



Mark Scheme (Results)

Summer 2022

Pearson Edexcel Advanced Subsidiary

In English Language and Literature (9EL0)

Paper 1: Voices in Speech and Writing

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Summer 2022
Question Paper Log Number P70732A
Publications Code 9EL0_01_2206_MS
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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the last candidate in exactly the same way as they mark the first.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme - not according to their perception of where the grade boundaries may lie.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification/indicative content will not be exhaustive.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, a senior examiner must be consulted before a mark is given.
- Crossed out work should be marked **unless** the candidate has replaced it with an alternative response.

Specific Marking Guidance

The marking grids have been designed to assess student work holistically. The grids identify which Assessment Objective is being targeted by each bullet point within the level descriptors. One bullet point is linked to one Assessment Objective, however please note that the number of bullet points in the level descriptor does not directly correlate to the number of marks in the level descriptor.

When deciding how to reward an answer, examiners should consult both the indicative content and the associated marking grid(s). When using a levels-based mark scheme, the 'best fit' approach should be used:

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighted. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to

apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Mark Scheme for Section A, Question 1

Please refer to the Specific Marking Guidance on page 2 when applying this marking grid.

AO1 = bullet point 1 AO2 = bullet point 2 AO3 = bullet point 3 AO4 = bullet point 4

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	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
1	<p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may refer to the following in their answers for Text A:</p> <ul style="list-style-type: none"> • Audience: those interested in the Nepal earthquake and its aftermath; those interested in the <i>Global Citizen</i> movement; those interested in international aid programmes. • Purpose: to provide insight into the role of an aid worker; to present information specific to Nepal and the ongoing impact of the 2015 earthquake; to promote the <i>Global Citizen</i> movement. • Mode: interview published on the <i>Global Citizen</i> website. <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 and how it signals form and content • the presentation and sequence of the 'interview' questions; how these questions prompt the reflections of Doninger • shifts in tense and links to chronology • Doninger's admiration and respect for the Nepalese people and how this is constructed/conveyed • the impact of the earthquake and the methods used to develop a sense of scale • the ongoing social and health issues and how these are conveyed • acronyms and how they are made accessible • the broader experience of Doninger and, by default, <i>All Hands</i> and <i>Global Citizen</i> • Doninger's very personal reflections in the final section and how they promote involvement in aid programmes. <p>Candidates may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: regular readers of <i>National Geographic</i>; those interested in the 2005 tsunami and its impact/aftermath. • Purpose: to document personal account/experience of the days following the tsunami, to provide information of the aid programme, to encourage charitable contributions to this programme. • Mode: article/first person account. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of the genre and how these are applied • the journalistic/photographic background of Rainier and how this informs style, 'voice' and content • the collective memory used to contextualise the devastation achieved via simile <i>like Hiroshima; the sketches of Hieronymus Bosch</i>. The visual nature of the images here • assumed knowledge and parenthetical explanation • use of temporal discourse markers • use of present tense to create immediacy • use of data to emphasis scale • use of adverb <i>still</i> to emphasise the ongoing nature of the disaster • the use of interrogatives – some rhetorical – to provoke action/response/evaluation • shift to short and mid-term priorities in the concluding section. How this is achieved and sequenced.

Question Number	Indicative content
1 contd	<p data-bbox="284 197 1441 230">Points that link or differentiate the texts might include:</p> <ul data-bbox="284 259 1441 488" style="list-style-type: none"><li data-bbox="284 259 1441 293">• the different contexts in which the texts were produced and received<li data-bbox="284 295 1441 356">• both texts are clearly linked by the subject of natural disasters and the global response to them<li data-bbox="284 358 1441 418">• both relay personal experiences but perspectives differ based on the respective roles of Rainier and Doninger<li data-bbox="284 421 1441 488">• the language used by both; range of literary and linguistic techniques that link to the status of the writers/speakers. <p data-bbox="331 517 1366 584">These are suggestions only. Accept any valid interpretation of the writers' purposes and techniques based on different literary or linguistic approaches.</p>

Mark Scheme for Section B, Questions 2 - 8

Please refer to the Specific Marking Guidance on page 2 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
2	<p data-bbox="236 174 419 208"><i>All My Sons</i></p> <p data-bbox="236 241 1378 275">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="236 309 1445 600">This extract takes place after the revelation of the truth behind the sale of the cracked cylinder heads. Even when faced with Keller's lies, Ann is willing to keep the family secret if she and Chris can leave to start a new life together. Key to this is the acknowledgement of Larry's death. Faced with Mother's continued resistance, Ann shows Kate the letter that Larry wrote to her before his suicide. Miller uses the letter to allow Larry to 'enter' the play directly, through his own words, providing the audience with his perspective on events. The contents of the letter provide answers to many of the questions raised in the play and allows a carefully orchestrated movement to its dramatic climax.</p> <p data-bbox="236 633 1445 734">Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play and the comments they offer on the letter and the truths its contents reveal.</p> <p data-bbox="236 768 738 801">Points of interest might include:</p> <ul data-bbox="236 801 1465 1350" style="list-style-type: none"> • dramatic conventions and techniques; the letter as dramatic device • the construction of voice and dynamic and how shifts are constructed between Ann and Kate • the 'conditions' implied by Ann's inversion, 'I'll do nothing about Joe, but you're going to do something for me' • the growing force in Ann's voice and how this is constructed • Kate's continued denial and attempt to assert power over Ann and the imperative tone achieved here, e.g. 'You're going in the morning, and you're going alone' • Kate's cruel repetition/reformulation used to drive home what she believes to be her final (winning) point, 'That's your life, that's your lonely life' • the dramatic movement to the physical introduction of the letter. Ann's repeated assertions; Kate's growing distress, culminating in an attempt to physically restrain Ann, '[<i>she grasps Ann's wrists</i>']' • Ann's instruction to Keller to go inside; the reasons behind this • her production of the letter and the words that precede this as explanation • Kate's response as she reads the letter and Ann's reaction and the stage direction that amplify this, '[<i>with pity and fear</i>]' <p data-bbox="236 1384 1465 1765">The question encourages an exploration of the significance of Larry's letter here and in the play as a whole. The device throws light on many characters and their actions, not least Ann, who has kept the letter, and the truth it symbolises, all along. Ironically her intentions regarding a future with Chris come to nothing. The truth contained in the letter delivers a blow to Kate that is almost physical. It also develops the irony in Joe's comparison of Chris with Larry in that Larry killed himself because he could not live with the knowledge of what his father had done whilst Chris suspected his father's guilt, but did not confront him, thereby compromising his ideals. It is the letter that prompts Joe's suicide as atonement for Larry's death, as well as for the deaths of all the other airmen, which resulted from his crime. The revelation that he is responsible for the death of his own son makes Keller realise that he has a wider responsibility beyond the confines of his immediate family.</p>

Question Number	Indicative content
2 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate 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 the letter as a device and the significance of stage direction • the critical acclaim compared to the controversy associated with it that led to Miller appearing before the House Un-American Activities Committee – suspected as a communist sympathiser • the backdrop of war and loss and post-war recovery that frames the play • the development of America as a consumer-driven, iconic capitalist society that leads Keller to make the ill-fated decision that sent American pilots to their deaths • the seeming irreconcilability of moral fortitude/social responsibility and practicality/self-protection • the concept of family and the social pressure on men to provide and protect • 21st century contextual reception; candidates may make personal comments relating to family dynamic and conflict. <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
3	<p data-bbox="268 248 667 275"><i>A Streetcar Named Desire</i></p> <p data-bbox="268 286 1425 313">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="292 353 1445 577">This extract presents the potential of a developing relationship between Blanche and Mitch through the loneliness that they share. This possibility prompts Blanche’s heavily symbolic remembrance of her relationship with Allan, which provides the only insight into her first (doomed) love and reveals much about her subsequent attitude to men. The scene is also key to understanding the central motifs – the locomotive, music and light – that thread through the play. Of contextual and dramatic significance is the guilt associated with and social attitudes towards homosexuality.</p> <p data-bbox="255 645 738 672">Points of interest might include:</p> <ul data-bbox="300 712 1430 1317" style="list-style-type: none"> • dramatic convention and techniques • the youth and naivety of husband and wife and how this is constructed and conveyed • the intensity of Blanche’s love for Allan and Williams’ use of the motif of light to convey this • the nature of Allan and how suggestions of his homosexuality are developed • the metaphor of quicksand and how this conveys the doomed nature of the relationship • the gender-neutral reference to Allan’s encounter, ‘two people’ • the beginnings of pretence/illusion conveyed in the drive to the casino • the significance of the polka music and the shifts from minor to major key triggered by the sound of the gunshot • the non-fluency features in Blanche’s recollection of events, and remembered voices, following the suicide • the shift to dehumanised description, ‘the terrible thing at the edge of the lake’ • the confessional tone of Blanche’s final remembrances • Blanche’s association of the incident to loss of light and the comparative metaphors through which this is conveyed, e.g. ‘searchlight’/‘candle’ • Mitch’s reaction to her story. <p data-bbox="255 1357 1430 1641">The question prompts consideration of the significance of Blanche’s relationship to Allan across the play. There is much in the content of the excerpt to afford comment on the doomed nature of this relationship and how it has influenced Blanche’s subsequent attitude to men, such as her conflict with Stanley and her seeming distaste for his animal masculinity; fleeting encounters with strangers and her fatal attraction to adolescent boys. Links are clear to Blanche’s desire to live in the past and her fear of growing old. The motifs of light and the polka in particular can be traced back to her doomed marriage and her guilt over Allan’s suicide and thus to her descent into mental instability.</p>

Question Number	Indicative content
3 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate 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 the set as a device and the significance of stage direction • the motifs of light, music and the locomotive • the cultural sensitivity of Allan and how and why this was attractive to Blanche • aspects of masculinity and its varied representation across the play • the inability of Blanche to transition to the social norms of post-war America • attitudes towards homosexuality, including alterations made to the original script to remove explicit references to this • 21st century contextual reception, candidates may make personal comments on sexuality, class and relationships. <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
4	<p><i>Elmina's Kitchen</i></p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>This extract presents the first exchange between Deli and Ashley. The tension between father and son is made evident from the start through the dynamic of their dialogue and the physical appearance and attitude of Ashley. It soon becomes clear that Ashley is ashamed of his father for having no 'street respect'. This stems from an altercation Deli had with Roy and Deli's refusal to fight back. This is the worst form of shame for Ashley as he believes his father is seen as a coward in the eyes of his community. The presence of Digger, who has previously threatened Roy over non-payment of a drug-related debt, exacerbates the differing perspectives on respect in the community and foreshadows the fatal choices that will be made by Ashley, despite the best efforts of his father to show him another way.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • dramatic conventions and techniques • aspects of Caribbean creole integrated into the voices, e.g. 'bredrens', 'dem' • the physical appearance of Ashley and the stage direction used to present this • the impact of Deli's response to Roy on his credibility on the streets • Ashley's concern for his own reputation because of Deli's inaction. The interrogatives through which this is expressed, e.g. 'How am I supposed to walk the street an look my bredrens in the eye...?' • the significance of the repeated phrase, 'deal wid it/him' • Deli's (failed) attempts to establish authority and how they are constructed • the vocatives used by father and son and what they reveal • the role of Digger and his seeming alliance with Ashley in his condemnation of Deli's handling of Roy • Deli's failed attempt to explain his actions through references to his brother • Deli's final outburst and the reasons behind it. <p>The question prompts consideration of the presentation of 'street respect' here and across the play. There are several opportunities for this, mostly through the actions and aspirations of Ashley, the respect in which he holds Digger and the promise of the glamour, money and power that gang culture can offer. Deli's attempt to save his son from a culture of gangs and violence comes at the expense of this respect and, given the pressures on young men such as Ashley, is doomed from the start.</p>

Question Number	Indicative content
4 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate 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 the set as a device and the significance of stage direction • comment on 20th century black culture amidst traditional white middle-class theatre productions/expectations • Hackney and its 'Murder Mile' as setting • differing Black British attitudes towards masculinity and 'street respect' • 21st century contextual reception, candidates may make personal comments relating to attitudes towards gang culture and the pressure to maintain face. <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
5	<p>Equus</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>This extract is set in Dysart's clinic as Alan recounts his experiences at the cinema. Alan's encounter with his father prompts his battle with the conflicting stimuli of his parents and of Jill. It also triggers reflection on the relationship between his parents. His father is representative of many 'normal' men who repress or hide their sexual desires, not because they think sex is bad, but because they want to avoid conflict or societal disapproval. The key realisation for Alan is that he is not really any different from his father and, as such, the moment is pivotal in that it affords the potential for Alan to move away from the guilt and pain that he feels as a result of his unorthodox passion.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the dramatic techniques and conventions applied by Shaffer such as set, stage direction and flashback/dual timeframe • the voice of Jill and her 'mainstream' attitude to sex and how this is constructed and conveyed • the impact of her clichéd yet insightful declarative, 'It's a case of like father like son' • Alan's changed perspective on men as 'people with pricks' and his inclusion of his father in this collective • the reversion to dialogue with Jill, and back to Dysart; how this is achieved dramaturgically. • Jill's interrogative prompts to Alan as he struggles to articulate his revised understanding of his parents' relationship, e.g. 'She doesn't give him anything?'; 'Ladies and gentlemen aren't naked?' • the voice of Alan, the spoken influences from which it is constructed and evidence of an emergent individual voice • Dysart's use of interrogatives to elicit reflection and response • Alan's repetition to confirm the crucial realisation, '...just like me' • the significance of Alan's exclamative, 'Christ!' • Dysart's prompts to Alan to recognise the 'freedom' resulting from the shared 'secrets'. <p>The question encourages consideration of the relationship between father and son to comment on attitudes to sexuality across the play. There are many opportunities for this, such as Frank's inability to discuss with Alan the facts of reproduction and circumstances of desire; the possibility that Frank's own shameful sexuality has led Alan to express his in equally 'shameful' ways; Alan's childhood and the constrictions placed upon him by the conflicting influence of his parents and their expectations of him.</p>

Question Number	Indicative content
5 contd	<p data-bbox="325 226 1278 286">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="325 322 1241 383">Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="325 418 1326 770" style="list-style-type: none"><li data-bbox="325 418 1326 479">• the context of the play as a performance piece, referencing the set as a device and the significance of stage direction<li data-bbox="325 479 1326 539">• contextual information about the prevalent psychiatric theories that inform the nature of Dysart’s techniques<li data-bbox="325 539 1326 600">• generational issues relating to contrasting attitudes to sexual relationships in the 1970s<li data-bbox="325 600 1326 660">• contextual information about faith and worship, primarily Christian, and how this influences Alan’s view on sexuality<li data-bbox="325 660 1326 770">• 21st century contextual reception, candidates may make personal comments relating to their own views of the characters and their attitudes towards sexuality and relationships. <p data-bbox="325 804 1315 898">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
6	<p data-bbox="288 215 549 248"><i>The History Boys</i></p> <p data-bbox="288 293 1315 353">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 387 1414 678">In this extract Irwin's conversations with Mrs Lintott and Posner are presented simultaneously and Irwin skirts the question of his own sexuality in both interactions. This underlines the irony that even though Irwin is tight-lipped about his own sexuality, he freely discusses Posner's, whose journey towards discovering his sexuality figures largely in the play. Posner's reference to his sexuality as 'a phase' reflects something of the attitude towards homosexuality in the 1980s and he himself regards it as one of the obstacles to his future happiness. Irwin's recurring attempts to discover the reason that Hector locks his classroom door is telling here.</p> <p data-bbox="288 741 775 775">Points of interest might include:</p> <ul data-bbox="288 804 1404 1352" style="list-style-type: none"> • the dramatic techniques and conventions applied, e.g. stage direction, dual timeframe • use of tense to handle dual interactions, Irwin/Lintott; Irwin/Posner • the significance of Irwin's reformulation and omission of the article, 'the literature/literature' • Posner's idealistic hope that getting into Cambridge will help him to win Dakin's affections • Irwin's resistance to questions about his own private life • Posner's four-part list of disadvantages and the possible implication of its sequence • the profanity of the cumulative result, 'I'm fucked' and the reaction of Lintott and Irwin to this • Irwin's questions re Hector; the fact that Lintott has 'left' before he pursues them • Posner's growing discomfort and how this is constructed and conveyed • the irony of Irwin's Latin utterance • Hector's locked door as metaphor for secrecy. <p data-bbox="288 1413 1414 1704">The question prompts consideration of the issue of Bennett's presentation of the homosexual interactions that place several characters outside the realm of societal 'normalcy' and lead to feelings of loneliness, confusion and frustration. There are several opportunities for exploration, such as Hector's marriage at odds with his molestation of the boys; Irwin's attraction to Dakin and his subsequent encounter with him; the headmaster's wife as witness; the headmaster's use of Hector's inappropriate behaviour as a reason to dismiss him; Mrs Lintott as observer and commentator; what happens to characters that pursue same-sex relationships in the play.</p>

Question Number	Indicative content
6 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> • the text as performance piece, dramatic conventions and techniques, character as construct • autobiographical elements relating to Bennett’s own sexuality • the political backdrop to the play, the fact that homosexual acts between men were only legal for those over 21 in the late 1980s • professional and quasi-legal guidelines in the 1980s, which insisted that it was an offence for a person in a position of trust to have a sexual relationship with someone in his or her care • 21st century contextual reception, candidates may make personal comments relating to their own views on sexuality and attitudes to it. <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
7	<p>Top Girls</p> <p>Candidates will apply integrated literary and linguistic method to their analysis.</p> <p>This extract presents the sisters' reflections on their working-class upbringing, which was marked by parental conflict, alcohol dependency and domestic abuse. Marlene defines the family situation by her father's alcoholism whereas Joyce attributes the difficulties of her parents to limited life chances and the resultant 'poverty trap'. Their views on who bears responsibility are polarised between the individual and society and the discussion quickly moves to confrontation based on political views. The extract confirms Joyce and Marlene as representative of the opposing political perspectives in Britain at the start of the 1980s. The conflict is explicit here, with both women stating their views with clarity and conviction and neither giving any real credence to the other's stance.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the linguistic and dramatic conventions applied in the construction and presentation of this dialogue, e.g. overlapping dialogue and disruptive interruption • the suggested impact on Marlene as witness of abuse, 'I still have dreams' • the significance of America as escape for Marlene and impossibility for Joyce and her parents • the sinister suggestion implied by Marlene's reformulation, 'never let that happen to me/never let him' • individualism vs collectivism as the focus for Joyce's developing stance via reflexive form, '...nothing but yourself' and quantifier, 'most people' • the inevitability of Marlene's declarative, 'I hate the working class' and the emphatic position it presents • Joyce's use of trade names to symbolise capitalism, e.g. 'Rolls Royce', 'Mercedes', 'Coca-Cola' • Marlene's use of listing to construct a working-class stereotype, 'beer guts and football vomit and saucy tits' • Joyce's profanity when phrasing the pretensions of her employers, 'blanquette of fucking veau'; the extension of her metaphorical reference to them as 'cows' • the construction of Marlene's attitude to the collective working class and the threat to her individualist and monetarist way of life, e.g. modal verb forms; metaphorical references to the unions, 'flying pickets' • Marlene's list of three to define those trapped in poverty, 'stupid or lazy or frightened'; Joyce's application of the same list to Angie and her reasons for doing so. <p>The question encourages consideration of the blue-collar and possibly abusive upbringing of Marlene and Joyce and how it influences the attitudes and actions of the sisters. Their shared experience has led the sisters to very different decisions and perspectives, political and personal. One 'escaping' and choosing the individualist path to personal development and prosperity advocated by Margaret Thatcher, the other trapped by the domestic labours of the home and the work of raising Angie with no choice but to accept her position on the lower rungs of capitalism. Marlene's choices have given her a certain kind of autonomy through economic freedom, but this is only made possible by leaving her daughter in Joyce's care.</p>

Question Number	Indicative content
7 contd	<p data-bbox="284 181 1366 241">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="284 282 1385 342">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="331 376 1362 633" style="list-style-type: none">• the dramatic conventions and techniques that shape the play• the feminism that informs the play as a whole• domestic norms in 1980s Britain• the influence of Margaret Thatcher and her political affiliations• the conflict between the ideologies of the political Left and Right• 21st century contextual reception, candidates may make personal comments relating to poverty and its ongoing impact or reflect upon the potential of the individual. <p data-bbox="284 701 1294 797">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
8	<p data-bbox="309 215 504 246"><i>Translations</i></p> <p data-bbox="309 253 1337 315">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="309 356 1406 645">This extract presents Yolland and Owen in their professional roles. They have reached, literally and metaphorically, a crossroads in the process of anglicising Irish place names. Tobair Vree and the 150-year-old narrative behind its naming becomes a focus for the diverging perspectives of the British soldier and his Irish translator. It results in Yolland's final instruction to Owen to write the original Gaelic name in the 'Name Book', this in complete contradiction of his assigned role. Yolland senses the 'eviction' and the moral implications that this kind of colonial translation renders inevitable. The fact that it is Yolland that voices this and instigates a kind of role reversal is laden with dramatic significance.</p> <p data-bbox="309 710 794 741">Points of interest might include:</p> <ul data-bbox="309 777 1422 1384" style="list-style-type: none"> • the linguistic and dramatic conventions applied to the construction and presentation of the scene • Friel's instruction via stage direction, <i>Gaelic pronunciation</i> and how this links to the dramatic differentiation of language and its delivery • Yolland's acknowledgement of Hugh's understanding and Owen's response to this • Yolland's growing unease expressed in the uncertainty of his metaphors, e.g. 'It's an eviction of sorts'; 'something is being eroded' • the construction of dialogue and shifts in dynamic • Owen's forceful tone in outlining the process and how and why he overrides Yolland's interruptions • his lengthy narration and what it reveals about community memory/history • Owen's articulation of the choice facing the cartographers regarding the name; his failed attempt to dismiss the story as 'trivial' • use of pronouns in Yolland's response to Owen's assertion regarding the story, e.g. 'Except you'; 'You remember it' • Owen's exasperation vs Yolland's decisive (and repeated) instruction, 'Tobair Vree'. <p data-bbox="309 1451 1430 1740">Friel makes clear that however tenuous the link in people's memory, the name 'Tobair Vree' still identifies Brian and his story; it is the story of the place. As such its anglicisation would symbolise the dislocation of a community from its own orientation. There are other opportunities to consider Friel's exploration of this process and its impact, such as Owen's cruel and ironic taunting of his father with anglicised names; the use of Gaelic names as shared tokens of love between Maire and Yolland; Maire's attempt to recapture Yolland through her remembrance of English place names; the underlying motives of Lancey and those he serves; Hugh's acceptance of change and Yolland's resistance to it.</p>

Question Number	Indicative content
8 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate 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 the set as a device, the significance of stage direction • contextual information about how the play was written; background of the 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, in 1980, at the height of the resurgence of ‘the Troubles’ and escalating conflict between the British Army and the guerrilla tactics of Republican paramilitaries • 21st century contextual reception, candidates may make personal comments relating to their own views of the characters, the concept of ‘colonisation/imperialism’ and community. <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>