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## Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE Advance Subsidiary  
In English Language and Literature (8EL0)  
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 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.

| Question Number | Indicative content   |
|-----------------|--|
| 1               | <p><b>Text A</b></p> <p>Candidates must use only the factual information contained in the account to develop their screenplay 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"> <li>creativity in generating a convincing screenplay extract in terms of exploring and reflecting on events as well as adapting the information contained in the account for the specified audience and educational context</li> <li>demonstrating awareness of the significance of the context in which their screenplay extract is received, e.g. <ul style="list-style-type: none"> <li>creative use of any conventions of screenplays</li> <li>appropriate selection of language to convey audio and visual content</li> <li>production of a screenplay extract for an educational film that would engage and sustain the interest of a secondary school audience.</li> </ul> </li> </ul> <p><b>Contextual considerations/generic features of a screenplay might include:</b></p> <ul style="list-style-type: none"> <li>a range of approaches to graphology and layout, addressing the primary and secondary audiences of a screenplay</li> <li>narration through voice-over and/or dialogue</li> <li>directions such as scene and character descriptions, camera or sound cues, camera shots or angles, or point of view</li> <li>use of language or structural devices to create drama/tension/interest</li> <li>music to set mood or tone</li> <li>visual and aural signposting such as special effects or sound effects.</li> </ul> <p><b>Details drawn from the stimulus text might include:</b></p> <ul style="list-style-type: none"> <li>references to attire, equipment, technology and military jargon from the First World War</li> <li>use of dates and names of people and places</li> <li>use of settings such as the trenches, the dug-out and the crucifix at Roclincourt</li> <li>characters based on Neyland, Hewitt, the officer and other soldiers</li> <li>key events such as shell attacks in the trenches and the climb up the crucifix to attach a rope</li> <li>the emotions of Neyland and his attitude towards the war and the army.</li> </ul> <p>These are suggestions only. Accept any valid alternative response.</p> |

## Mark scheme for Section A

| <b>Please refer to the Specific Marking Guidance on page 3 when applying these marking grids.</b> |             |  |
|---|-------------|--|
| <b>Level</b>  | <b>Mark</b> | <b>Descriptor (AO5)</b>  |
|   | 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 (AO3)  |
|----------------|------|---|
|                | 0    | No rewardable material.   |
| <b>Level 1</b> | 1–2  | <p><b>Broad understanding</b></p> <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  | <p><b>Detailed understanding</b></p> <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  | <p><b>Consistent understanding</b></p> <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  | <p><b>Discriminating understanding</b></p> <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: fans of Nigella Lawson or those who have an interest in her as a writer/presenter; those with an interest in food/cooking; those with an interest in the social history of food</li> <li>• Purpose: to reflect on her life, family and career; to share her memories of her developing interest in food over time</li> <li>• Mode: a newspaper feature article in print and online.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• frequent references to food and cooking from the period, from traditional British dishes to more unusual international dishes, e.g. 'roast chicken'; 'brains'/'aglio e olio'; 'nasi goreng'</li> <li>• sensual descriptions of favourite dishes showing the pleasure Lawson experienced from the food she enjoyed, e.g. 'roast chicken with butter smeared under its skin'; 'big buttery bowl of it'</li> <li>• genre conventions of autobiographical writing rather than journalistic techniques, e.g. use of first-person pronouns; references to family, friends and home; use of past tense</li> <li>• elements of spoken language created through a mix of colloquial and more formal register, e.g. 'spag bol'; 'wonky'; 'What's more'; 'a curiously divergent upbringing'</li> <li>• a personal, conversational tone created through use of asides in brackets and reflective comments on her feelings as a child and the relationships between family members</li> <li>• contrasting lexis used to describe eating her mother's food at home and being spoiled at her grandmother's, e.g. 'a slight'; 'tiresome'; 'hiss'/'exciting'; 'fancy'; 'indulged'</li> <li>• a sense of nostalgia and humour when looking back at the 1960s, e.g. 'spag bol had begun to make a showing'; 'olive oil came from Timothy Whites'.</li> </ul> <p><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Audience: fans of Maya Angelou or those with an interest in her life and writing; readers of autobiographies</li> <li>• Purpose: to reflect on her life, family and career; to share her memories of her life with a wider audience via publication</li> <li>• Mode: a printed, book-form autobiography.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• references to American culture and use of American linguistic forms, e.g. 'mom'; 'favorite'; 'hotdogs'; 'Pontiac'</li> <li>• sensory descriptions of the sight and taste of food, contrasting Angelou's landlady's 'disastrous culinary exploits' with the "Gluttonous" experience of dining at Fulton Street</li> <li>• detailed descriptions of settings, e.g. the Fulton Street house and nearby street; Vivian Baxter's appearance</li> <li>• expected genre conventions of autobiography in structure, referencing people and places and use of past tense</li> <li>• a fairly formal literary style with a reflective and sometimes humorous tone, e.g. 'Now I thought of what she had said'; 'always loyal, if often unhappy, diners at Chez Jefferson'</li> </ul> |

- food is seen almost as a ritual or religious experience, e.g. 'fervently blessed'; 'brief prayer'
- use of direct speech from Angelou's mother, including references to significant female public figures, to encourage her daughter; followed by Angelou's own thoughts as she considers her mother's words.

**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 autobiographical nature of the texts, both writers reflecting on events that occurred many decades earlier in their lives
- both women are well-known celebrities and popular writers; each is well known in their home country but for different genres of work
- Angelou was also an internationally recognised artist, a respected civil rights campaigner and a spokesperson for black women
- Lawson is a successful, popular contemporary food writer and television cook
- both writers describe experiences strongly grounded in time and place, evoking the experiences of a family in 1960s London and an African-American family in 1950s San Francisco.

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

- the exploration of the significance of food within relationships
- the different family relationships: the implied distance the young Nigella Lawson and Maya Angelou felt from their mothers; the contrast of the openly affectionate relationships between Lawson and her grandmother and Angelou's son and Vivian Baxter
- both texts highlight how closely food is associated with memory, even many decades later
- both writers describe extreme responses to food; both detail vivid memories of the sensory joy of roast chicken and rice
- although the mode of the texts is different, they both follow conventions of autobiographical writing
- the texts explore the point of a shift in attitude; Lawson's is a change in her attitude as an eater as a child, whereas Angelou experiences a more profound awakening, leading to a change in lifestyle as a young woman.

These are suggestions only. Accept any valid alternative response.

## Mark scheme for Section B

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

**AO1 = bullet point 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.**

| <b>Level</b>   | <b>Mark</b> | <b>Descriptor (AO4)</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> |