



Mark Scheme (Results)

Summer 2022

Pearson Edexcel GCE Advanced Subsidiary
In English Language and Literature (8EL0)
Paper 1: Voices in Speech and Writing

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Question Paper Log Number P66346A

Publications Code 8ELO_01_2206_MS

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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 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

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 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.

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

Level	Mark	Descriptor (A05)
	0	No rewardable material.
Level 1	1–2	Low level skill <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • Writing is controlled and assured throughout. • Creates a distinctly new, original and effective text that engages throughout.

Level	Mark	Descriptor (A03)
	0	No rewardable material.
Level 1	1–2	Broad understanding <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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 <ul style="list-style-type: none"> • 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.

Question Number	Indicative content
1	<p>Text A</p> <p>Candidates must use only the factual information contained in the interview to develop their autobiography extract, but there is considerable scope for development of this information.</p> <p>Candidates should be rewarded for:</p> <ul style="list-style-type: none"> • creativity in generating a convincing autobiography in terms of recording and reflecting on events, as well as adapting the information contained in the interview • demonstrating awareness of the significance of the context in which their autobiography is received, e.g. <ul style="list-style-type: none"> ▪ creative use of conventions of autobiographies, memoirs or general literary non-fiction ▪ appropriate selection of language and content to engage and sustain the interest of a reading audience. <p>Contextual considerations/generic features of an autobiography might include:</p> <ul style="list-style-type: none"> • descriptive details expressed in a retrospective or reflective use of the past tense and first-person narrative • background information from the writer’s unique perspective and his personal insight into a well-known event from his life • use of language or structural devices to create a relationship with the reader, including techniques such as use of first-person confessional tone; commentary on wider, as well as personal events; anecdotes; descriptive phrasing; direct and indirect speech; and a lively and entertaining style giving a sense of the personality of the writer • common features of an autobiography including context-bound language relating to time, memories, people and places. <p>Details drawn from the stimulus text might include:</p> <ul style="list-style-type: none"> • Leno’s choice of planned questions leading to the specific topics of discussion in the interview, e.g. Obama’s recent birthday and celebrations, his competitive nature, his relationship with his wife, the political and security issues leading to recent US embassy closures • Obama’s self-deprecating humour about his age and sporting capabilities • Obama’s funny story about the ‘cute’ six-year-old who visited the White House • the experience of long, happy marriages shared by Obama and Leno • the shift in tone from the personal and amusing to serious issues of state and threats to national security • the varied emotions, including humour and seriousness, shown by Obama as an interviewee. <p>These are suggestions only. Accept any valid alternative response.</p>

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	<p>Recalls information</p> <ul style="list-style-type: none"> • 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	<p>Broad understanding</p> <ul style="list-style-type: none"> • 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	<p>Detailed understanding</p> <ul style="list-style-type: none"> • 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	<p>Consistent application</p> <ul style="list-style-type: none"> • 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	<p>Discriminating application</p> <ul style="list-style-type: none"> • 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	<ul style="list-style-type: none">Approaches texts as separate entities with limited recall of concepts and methods.
Level 2	4-6	<ul style="list-style-type: none">Notices obvious similarities, differences between the texts, informed by basic recall of concepts and methods.
Level 3	7-9	<ul style="list-style-type: none">Explains a range of connections between texts, informed by some relevant concepts and methods.
Level 4	10-12	<ul style="list-style-type: none">Displays a consistent awareness of connections across texts, informed by carefully selected concepts and methods.
Level 5	13-15	<ul style="list-style-type: none">Analyses connections across texts using an integrated approach, informed by critical application of concepts and methods.

Question Number	Indicative content
2	<p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Text B</p> <ul style="list-style-type: none"> • Audience: regular readers of the Metro newspaper and its online version, those with an interest in mental health and wellbeing, the topics of digital communication and social media • Purpose: to provide advice about using social media in a healthy way, to entertain the newspaper reader through shared cultural references, e.g. social media platforms • Mode: online newspaper article. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • frequent references to the importance of mental wellbeing through a semantic field of mental health, e.g. stress, digital drain, mood, emotionally triggered, overwhelm, mindful • informal idioms/clichés, e.g. 'heads up', 'less than', 'take a break' • use of neologisms and subject-specific language to describe digital communications, e.g. 'scrolling', 'platforms', 'likes', 'swiping', 'mute', 'block', 'threads', 'tweets', 'Instagram', 'Facebook', 'Snapchat', 'Twitter' • use of common colloquialisms and abbreviations to describe digital communications, e.g. 'tech', 'Insta', 'apps', 'detox' • elements of spoken language created through a mix of colloquial and more formal register, both in the journalist's own writing and in quotations from the psychotherapist • cohesive structure designed for reading online or on devices with use of subheadings, lists and bullet points • informal discourse markers, e.g. 'heads up', 'as we said'; fronted conjunctions, e.g. 'so you've realised', 'but you can take', 'and always remember', create a conversational tone • variation of sentence mood to delineate the purpose of the two lists, e.g. present tense declaratives in list one and imperatives commanding changed behaviour in list two • use of pronouns to create synthetic personalisation, directly address the reader and suggest a shared experience, e.g. 'loads of us', 'we chatted', 'you feel anxious'; along with rhetorical questions, e.g. 'so how do we maintain a balance', 'what next'. <p>Text C</p> <ul style="list-style-type: none"> • Audience: Guardian readers, followers of Charlie Brooker's writing, those with an interest in satire and comedy, those with an interest in the topic of digital communication • Purpose: to express an opinion and inform, to amuse, to satirise the conventions and use of a range of media, as well as environmental issues, to provoke discussion about the writing process and the relationship between writers and audiences • Mode: newspaper article in print and online. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • sardonic tone with use of humour, irony and sarcasm

- elements of spoken language created through a mix of colloquial and more formal register
- cohesive, linear structure with some deliberate digressions to create humour
- semantic field of environmental issues used to create imagery of social media as pollution, e.g. 'vast cloud', 'factory', 'carbon dioxide', 'toxic sky', 'carbon emissions'
- extended metaphor of the writer/reader relationship as a building
- use of neologisms and subject-specific language to describe digital communications, e.g. 'blogs', 'tweets', 'wordstorm'
- humour created through repetition and hyperbole
- direct address to audience through use of imperative, e.g. 'have a full stop'; 'now get out'.

Points that discuss contextual factors:

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

- the personal nature of the texts, Brooker's questioning of the relationship between writer and reader, and the effect of technology on interactions between writers and audiences, Scott's more general description of experiences affecting 'loads of us' and her focus on helping the reader rather than outlining her own experiences
- contemporary issues of technology 'addiction', behaviour on social media, online trolls and bullying
- Brooker's views on how audiences engage with various media and what types of feedback are appropriate
- reference to external sources, e.g. 'Private Eye', 'BBC Breakfast', social media
- Scott's suggestions of more healthy alternatives to social media use and Emmy Brunner's advice to distrust what is seen online and 'get back to real life'
- Scott's assumption that these habits of using social media are universal
- both writers' assumptions of the reader's knowledge about cultural references or Brooker's own experiences
- both Scott's and Brooker's criticism of media and digital technology may be seen as ironic or hypocritical, as both appear to use technology regularly in a professional capacity and both the articles are available online.

A04 – Points that link or differentiate Text B and Text C might include:

- exploration of experiences with digital technology and social media, alongside concerns about their negative effects
- the contrasting purposes of the two articles: Brooker voices an opinion and expresses his personal experience whereas Scott seeks to advise and invites the audience to examine their own experiences
- both texts make assumptions of shared context between producer and audience when using technology and social media, however Brooker distances himself as 'an elderly man from the age of steam' in his views on interactivity to create humour
- both articles adopt a conversational tone, e.g. direct address, but develop the relationships between the writer and audience through very different techniques
- contrast of the earnest, upbeat tone of Scott's article and Brooker's sardonic tone, used for similar purposes including to engage the audience.

These are suggestions only. Accept any valid alternative response.

