



Pearson

Mark Scheme (Results)

Summer 2017

Pearson Edexcel GCE

In English Language (9EL0_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 or 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.

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 candidates at: www.pearson.com/uk

Summer 2017

Publications Code 9EL0_01_1706_MS

All the material in this publication is copyright

© Pearson Education Ltd 2017

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 be 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.

Question Number	Indicative content
1	<p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Students may refer to the following in their answers for Text A:</p> <ul style="list-style-type: none"> • Audience: those interested in Paris, those interested in the life and work of Samuel Beckett. • Purpose: to highlight key areas of Paris that link to Beckett’s life there, to promote Paris as a city of culture, to comment on the unique characteristics of the city and thereby promote it. • Mode: newspaper article. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied • the construction of the title, which signals content and relationship • the inclusion of dates to define the extent of Beckett’s relationship with the city and with his publicist • the biographical details provided in the mid-section of the text and how the writer voices opposition between Beckett and his family • the suggested voices of Beckett’s parents and how these are integrated and developed • the light touch applied to the biographical detail of Beckett’s time in France during the war, the back-story over which this skirts with reference to the underground resistance and the Gestapo • the harsh reference to the death of Beckett’s parents and how this shapes the voice of the writer • the negative way in which the writer defines Beckett’s attitude towards life and mankind in general ‘pessimist/wars/cruelty’ • the use of reported and direct speech to further develop the voice of Beckett and the underlying humour and affection in the anecdotes cited • the role of Parisian restaurants and hotels in Beckett’s personal and intellectual life and how this is developed – the use of ‘the Coupole’ to illustrate change. <p>Students may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: those interested in the work of Theroux, those interested in Paris, those planning to visit the city. • Purpose: to highlight and comment of areas of suburban Paris, to offer information on the nature of these areas and on the life and work of Samuel Beckett, to entertain. • Mode: published travelogue. <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

Question Number	Indicative content
1 contd	<p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the use of collective pronoun and passive structures in the opening sentence to convey the tourist experience • the chronological sequence of the text and how this links to generic conventions • assumed understanding of the basics of the geography of Paris and its infrastructure : 'fourteenth arrondissement'; 'Metro line' • the comparison with Chicago and Boston and American airports and how this links to the background (and voice) of Theroux and his readers • the negative first impressions of the suburbs and how these are conveyed; the contrast between the centre of Paris • metaphors through which this contrast is developed : 'masterpiece'/'brutal' • the link between Theroux's assessment that the flats of Saint-Jacques 'seemed designed to encourage suicide' and the work of Beckett who once lived and wrote there – the interjections that develop the voice of the writer • the triple structures applied to his quest for Beckett in the area: 'I walked the streets, I lurked in the coffee shop, I prayed for him to appear' the disappointment conveyed in the final clause : 'but nothing'' • the way in which the mismatch between the expectations of literary tourists and the reality of the suburban location are voiced and developed. The distance from the cultural and tourist centre of the city linked to the journey/experience of his fellow tourists. • the literary feel of the opening sentence of the final paragraph, how it sets the scene and links to the background of the writer who is a novelist and travel writer • the adjectives applied to the response of the tourists, referred to collectively as 'the Americans' : 'shocked and disillusioned' • unification with the collective achieved through pronoun : 'we' • the comparison between the American and French approach to suburbs conveyed through adverb • the summative evaluation of the experience voiced through the final interrogative: 'how could houses so old look so awful?' <p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none"> • both texts are clearly linked by the first person accounts they present but focus differs according to primary subject matter and generic form • the different contexts in which the texts were produced and received • the different perspectives of the authors shaped by their nationality, profession and the genre in which they write • the language used by both; range of literary and linguistic techniques that link to the professional status of each • the places visited/cited are very different. Calder traces his time with Beckett via restaurants, cafes and hotels. Theroux describes the immediate suburban locale (from the perspective of the American tourist) and cites the more obvious tourist attractions of central Paris as contrast • the perspective on Beckett is very different but both reference his pessimistic/bleak outlook on life. <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3 A04 = bullet point 4

Level	Mark	Descriptor (A01, A02, A03, A04)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.

Question Number	Indicative content
2	<p data-bbox="316 174 496 208"><i>All My Sons</i></p> <p data-bbox="316 241 1315 304">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="316 342 1394 468">In this extract Kate references some of the 'signs' (the tree, the dream), which she uses to reinforce the false hope that Larry is still alive. Tension between Kate and both Chris and Keller is clear – the reasons behind this are different, however.</p> <p data-bbox="316 504 820 535">Points of interest might include:</p> <ul data-bbox="293 600 1426 1274" style="list-style-type: none"> • Chris's opening interrogatives and the suggestion that Mother dreams regularly of Larry • Mother's assertion that it was 'more' than a dream and what this suggests • the shared concern of Keller and Chris and how this is conveyed • Kate's account of the dream – how it is constructed as a monologue and the conventions applied • use of stage direction to set the parameters of the dream : <i>raising her arm.../allowing her outstretched hand to fall</i> • the incorporation of the voice of Larry • the use of pause and repetition in this account and the dramatic effects produced as Kate pieces together the proof she seeks that her son is still alive, such as the linking of the wind with the engine of the plane and her deduction that Larry caused the memorial tree to fall • the switch from monologue to direct address of Keller; the accusatory action suggested by the stage directions; her conclusions signalled by interrogative: 'see?' • Chris's repetition of Mother's phrase <i>too soon</i> and the underlying reason for the alarm indicated in stage direction • Chris's attempt to rationalise the falling of the tree, the tension conveyed in his interrogatives to his mother and the reasons behind his suggestion that they try to forget Larry. <p data-bbox="316 1305 1417 1525">The question encourages an exploration of the mechanisms used by Kate to keep her hope that Larry is still alive. There are several opportunities for this such as Frank's production of the horoscope and Kate's increasing religiosity. Chris's love for Ann is obviously a principal source of tension between mother and son. There is also scope to consider the reasons behind Kate's refusal to accept the death of Larry and her belief that to accept his death is also to accept the guilt of her husband.</p>

Question Number	Indicative content
2 contd	<p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the critical acclaim – and the Drama Critics' Circle Award – the play received compared to the controversy associated with it that led to Miller appearing before the House of Un-American Activities Committee – suspected as communist sympathiser • the backdrop of war and loss and post-war recovery that frames the play • the development of America as consumer-driven, iconic capitalist society as opposed to the vision of collective responsibility and care, which leads Keller to make the ill-fated decision that sent American pilots to their deaths • Christian concepts of guilt, punishment and redemption, which shape Kate's perspective • Non-Christian concepts linked to astrology, dream and superstition used by Kate and Frank to construct evidence of Larry's survival • 21st- century contextual reception – students may make personal comments relating to the morality of war or the conflict between material security and moral integrity. They might also comment on grief and the mechanisms used to deal with loss. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

A01 = bullet point 1

A02 = bullet point 2

A03 = bullet point 3

Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
3	<p data-bbox="256 210 671 241"><i>A Streetcar Named Desire</i></p> <p data-bbox="256 282 1254 344">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="256 383 1329 568">All the women in this play depend on men for their happiness, fulfilment and self-esteem. Blanche can see no other escape from the reality of her life than through an attachment to a man. This extract follows the loss of Mitch as a means of escape for Blanche and develops the fantasy she constructs around Shep Huntleigh. As Blanche's mental instability increases, Huntleigh becomes a more vital and dominant illusion.</p> <p data-bbox="256 607 759 638">Points of interest might include:</p> <ul data-bbox="276 674 1353 1637" style="list-style-type: none"> • the stage directions and the generic conventions they employ; both linguistic and typographic • how Stanley's unexpected entrance breaks Blanche's reverie • the metaphor used by Stanley to describe Blanche's appearance: 'fine feathers' and the irony that underpins it • the clumsy attempt at deception in Blanche's statement: 'you left before my wire arrived' • Blanche's reformulation of 'wire' to 'telegram' and the shift in formality this represents • Stanley's repeated use of interrogative structures to elicit development of the fantasy • the formal, archaic and clichéd structures from which Williams constructs Blanche's voice such as simile: 'like a bolt from the blue'; nouns: 'beau'/'relic'/'the tropics'; verb: 'fail (me)' • the lexis she applies to develop her ideal man and his lifestyle. The wealth that she sees as escape and how this represents a way of life fast becoming extinct: 'cruise', 'Caribbean', 'yacht' • the poignant reference to her college days and the fraternity pin she wore • association of Dallas with oil and wealth via metaphor: 'gold spouts out of the ground' • the formality with which she references Huntleigh • the contrast developed in the voice of Stanley through contemporary phrasing and elipted/informal structures: 'Anything good?'/ 'I guess not' • Stanley's reference to 'white fox-pieces' and the link to his suspicions about Blanche voiced in Scene Two • the growing sarcasm and cruelty in Stanley's voice as he mimics Blanche's formality and focus through his reference to the tiara and to Tiffany and the exclamation : 'gosh' and repetition: 'this man is from Dallas?' • the alliteration he uses to ridicule Blanche's fantasy; 'into the picture pops a Miami millionaire'. <p data-bbox="256 1704 1318 1890">The question prompts consideration of the male – female dynamic across the play and the fact that all the women depend on men. There are many opportunities with Blanche, such as her hopes for marriage with Mitch or her perception of herself as an object of male sexual desire. Stella chooses her physical love for, and dependence on, Stanley over Blanche's schemes. Eunice demonstrates a similar, practical reliance on men.</p>

Question Number	Indicative content
3 contd	<p data-bbox="277 248 1337 282">Students will be expected to comment on relevant contextual factors:</p> <p data-bbox="277 282 1337 344">Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="277 376 1337 633" style="list-style-type: none"><li data-bbox="277 376 1337 439">• how the institutions and attitudes of post-war America placed restrictions on women’s lives<li data-bbox="277 439 1337 501">• the treatment of women during the transition from the old to the new South<li data-bbox="277 501 1337 564">• the effect of industrial growth on rural life and the cotton plantations in the South<li data-bbox="277 564 1337 633">• 21st- century contextual reception – students may make personal comments on gender or social prejudice. <p data-bbox="277 667 1337 763">These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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.	
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received. 	
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received. 	
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. 	
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. 	
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 	

Question Number	Indicative content
4	<p data-bbox="284 159 549 192"><i>Elmina's Kitchen</i></p> <p data-bbox="284 230 1289 293">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="284 331 1310 427">Ashley's comments here reference the subject of education and race, and the characters in <i>Elmina's Kitchen</i> present a range of attitudes towards black self-education within a primarily white, wider community.</p> <p data-bbox="284 461 727 495">Points of interest might include:</p> <ul data-bbox="331 528 1417 1361" style="list-style-type: none"> • the adjacency structures used to represent dialogue and the dynamic this develops • aspects of Caribbean patois integrated into the voices such as : 'bred', 'tings', 'you's • shifts between vernacular and standard English and how they link to purpose/context • the nature of Deli's opening interrogative and how this links to his changing views (linked to his relationship with Anastasia) and to his relationship with his son • Ashley's implied preference for film adaptations and the modern British contraction/filler: 'innit'. The gap in the generations this develops • the implied link to Anastasia in Ashley's emphasised/italicised adverb: '<i>now</i>' • the link made by Ashley between education/reading and the white community, achieved through simile: 'like you's a blasted white man' – the scorn conveyed though adjective: 'blasted' • the contrast and challenge in Deli's interrogative: 'reading's for whites?' • the function of the stage direction to signal action and attitude • the switch to more standard forms to deliver the interrogative from father to son: 'Why are your college books in the bin, Ashley?' • the significance of Ashley's conscious decision to cast them aside • use of profanity and Deli's response to Ashley's use of it: 'Who you swearing at boy?' • Ashley's final rebuttal of his education and his father's lack of ambition. The inference that education is at odds with the masculinity to which young black men like Ashley aspire • the formal tone/standard English through which this is conveyed. <p data-bbox="284 1429 1417 1686">The question encourages an exploration of the presentation of attitudes to education in the play. All of the characters make reference to books, reading and learning. Examples include Anastasia's dependence on 'The Celestine Prophecies', Anastasia as catalyst for Deli's quest for self-discovery through reading to Digger's rejection of any orthodox path through life seemingly at odds to his advice to Ashley as he pursues his ambition to be a 'bad man' to 'Go back to school, youth, and learn. You can't just walk into dis bad man ting, you gotta learn the whole science of it."</p>

Question Number	Indicative content
4 contd	<p data-bbox="284 197 1342 226">Students will be expected to comment on relevant contextual factors:</p> <p data-bbox="284 259 1382 322">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="284 356 1394 613" style="list-style-type: none"><li data-bbox="284 356 1394 418">• powerful comment on 20th- century black culture amidst traditional white middle-class theatre productions/expectations<li data-bbox="284 421 1190 450">• the association of reading and education with white society<li data-bbox="284 452 1334 515">• the archetype represented here of black youth and attitudes towards masculinity and its perceived incompatibility with education<li data-bbox="284 517 1283 613">• 21st- century contextual reception – students may make personal comments relating to cultural attitudes towards education and masculinity. <p data-bbox="284 647 1366 741">These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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.			
Level 1	1–5	Descriptive <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received. 			
Level 2	6–10	General understanding <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received. 			
Level 3	11–15	Clear relevant application <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. 			
Level 4	16–20	Discriminating controlled application <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. 			
Level 5	21–25	Critical evaluative application <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 			

Question Number	Indicative content
5	<p data-bbox="268 264 368 297"><i>Equus</i></p> <p data-bbox="268 338 1251 400">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="268 441 1286 533">This extract explores the dynamic between the Strang family and Dysart's investigation of this dynamic as he seeks to normalise Alan. Freudian concepts are very much at the centre of this investigation.</p> <p data-bbox="268 566 778 600">Points of interest might include:</p> <ul data-bbox="268 633 1370 1440" style="list-style-type: none"> • the role of Dysart in this scene: his use of interrogative structures to elicit information from the Strangs and his professional reasons for doing this • the seeming conflict in the voice of Frank from the emphatic nature of his opening declarative 'I'm an atheist' and immediate, possibly defensive, mitigation 'I don't mind admitting it' • the mother-son dynamic suggested by Frank's utterance 'having this stuff read into him' • the violence of the verbs applied to the suffering of Christ: 'tortured', 'driven', 'jammed' and Frank's evaluation of its potential effect: 'It can mark anyone for life' • Frank's association of the depiction of this suffering with sexual perversity via the adjective 'kinky', his ideolectal and euphemistic phrase 'if you receive my meaning' and his declarative 'all that stuff to me is just bad sex' • the link made to Alan and his behaviour via repeated pronoun 'everything' • Dysart's questions relating to Alan's upbringing and the issue and discussion of sex – how and why these are posed and how Frank responds via repeated stage direction '(tight)' • what Frank reveals when he admits that he did not 'instruct' his son about sex • the significance of Dora's attitude towards 'magazines and dirty books' • the significance of the reduction of her instruction to 'the biological facts' and the separation from the physical from the spiritual, signalled by volta 'but' • the introduction of God to this instruction and the suggestion of spiritual union with God through comparative structures 'a higher love' • the tenderness between husband and wife in the closing lines of the scene consolidated by stage direction. <p data-bbox="268 1473 1370 1664">The question encourages an exploration of the effects the conflicting perspectives of Dora and Frank have on the behaviour, and the voice, of Alan. There are many opportunities for this such as the litany applied by Alan in the rituals with Equus, his overriding quest to be one with his god, his confusion of spiritual and sexual 'ecstasy', his shock at seeing his father at the cinema and his failed attempt at a physical relationship with Jill.</p>

Question Number	Indicative content
5 contd	<p>Students will be expected to comment on relevant contextual factors:</p> <p>Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> • the context of the play as a performance piece, referencing set as device and the significance of stage direction • contextual information about the prevalent psychiatric theories that inform the nature of Dysart’s questioning techniques • 21st- century contextual reception – students may make personal comments relating to their own views of the characters and on the role of parents in the sexual and spiritual instruction of their children. <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

A01 = bullet point 1

A02 = bullet point 2

A03 = bullet point 3

Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
6	<p><i>The History Boys</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>In this extract, through the device of mock interviews with the Oxbridge candidates, Lintott offers bitter comment on the historical and current passivity of women in a patriarchal society. The fact that she is the only female voice in the play is clearly significant.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the male and female voices in the play and the comments they offer on contemporary British society.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Lintott’s mocking/critical tone as she proposes that a don at interview may be a woman and the techniques used to construct her voice: <ul style="list-style-type: none"> ○ verb: ‘hesitate’; adjective: ‘reluctant’ ○ archaic conjunction : ‘lest’ ○ the response she anticipates : ‘sophisticated groan’ ○ the compound adjective: ‘non-gender-orientated’ and how it echoes the edicts of the curriculum • the perspective afforded on her teaching as ‘dispiriting’ • the way in which the boys address her: ‘miss’ • her bitter reference to the historical lack of women in power through comments on Elizabeth I • the defensive response of Timms; the gender-based collective pronoun: ‘our’ and the declarative that accepts the status quo: ‘it’s just the way it is’ • the reference to Wittgenstein (the influential 20th- century philosopher). Lintott’s knowledge demonstrated by her reference to the bus; how this is shared by Irwin but not by Hector (as suggested by his repeated interrogatives) • use of direct quotes to present the propositions of Wittgenstein. How she differentiates feminine and masculine perspectives • the incorporation of French into her voice : ‘je divague’ (I ramble) • the damning phrase: ‘masculine ineptitude’ and how it sums up Lintott’s view on history, developed in her final metaphor ‘History is women following behind with the bucket’ • Timms’s response: ‘No tits?’ and how it reflects attitudes towards women in the media and in academia. <p>The question invites discussion on the gender inequalities in the British education system and in broader society. There are many opportunities across the play including Bennett’s presentation of marriage (through Mrs Hector and the Headmaster’s wife); the sexual objectification of women represented through Fiona and Dakin’s attitude towards her and Lintott’s extensive role as astute and perceptive commentator on the patriarchal nature of British society through which Bennett challenges both an overtly male society and the stereotyped role of female passivity.</p>

Question Number	Indicative content
6 contd	<p>Students will be expected to comment on relevant contextual factors. Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> • information about how the play was received: successful play, also adapted into successful film – although also critical response to its idealised image of Northern England and the grammar school experience • the political backdrop to the play with Margaret Thatcher as Prime Minister at odds with Bennet’s presentation of women, which is, arguably, a satirical representation of the reality of the time • 21st- century contextual reception – students may make personal comments relating to their own views on gender in the British education system and in wider British society. <p>These are suggestions only. Accept any valid interpretation of the writer’s/ speaker’s purposes and techniques based on different literary or linguistic approaches</p>

Please refer to the Specific Marking Guidance when applying this marking grid.

A01 = bullet point 1

A02 = bullet point 2

A03 = bullet point 3

Level	Mark	Descriptor (A01, A02, A03)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
7	<p><i>Top Girls</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>In the extract Marlene and Joyce look towards the 1980s and voice their opposing stances on the issues of gender and politics. Marlene is an admirer of the individualist and monetarist policies of Thatcher and looks to the 1980s with optimism. Joyce presents the opposite, socialist, perspective. Her comments on gender are coloured by personal experience as well as her challenge to Marlene's feminist stance.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play and the comments they offer on gender and politics.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Churchill's trademark use of overlapping dialogue and disruptive interruption in the construction of voice • the contrasting attitudes towards, and experience of, 'work' with potential to extend to the broader social/political context • how Marlene's time in America has influenced her voice • Marlene's experience of the male/female personal dynamic and how it reflects the attitudes and values of the 80s • Joyce's attitude to men and the experience upon which this is based • the focus of Marlene's perspective, accentuated by pronoun, and links to the politics of self • Marlene's attitude to Thatcher and how this informs her voice. There is possible media influence in her application of the vocative 'Maggie' • Joyce's separation from her sister on this, and her perspective on Thatcher as Tory, not woman, through collective pronoun 'you voted for them...' • Marlene's attitude to Monetarism summed up in simple declarative • Joyce's use of profanity to define the Tory collective • the use of gender as a basis of both arguments regarding Thatcher • the developing tension and how this is constructed • Marlene's reference to the influence of 'Dadda' on Joyce placed in opposition to her own 'individual' perspective • Marlene's closing contemptuous reference to the Trade Union Movement. <p>Students are encouraged to explore attitudes to gender and politics in other parts of the play. There are of course many opportunities to do this such as Churchill's presentation of the overriding contradiction that was Margaret Thatcher; the depiction of Marlene, Nell, and Win as professionally successful and economically independent women; the dinner party in Act I which allows Churchill to draw connections between women from vastly different classes and historical eras, through their common resistance to patriarchal social and political oppression; Joyce as antithesis to Marlene through the domestic role that defines and confines her.</p> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguist approaches</p>

Question Number	
7 contd	<p data-bbox="284 181 1342 219">Students will be expected to comment on relevant contextual factors:</p> <p data-bbox="284 264 1382 327">Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="336 371 1358 701" style="list-style-type: none"><li data-bbox="336 371 1206 409">• the play's explicit political affiliations with left-wing socialism<li data-bbox="336 412 1007 450">• the feminism that informs the play as a whole<li data-bbox="336 452 1358 515">• 1980s Britain under Margaret Thatcher and her celebration of individual achievement and free-market capitalism<li data-bbox="336 517 836 555">• Thatcher's position on the Unions<li data-bbox="336 557 1283 620">• the rise of the 'Yuppie' opposed to increased unemployment in the working class<li data-bbox="336 622 1267 701">• 21st century contextual reception – students may make personal comments relating to gender or politics.

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.	
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received. 	
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received. 	
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. 	
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. 	
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. 	

Question Number	Indicative content
8	<p>Translations</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Hugh, Yolland and Owen represent very different attitudes towards the Irish language at this point in the play. The conversation here places Owen in conflict with his father and also reveals Hugh's understanding of the links between language, change and power to which his son is seemingly oblivious.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voice of the characters involved in the exchange and the attitudes towards language and social and political change suggested by the question.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the stage directions and the generic conventions they employ • features of spontaneous speech to generate authentic voices, such as repetition/false start: 'it-it-it's...' and pause (depicted here by '...' or '-') • Hugh's single word responses to Yolland's opening declaratives and the attitude they convey, especially to Yolland's reference to Owen as 'Roland' • the underlying irony, and thematic significance, of this misapplication of name • Yolland's admiration of the Latin and Greek in which Hugh and Jimmy Jack frequently converse • his fascination with the etymology of certain place names – here with Termon and its Latin derivation • the complex and pedantic nature of Hugh's voice; how and why this is constructed to reflect his greater understanding of the social and political situation in Ireland • the continued and implied comparison between Greek and Latin civilisation and culture with the situation faced by Ireland as colonised and England as coloniser • the irony in Hugh's phrase 'we like to think we endure around truths immemorially posited'; the subtlety of the qualifying prefix that reveals his deeper understanding of the need for change • Owen's use of the renamed towns to attempt to assert himself over his father. The links drawn by Friel here between name and identity • the cruelty of Owen's final interrogative and the lack of understanding this conveys • the contrast drawn by Hugh between the richness of a language and the poverty of the everyday lives of the peoples that speak it. The methods by which this is achieved, which include repetition: 'a rich language'; tripling: 'fantasy and hope and self-deception'; metaphor: 'opulent with tomorrows', opposed to the reality, expressed in much plainer terms: 'mud cabins and a diet of potatoes'. <p>The question encourages an exploration of attitudes towards the colonisation of the Irish language by the British through the overriding metaphor of translation. There are many opportunities for this, for example the role of Owen as 'go-between'; Hugh's awareness of the need to change and evolve despite what appears to be his preoccupation with the past; Maire's quest for English and the social reasons that underpin this; Yolland's romanticised and ultimately fatal perspective.</p>

Question Number	Indicative content
8 contd	<p>Students will be expected to comment on relevant contextual factors: Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the context of the play as a performance piece, referencing set as device, the significance of stage direction • contextual information about how the play was written; background of Irish struggles against the English, dominance of English as lingua franca, Friel’s handling of multiple languages • significance of the setting – 1833 – which marks the beginning of more active intervention in Ireland by Britain. Links to first production – 1980 – at the height of the resurgence of ‘the troubles’ in the late 20th century • 21st- century contextual reception – students may make personal comments relating to their own views of the characters, the concept of ‘colonisation/imperialism’ and resistance. <p>These are suggestions only. Accept any valid interpretation of the writer’s/ speaker’s purposes and techniques based on different literary or linguist approaches</p>

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.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.