Mark Scheme (Results)

June 2024

Pearson Edexcel International Advanced Level

In English Language (WEN01)

Unit 1: Language: Context and Identity

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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.
- Plans in the lined response area of the question paper/answer booklet should not be marked unless no other response to the question has been provided. This applies whether the plan is crossed out or not.

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.

Placing a mark within a level

- 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 the descriptors in that 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.
- If the candidate's answer meets the requirements fully, markers should be prepared to award full marks within the level. The top mark in the level is used for work that is as good as can realistically be expected within that level.

Unit 1: Language: Context and Identity

Section A

Question 1

The question asks candidates to focus on issues of conveying personal identity through voice. When considering voice they may make some of the following points:

Text A discusses the film *Dangal*, a 2016 Indian Hindi language biographical sports drama, directed by Nitesh Tiwari. The article develops the identity of the Phogat family, who are the subject of the film that documents and dramatizes their ground-breaking journey to world-wide success in women's wrestling. The central figure of the film is the father, Manvir Singh Phogat, an Indian amateur wrestler and senior Olympics coach. He is presented as a determined, often harsh, yet open-minded, coach to his elder daughters, Geeta and Babita Phogat. A man prepared to make sacrifices and challenge embedded attitudes towards women in sport in India. The identity of the actors who take on the roles of the family are also presented, especially Bollywood 'superstar', Aamir Khan, who plays Phogat. The article references the opinions of authors Rudraneil Sengupta, and Shamya Dasgupta, who both present as Indian men that celebrate the involvement of the family in this traditionally masculine sport as a significant challenge to broader Indian society and the restrictions it places upon women.

Text B develops the identity of Kely Nascimento as a public speaker and documentary producer. She presents as someone deeply committed to the rights of women across the world, one determined to tell their stories through the lens of sport. In this she draws upon, and celebrates, her heritage as daughter of Brazilian footballing icon, Pelé, to promote sport as a tool for diplomacy and a catalyst for dialogue. She presents the power of sport, and football in particular, to transcend barriers such as language, culture and religion. Also presented is Laisa, an aspiring female footballer from the favelas of Brazil, who struggles to overcome poverty and gender bias in her home country to pursue her footballing dreams in the USA. It is this struggle that prompted the intervention of Nascimento's brother-in-law and subsequently inspired the documentary referenced in the talk. The collective identity of the female football team in Zanzibar is also developed as a group of young women courageously facing the dangerous obstacles placed upon them by society in order to pursue their passion for football. The sense of sisterhood in sport is tangible through the message they relay to their counterparts in the USA.

Indicative Content

AO1	Apply appropriate methods of language analysis, using associated terminology and coherent written expression.
AO2	Demonstrate critical understanding of concepts and issues relevant to language use.
AO3	Analyse and evaluate how contextual factors and language features are associated with the construction of meaning.
AO4	Explore connections across texts, informed by linguistic concepts and methods.

Question 1	Text A	Text B
Mode (Method of communication)	Article published on the BBC India website in 2017.	Talk delivered at the TEDxWaterStreet conference in New York. Subsequently published on YouTube.
Field (Subject matter)	• the Indian film industry • field of finance, especially linked to film • the transformative role of women in Indian sport • those involved in the production of *Dangal* • the Phogat family and their personal story • the patriarchal nature of Indian society and its attitude towards women.	• field of women's football across the world • the struggles and restrictions faced by sportswomen in patriarchal societies • the background and legacy of Pelé • the background and public/professional role of Kely Nascimento • the journeys and interviews undertaken by Nascimento as documentary producer • the potential of sport to illuminate issues and promote change.
Function (Purpose)	• overall informative and persuasive function • promotes the film *Dangal* and those involved in the production • celebrates the contribution of the Phogat family to sport and wider Indian society in terms of changing attitudes • highlights the essentially patriarchal nature of Indian sport and broader Indian society • promotes positive attitudes towards, and opportunities for, women in India.	• overall informative and persuasive function • promotes the work of Kely Nascimento • highlights the power of sport to unite people, challenge discrimination and drive change • the stories from Brazil and Zanzibar afford global reach and illustrate the scale of the issues surrounding women in sport • celebrates the life and legacy of Pelé.
Audience (Relationship between writer/speaker and reader/listener)	• primary audience are readers of the BBC India website • broader (global) audience of those that have seen the film or subscribe to YouTube • fans of women's wrestling • fans of Bollywood films due to the fame of the principal actor, Aamir Khan • those interested in issues relating to women in sport in India and globally • those concerned by societal restrictions on women.	• those attending the TEDxWaterStreet conference in New York • subsequent release on the TedTalk site and on YouTube affords global reach • followers of Kely Nascimento as public speaker, president and founder of the Nascimento Foundation and documentary producer • those interested in issues relating to female participation in sport • fans of Pelé • women's rights activists.
Graphology (Presentation of language)	• conventions of an article are applied, e.g. headline, date, attribution • subheadings sequence and signal content • other 'voices' incorporated via direct/indirect speech markers • use of parenthesis for clarification.	• conventions of an informal speech are applied, e.g. sign off, direct address • discourse markers signal sequence and content • other 'voices' incorporated via speech markers, e.g. 'she said to me'.
Grammar/syntax (The rules that govern the structure of sentences; the relationships between words in sentences)	• grammar mostly conforms to Standard English • varied use of tense: to convey current situation and to promote the current availability of the film; to reflect the background and achievements of the Phogat family; to project to legacy and change • declarative forms fulfil the informative function	• grammar mostly conforms to Standard English • varied use of tense to convey current situation, reflect on recent experience • some non-standard use of tense, e.g. use of present tense to convey past thought/action: 'I'm in a hotel room and I wake up crippled with fear' to achieve a sense of 'flashback'

	• passive forms relay the patriarchal nature of society, e.g. 'Neither are they allowed' • some informal phrasing to reflect the voice of the author and those referenced in the article, e.g. 'raking in'; 'chops off' • complex/compound structures predominate • some (limited) metaphorical structures, e.g 'metamorphose', 'freak show' • integration of financial data to develop the international scale of the success of the film • parenthetical structures to expand/explain.	• repeated interrogative structures/tags used rhetorically to emphasise and connect, e.g. 'right?' • colloquial structures to convey informal voice and tone, e.g. 'And I'm like…' • tripling for rhetorical effect: 'across borders and ethnicities and cultures'; 'fear and insecurity and anxiety' • parallel syntax and repetition to develop voice or for emphasis, e.g. 'She was the only girl. She had no shoes on. She was so skinny.' • metaphorical structures to clarify/develop/emphasise, e.g. 'harness that power'; 'woven into the story of the nation'; 'a perfect mirror'.
Lexis/ semantics (Vocabulary and its meaning)	• high-frequency lexemes contribute to overall tone and reflect the voice of the author and those referenced, directly or indirectly, in the article • American influence, e.g. 'tees', 'meaner' • low frequency lexemes convey the serious issues relating to gender inequality, e.g., 'bastion' • lexis linked with cinema and the review genre, e.g. 'box office', 'tropes', 'superstar', 'darlings', 'leading ladies' • use of parenthesis to translate Hindi words, e.g. 'Dangal' and 'akhara' • parenthesis to convert US dollars to sterling concedes to the BBC context • positive modifiers to praise and promote the film, e.g. 'glorious', 'inspirational' • placement of traditional/modern clothing in opposition to develop challenge and contrast: 'veil'/ 'shorts and tees'.	• high-frequency lexemes in line with informal aspects of voice, e.g. 'dad', 'right?' • lower frequency lexemes to convey the serious nature of the issue and achieve a shift in formality/focus, e.g. 'sexism', 'patriarchal', 'popularize' • mostly first-person singular perspective in line with the personal context of the talk • second person to achieve direct address/challenge • lexis specific to Brazil, 'favelas' explained by speaker • repetition of 'stories'/'storyteller' consolidate the speaker's perspective on what she does • positive and repeated adjectives convey attitudes towards Pelé, e.g. 'amazing'. 'greatest' • negative adjectives relay the struggles faced by women, e.g. 'dangerous' • noun, 'sisterhood' unifies women through sport.
Social/cultural concepts and issues	• the role of the BBC in covering world news and culture • the restrictions placed on women in Indian society • attitudes towards women in sport • the power of film/media to inform and challenge.	• the perceived contrast in opportunities for, and attitudes towards, women in Brazil/Zanzibar and the USA • the differing cultural reasons for the restrictions placed upon women globally • sport as a means of connection across cultures • the power of the media, in this case documentaries, to communicate and persuade.

Explore connections across data (AO4)

Connections and contrasts can be made using any of the contextual, linguistic features and social/cultural concepts and issues outlined above. Connections can also be made on the broader issue of presentation of identity. Points made may include:

•   both texts are clearly linked by the issue of sport and the challenges and restrictions faced by sportswomen
•   they are clearly differentiated by form, geography and by the specific sport referenced
•   both highlight the power of visual media to inform and drive challenge and change
•   both recognise the power of celebrity to connect with audiences and champion causes
•   perspectives differ but the message is essentially the same
•   both project to a future with greater opportunities for women in sport and in broader society.

These are suggestions only. Accept any valid interpretation of the writers' purposes and techniques based on different linguistic approaches.

Please refer to the specific marking guidance when applying this marking grid.					
Level	Mark	AO1 = bullet points 1,2	AO2 = bullet points 3,4	AO3 = bullet point 5	AO4 = bullet points 6,7
	0	No rewardable material.			
Level 1	1–7	**Descriptive** • Knowledge of methods of language analysis is largely unassimilated. • Recalls limited range of terminology and makes frequent errors and technical lapses. • Knowledge of concepts and issues is limited. • Uses a descriptive or narrative approach or paraphrases with little evidence of applying understanding to the data. • Lists contextual factors and language features. • Makes limited links between these and the construction of meaning in the data. • Makes no connections between the data.			
Level 2	8–14	**General understanding** • Uses methods of language analysis that show general understanding. • Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Summarises basic concepts and issues. • Applies some of this understanding when discussing data. • Describes construction of meaning in the data. • Uses examples of contextual factors or language features to support this description. • Gives obvious connections. Makes links between the data and applies basic theories and concepts.			
Level 3	15–21	**Clear relevant application** • Applies relevant methods of language analysis to data with clear examples. • Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Clear understanding of relevant concepts and issues. • Clear application of this understanding to the data. • Explains construction of meaning in data. • Makes relevant links to contextual factors and language features to support this explanation. • Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods.			
Level 4	22–28	**Discriminating controlled application** • Controlled application of methods of language analysis supported with use of discriminating examples. • Controls the structure of response with effective transitions, carefully chosen language and use of terminology. • Discriminating selection of a range of relevant concepts and issues. • Discriminating application of this understanding to the data. • Makes inferences about the construction of meaning in data. • Examines relevant links to contextual factors and language features to support the analysis. • Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.			

Level 5	29–35	**Critical and evaluative**
		• Critical application of methods of language analysis with sustained examples.
		• Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.
		• Evaluative selection of a wide range of relevant concepts and issues.
		• Evaluative application of this selection to the data.
		• Evaluates construction of meaning in data.
		• Critically examines relevant links to contextual factors and language features to support this evaluation.
		• Evaluates connections across data. Critically applies theories, concepts and methods to data.

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Section B

AO5	Demonstrate expertise and creativity in the use of English to communicate in different ways.
Question number	**Indicative content**
2	Candidates are expected to demonstrate their own expertise and creativity in the use of English. Features of candidates' writing on this task may include but are not limited to: • application of conventions of a formal speech • awareness of the multiple audiences • predominantly Standard English lexis and grammar • varying syntax for effect • use of rhetorical and persuasive devices • use of appropriate lexical field for audience • adaptation of material from at least one of the texts in the Source Booklet to generate a new and engaging text that is fit for the given purpose.

Please refer to the specific marking guidance when applying this marking grid.		
Level	Mark	AO5 = bullet points 1, 2, 3
	0	No rewardable material.
Level 1	1–3	**Descriptive** • Writing is uneven. There are frequent errors and technical lapses. • Shows limited understanding of requirements of audience and function. • Presentation of data is formulaic and predictable.
Level 2	4–6	**General understanding** • Writing has general sense of direction. There is inconsistent technical accuracy. • Shows general understanding of audience and function. • Some attempt to craft the presentation of data, with general elements of engagement.
Level 3	7–9	**Clear, relevant application** • Writing is logically structured. There are few lapses in clarity. • Shows clear understanding of audience and function. • Clear awareness of appropriate presentation of data, with some engaging and original elements.
Level 4	10–12	**Discriminating, controlled application** • Writing is effectively structured. Writing is consistently accurate. • Consistently applies understanding of audience and function. • Presents data in an original and consistently engaging manner.
Level 5	13–15	**Critical and evaluative** • Writing is controlled and confident throughout. Writing is consistently accurate. • Demonstrates discriminating understanding of audience and function. • Crafts data in an assured and original response.