel Tower?') and nationality (The Americans)</li><li>• UK (London) and US (Chicago, South Boston, Cleveland, American airports) locations used as a contrast to Paris</li><li>• anecdotes such as the reference to Samuel Beckett</li><li>• descriptions of the hotel, buildings and streets</li><li>• descriptions of the weather.</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: the local audience at a live event in Australia; a wider international audience for the video of the talk online; fans of Megan Washington’s music; those with an interest in speech impediments and therapy</li> <li>• Purpose: to raise awareness of the experience of living with a stutter; to provide context for the performer’s music; to entertain by engaging and interesting an audience of music fans</li> <li>• Mode: transcript of a planned talk with some elements of spontaneity.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• first person used throughout to indicate a personal experience combined with direct address to the live audience to create a sense of relationship</li> <li>• conversational tone and fairly informal register created through use of contractions, ellipsis, colloquialisms and hedges</li> <li>• use of hedges increases when the speaker discusses more sensitive issues</li> <li>• informality contrasts with some more formal rhetorical devices including anaphora, tricolon, polysyndeton, aposiopesis and hyperbole, as well as some polysyllabic and sophisticated lexis, e.g. ‘mythology’, ‘mythologising’, ‘synaptic’, ‘comprehensively’</li> <li>• different lengths of utterance used to engage the audience in a variety of ways, including to reassure, to build suspense and to create humour</li> <li>• the use of anecdotes and examples to illustrate the speaker’s problems helps to evoke empathy as well as humour</li> <li>• discourse structure suggests talk is planned rather than spontaneous; features such as discourse markers, examples and foreshadowing create cohesion.</li> </ul> <p><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Audience: initial audience of the film’s cast and crew; those with an interest in film; those with an interest in the Royal Family and George VI in particular; those with an interest in speech impediments and therapy</li> <li>• Purpose: to entertain by engaging and interesting the cinema-going audience; to inform viewers about the life of George VI; to raise awareness of the experience of living with a stutter</li> <li>• Mode: a written text intended for performance.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• follows conventional screenplay layout and use of dialogue with stage directions</li> <li>• the script is a representation of spontaneous dialogue with turn-taking and adjacency pairs but minimal non-fluency features</li> <li>• Lionel’s use of interrogatives creates a tone of an interview rather than casual conversation; combined with the use of imperatives and forceful declaratives, he does not defer to the King</li> <li>• the unusual structure of Lionel’s interrogatives (‘Cuppa tea?’, ‘How about?’, ‘What about?’) seems designed to put patients at ease but has the opposite effect</li> <li>• contrast of Lionel’s informal use of elision, elliptical phrases and colloquialism with Bertie’s more formal utterances; no convergence until Bertie’s use of vulgarism in ‘no-one would give a damn’</li> <li>• stichomythia and the repetition of similar phrases could indicate awkwardness and a lack of rapport between characters; humour hints at how this relationship may develop.</li> </ul>

**Points that discuss contextual factors:**

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

- although not specifically indicated in either transcript or script, a speaker in both texts has a stutter and this could affect choice of language, pronunciation and prosodic features
- Text B would have been planned and edited and then spoken aloud with a limited amount of spontaneity whereas Text C is a scripted representation of spontaneous speech
- Text B is written in the 21st century by a speaker of Australian English; Text C presents early 20th century speakers of Australian and British English
- the sensitive nature of writing a fictional representation of two real people, one of whom was King George VI; Megan Washington as a public figure or celebrity speaking to an audience of fans
- differing attitudes over time towards therapy for stuttering and the effects of smoking on health.

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

- revelation of a little-known aspect of a public figure's background
- ironic dilemma faced by public figures with speech impediments; talent in another area or an inherited role may create the need to speak well in public
- cynicism towards some forms of therapy for speech impediments; differing methods for coping with a stutter; questioning the effectiveness of medical professionals
- awkwardness of phatic talk, naming and introductions for those with a stutter
- register of mixed-mode language with elements of both spontaneity and planning
- development of relationships between a speaker and audience; the contrast between dialogue and monologue
- use of humour to engage the audience.

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>



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

<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>

