



# Mark Scheme (Results)

Summer 2024

Pearson Edexcel Level 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.

### Marking guidance – specific

The marking grids have been designed to assess candidate 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 point descriptors are met 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.

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 podcast script, 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 podcast script in terms of exploring and reflecting on the novel, the writer and the story of Bobby, as well as adapting the information contained in the review</li> <li>• demonstrating awareness of the significance of the context in which their podcast script is received, e.g. <ul style="list-style-type: none"> <li>▪ creative use of any conventions of podcasts</li> <li>▪ appropriate selection of language to convey audio content and provide a practical resource for the podcast’s producers</li> <li>▪ production of a script for a podcast that would engage and sustain the interest of a listening audience.</li> </ul> </li> </ul> <p><b>Contextual considerations/generic features of a podcast might include:</b></p> <ul style="list-style-type: none"> <li>• a range of approaches to graphology and layout, addressing the multiple audiences of a podcast script, e.g. presenter, production team, listening audience</li> <li>• appropriate structural features such as an introduction or an ‘outro’, which may include jingles or trailers for future episodes, or specific segments within the podcast with transitional segues</li> <li>• appropriate format to deliver the information in an engaging manner, e.g. the monologue could be personal and based on opinion or adopt a more neutral storytelling approach</li> <li>• a call to action for the audience, e.g. subscribing to the podcast, buying Anna Whitwham’s book, sharing reviews on social media linked to the podcast</li> <li>• use of language or structural devices to create humour, drama, tension or interest</li> <li>• short pre-recorded clips featuring actors’ or interviewees’ voices</li> <li>• aural signposting such as sound effects or music to set mood or tone.</li> </ul> <p><b>Details drawn from the stimulus text might include:</b></p> <ul style="list-style-type: none"> <li>• background information about Anna Whitwham and the inspiration taken from her grandfather, John Poppy</li> <li>• references to the setting and characters of the novel, e.g. ‘the Crown &amp; Manor Boys Club in Hoxton’, ‘Bobby’, ‘Clapton Bow Boys Club’</li> <li>• inter-textual references, e.g. ‘Shakespeare’s Coriolanus’, ‘tragedy’</li> </ul>

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	<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</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	<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</li> </ul>

Question Number	Indicative content
2	<p><b>Candidates will apply an integrated linguistic and literary method to their analysis.</b></p> <p><b>Text B</b></p> <ul style="list-style-type: none"> <li>• Audience: those with an interest in education or the prison system; fellow academics and educators; fellow ex-prisoners and campaigners</li> <li>• Purpose: to reflect on his own experiences and share them; to raise and explore the issues around education in prison; to promote best practice and change in the criminal justice system</li> <li>• Mode: an online current affairs article.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• discourse conventions of the article genre, e.g. headline, subheadings, standfirst, introduction and conclusion</li> <li>• elements of memoir/autobiography genres, including personal anecdotes, first person and retrospective use of past tense</li> <li>• mixed register with some use of contractions and fronted conjunctions as well as polysyllabic lexis and complex sentence structures</li> <li>• use of persuasive rhetorical techniques, e.g. tricolon ('my identity as a man, an academic and a prisoner') and parallelism ('Everybody has the capacity to change and everybody has the capacity to do good')</li> <li>• mainly concrete, literal language offering practical solutions and referencing specific groups of people and organisations, e.g. 'students, mentors, facilitators and lecturers', 'Learning Together'</li> <li>• occasional use of more figurative language tends to be well-known idioms or clichés, e.g. 'psychological scars', 'the light at the end of the tunnel'</li> <li>• use of corporate subject specific lexis or jargon, e.g. 'skill and knowledge base', 'power-sharing initiatives', 'staff motivations', 'tick-box cultures and knowledge management'.</li> </ul> <p><b>Text C</b></p> <ul style="list-style-type: none"> <li>• Audience: Wilde himself as well as an assumed wider audience through publication; fans of Wilde; contemporary society, politicians and establishment</li> <li>• Purpose: to reflect on his life; to share his account of this particular period with a wider audience via publication; to influence public opinion by offering insight into his life and behaviour</li> <li>• Mode: a long autobiographical letter published after Wilde's death.</li> </ul>

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

- genre conventions of autobiographical writing with elements of a diary or letter, e.g. use of first person; reflective tone; retrospective use of past tense. The personal, subjective approach could be seen as self-absorbed.
- relatively formal register for an autobiographical letter by modern standards, with a variety of sentence lengths including long, complex sentences typical of the period
- Wilde assumes the audience's knowledge of his life and experiences, as well as the reasons for his imprisonment
- use of rhetorical techniques for emphasis and contrast, e.g. repetition ('The important thing, the thing that lies before me, the thing that I have to do'); tricolon ('maimed, marred and incomplete'); and antithetical parallelism ('I turned the good things of my life to evil, and the evil things of my life to good')
- use of sensory description and figurative language to explain the significance of self-awareness, e.g. 'the pageant of the seasons, the music of daybreak and the silence of great nights...'

**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 the profound impact of imprisonment on their lives
- Wilde was a respected writer and popular celebrity at the time of his arrest; his trial and subsequent incarceration were widely reported and discussed
- Schreeche-Powell may not be known to the audience personally, and he does not disclose the crime for which he was sentenced, but he addresses existing assumptions or prejudices his readers may have about the prison system
- both texts prompt the audience to consider the long-term, wider impact of imprisonment on the individual and society. From Wilde's case the reader may be aware of how this affected legislation and views on homosexuality throughout the following century; readers of Schreeche-Powell's article may have existing understanding of education and prison systems.

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

- the exploration of the impact of imprisonment on the individual and society in both texts
- although the mode of the texts is different, they both follow conventions of autobiographical writing
- the expression of the sense of shame and damage caused by the writers' time in prison
- the exploration of the more positive outcomes from their sentences, whether the

practical benefits of education in prison described by Schreeche-Powell or the potential for personal and spiritual development suggested by both texts

- both writers conclude their texts with axiomatic expressions of how the prison experience can change an individual, and to what extent ex-prisoners should be judged on their pasts. Wilde focuses more on the prisoner's own regret and denial, whereas Schreeche-Powell focuses on the negative judgement by society as a whole.

These are suggestions only. Accept any valid alternative response.

Please refer to the Specific Marking Guidance 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>
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<b>Please refer to the Specific Marking Guidance when applying this marking grid.</b>		
<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>

