



Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In English Language and Literature (9EL0)

Paper 1: Voices in Speech and Writing

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General Marking Guidance

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

Specific Marking Guidance

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

- Examiners should first decide which descriptor most closely matches the answer and place it in that level.
- The mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level.
- 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 weighed. 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

Question Number	Indicative content
1	<p>Candidates will apply an integrated linguistic and literary 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 present at the original <i>TED Talk</i> and, subsequently, those accessing the recording online. Those interested in the impact of prison on the individual and the issue of the rehabilitation of offenders. Followers of Sage as 'motivational' speaker and writer. • Purpose: to provide insight into the personal prison experience of Peter Sage; to promote strategies for positive thinking; to promote the work of Sage and his associated publications. • Mode: text of a talk delivered live via the <i>TED Talk</i> platform and subsequently released online, on the <i>TED Talk</i> website and on <i>YouTube</i>. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied • use of time/date stamps to frame context and establish Sage's life before and after conviction • use of discourse markers to establish a sense of narrative, e.g. 'And so began the most incredible adventure' • the concept of identity and how this is presented and developed; the choices Sage faced regarding his identity post-conviction, and how these are constructed • the data/statistics used to develop the description of the prison environment • Sage's reference to the words of Robins and Gandhi and how, and why, they are incorporated • the use of metaphor, informal spoken language features and idiom to develop Sage's voice and reflect his approach, e.g. 'The milk may be spilt'; 'gonna' • the movement to self-promotion via reference to his short story • the imperative and conditional structures that sum up Sage's message. <p>Candidates may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: Wilde himself; 'Bosie' as a real or imagined recipient; subsequent publication, and resultant broader audience. • Purpose: to share an account of an episode in Wilde's life; to comment on the British legal system in the late 19th century; to reflect on personal identity. • Mode: an autobiographical letter, published after Wilde's death. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • use of the genre conventions of autobiographical writing, here in a stylised letter format, e.g. first-person perspective; address of the reader; past tense to develop a retrospective and subjective personal account • the title; use of Latin (translated as 'out of the depths'); the Biblical allusion to the 'Penitential' Psalm 130 • Wilde's reflections on prison and lessons it has taught him about his identity post-conviction. How these are constructed/presented to reflect the poetic 'voice' of the writer • axiomatic conclusions and how they are constructed, e.g. 'What is said ... matters little'; 'Whatever is realised is right' • use of the passive voice throughout for varied effects on the reader, e.g. 'society sent me to prison'

Question Number	Indicative content
1 contd	<ul style="list-style-type: none">• juxtaposition and contrast, e.g. 'turned the good things of my life to evil ...'• figurative language and phrasing that references the senses, e.g. 'the dew creeping over the grass and making it silver'• the use of short but powerful sentences as the extract concludes and their spiritual connotations, e.g. 'It is no less than a denial of the soul'. <p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none">• the different contexts in which the texts were produced and received• the differing time frames of each and the nature of the 'offences' that relate to this• both offer personal insights on conviction and incarceration• both relate how their experiences have impacted on their sense of personal identity• both convey the positive lessons they have taken from their time in prison• the language used by both; range of linguistic and literary techniques that link to the status of the writer/speaker. <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 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. 	

Mark Scheme for Section B, Questions 2–8

Question Number	Indicative content
2	<p data-bbox="320 174 496 208"><i>All My Sons</i></p> <p data-bbox="320 241 1326 304">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="320 338 1442 658">This extract takes place at the end of Act One and signals the arrival of George Deever and the dramatic revelations of Act Two. Although George does not physically appear until the next act, Miller uses the device of the telephone, and Ann's response to the words of her brother (unheard by the audience), to generate tension amongst his characters. His name is mentioned in a menacing way and suspense is created by reactions to the call and his expected arrival. George has visited his father in jail and is angry, judging by Ann's attempts to calm him down during the telephone conversation, leading to speculation about the cause. The growing unease of Joe and Kate adds to the tension and anticipation as the act draws to its conclusion.</p> <p data-bbox="320 696 1425 792">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 telephone call and the conflicts it foreshadows.</p> <p data-bbox="320 826 815 860">Points of interest might include:</p> <ul data-bbox="360 860 1473 1498" style="list-style-type: none"> • dramatic conventions and techniques, e.g. the telephone as device; the placement of the extract within the three act structure of the play • the construction of Ann's voice in the 'one-sided' telephone conversation • the exaggerated 'confidence' of Joe's assurances to Chris regarding Mother and the prospect of the wedding. The stage directions and exclamative structures that convey this • how Ann's voice in the telephone call disrupts this forced optimism and the dramatic significance of its point of intrusion • Ann's reflections on the content of the call; how these are conveyed to the Kellers and the significance of stage direction here • the construction of Mother's tone with Keller as Ann and Chris leave. What this suggests • Mother's growing distress and how her repeated interrogatives and physical reactions convey this • Keller's growing desperation as Mother builds the potential significance of George's visit to his father and his imminent arrival at the house. How this is constructed in the verbal exchange with his wife and via stage direction • the significance of Mother's repeated imperative 'be smart' • Mother's conscious positioning as Chris and Ann return, the stage directions that convey this, e.g. '<i>stiffly, staring, seeing</i>'. <p data-bbox="344 1532 1465 1951">The question encourages an exploration of how the telephone call sets up the revelations to come in the play. It is structurally significant, bringing the exposition of Act One to an end and leaving the audience anticipating that dark secrets are going to be revealed in Act Two. There are few clues as to Joe's guilt, and Kate's knowledge of this, until the act draws towards its close and here the reaction, and speculation, of the Kellers brings into question all that Miller has allowed us to see of them until now – there may be consideration of Miller's technique here. There is likely to be projection to Act Two and the arrival of George. Candidates may well consider Miller's use of the telephone as a dramatic device across the play – there are various opportunities such as Steve's claim that he had shipped the cylinders on the orders that Joe delivered by phone – something that could not be proven in court, or the tensions revealed in the Bayliss marriage regarding telephone calls to patients.</p>

Question Number	Indicative content
2 contd	<p data-bbox="331 219 1422 253">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="331 253 1422 315">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="368 349 1414 860" style="list-style-type: none"><li data-bbox="368 349 1414 412">• the context of the play as a performance piece, referencing the telephone as device and the significance of stage direction<li data-bbox="368 412 1414 510">• 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<li data-bbox="368 510 1414 544">• the backdrop of war and loss and post-war recovery that frames the play<li data-bbox="368 544 1414 642">• the development of America as consumer-driven, iconic capitalist society, which leads Keller to make the ill-fated decision that sent American pilots to their deaths<li data-bbox="368 642 1414 676">• issues of law relating to Deever’s conviction and Keller’s appeal<li data-bbox="368 676 1414 739">• the seeming irreconcilability of moral fortitude/social responsibility and practicality/self-protection<li data-bbox="368 739 1414 801">• the concept of family and the social pressure on men to provide and protect<li data-bbox="368 801 1414 860">• 21st century contextual reception – candidates may make personal comments relating to family dynamic and conflict. <p data-bbox="320 893 1350 956">These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
3	<p data-bbox="268 208 657 237"><i>A Streetcar Named Desire</i></p> <p data-bbox="268 271 1426 300">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="268 338 1528 763">This extract, placed at the beginning of the final scene of the play, unites Eunice and Stella in their acceptance that life 'going on' depends on having the social protection of marriage and a family. This leads Stella to her final, agonising choice. If she accepts that Stanley has raped Blanche she could not go on living with him – and the truth is that she could not survive without him. Williams leaves us in little doubt of Stanley's guilt and the role of Eunice here is to voice the reality of many women in their acceptance of the ongoing abuse suffered at the hands of their husbands. Central to this acceptance is the theme of illusion/reality. Blanche has consistently been the character most strongly associated with this particular theme, and her final submersion is tragic. But Stella is trapped in another fantasy. As the play has developed, it becomes apparent that she refuses to acknowledge the excessive violence that comes with the passion and vitality of her life with Stanley, taking Eunice's advice by doing whatever it takes to go on living in a world dominated by men, despite its sometimes ugly reality.</p> <p data-bbox="268 824 746 853">Points of interest might include:</p> <ul data-bbox="300 891 1481 1563" style="list-style-type: none"> • Stella's opening line and its potential meaning regarding her actions • the unwavering insistence of Eunice and how this is constructed, e.g. through interrogatives 'what could you have done?' and imperatives 'never believe it' • this in opposition to the uncertainty of Stella and the conditional construction of her central dilemma/choice, e.g. 'I couldn't believe her story and go on living with Stanley' • the parallel action of the men and women; the use of curtain as set divider; the intrusion of the poker game as Blanche enters • the dramatic construction of, and physical reaction to, voices on either side of the curtain, e.g. Mitch's reaction to Blanche's voice; Blanche's response to the voice of Stanley • the dramatic significance of the motifs of colour, light and music that attend Blanche's entrance • Blanche's reference to Shep Huntleigh and the vain hope he represents • Blanche's growing fear and hysteria and the efforts of both Stella and Eunice to calm and distract her. How these are constructed • the significance of Blanche's metaphor 'this place is a trap' and how this now, ironically applies to both sisters • the religious image of the robe of the Madonna • Blanche's question about the grapes 'are these grapes washed' and the link to her fears, later expressed, that they will cause her death. <p data-bbox="268 1599 1513 2011">The question prompts consideration of the theme of women's dependence on men here and across a play where all female characters define themselves in terms of the men in their lives. There are many opportunities to explore the patriarchal nature of society and the resultant gender dynamic through Williams's male figures, with Stanley as representative of the New Southern male expected to adhere to a masculine code that stresses power, dominance and responsibility for providing for the family. In contrast, such codes require that females be subservient, passive and provide a comfortable home environment. They should also be willing to accept male aggression. Candidates may comment on Blanche's increasingly desperate attempts to make herself attractive to men and her hopes of salvation pinned on Shep and later transferred to Mitch; Stella's refusal to acknowledge the excessive violence that comes with the passion and vitality of her life with Stanley, culminating of course, in her final choice regarding the rape her sister; the parallels between the marriages of Stella and Eunice.</p>

Question Number	Indicative content
3 contd	<p data-bbox="276 208 1225 271">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="276 275 1185 338">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="276 371 1315 752" style="list-style-type: none"><li data-bbox="276 371 1315 434">• the context of the play as a performance piece, referencing the set as a device, the motifs of light and music and the significance of stage direction<li data-bbox="276 439 1315 501">• post-Second World War USA and the shifting societal structures that frame the play<li data-bbox="276 506 1315 568">• patriarchal nature of 1940s society and how this is reflected in the characters developed by Williams<li data-bbox="276 573 1315 658">• the post-war modernisation of New Orleans and its emergence as an economic centre in the South, which led to an intermingling of diverse peoples<li data-bbox="276 663 1315 694">• aspects of gender and its varied representation across the play<li data-bbox="276 698 1315 752">• 21st century contextual reception, candidates may make personal comments on gender, class and relationships. <p data-bbox="276 819 1294 882">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
4	<p data-bbox="272 174 523 203"><i>Elmina's Kitchen</i></p> <p data-bbox="272 210 1273 271">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="272 309 1390 624">This extract is taken from the opening scene of Act Two. Elmina's Kitchen has been refurbished and relaunched with a party (just ended) which leaves Clifton rather drunk. He is clearly irked by the changes made by Deli which, to him, dilute the West Indian character of the place in all its aspects from menu to clientele. His singing of Calypso earlier in the scene is a challenge to this dilution, which does not please Deli. Tension between father and son is clear as the extract opens with a reggae song that makes pointed sexual references regarding Deli's relationship with Anastasia. The second song, 'extemporised' to traditional 'calypso rhythm', on the subject of black footballers in the UK, makes clear reference to the racial attitudes of the white majority – a barrier to the integration Deli seems to seek.</p> <p data-bbox="272 663 756 692">Points of interest might include:</p> <ul data-bbox="320 696 1385 1267" style="list-style-type: none"> • dramatic conventions and techniques; how music is integrated dramatically • aspects of Caribbean English integrated into the voices, e.g. 'shebeen' (originally Irish/Gaelic); omission of indefinite article; verbs 'ah'/mek'; pronouns 'mi'; dropping of the -ed morpheme in past forms • the references to music genres made in the stage directions, e.g. 'kinky reggae'; 'old-time calypso' and their cultural significance • the sexual innuendo in Clinton's opening song and what this suggests about his attitude to women • Deli's reaction to Clifton's 'songs' and how these are constructed (either verbally or through stage direction) • Clifton's switch to standard English when addressing Anastasia • Ashley's selection of football as a topic for his grandfather and what this reveals about him as representative of the younger generation • the content of the football song and the cultural issues it raises for the Black British community • how the presumed collective voice of the white majority is incorporated into the song • Deli's assumption about his father's motives via metaphor 'high horse'. <p data-bbox="272 1305 1374 1621">The question prompts consideration of the significance of music as a motif here and across the play. There are many opportunities for this such as the prologue to the play with Digger holding a gurkel (a one-string African guitar famed for possessing the power to draw out spirits) in his hands which serves to connect the Black British characters with the African continent, their history and with the Afro-Caribbean diasporic society. The second use of the gurkel in the prologue to Act Two (here played by a traditionally dressed female African figure) and the song, sung by the full cast and its spiritual significance, delivered, as it is, at Dougie's funeral. The several interjections of calypso and the links of the genre to enslaved Africans. Ashley's preference for MTV.</p>

Question Number	Indicative content
4 contd	<p data-bbox="272 192 1385 286">Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="320 322 1390 674" style="list-style-type: none"><li data-bbox="320 322 1326 383">• the context of the play as a performance piece, referencing the set as a device, and the significance of stage direction<li data-bbox="320 383 1342 450">• the cultural and historical associations of the music incorporated into the play<li data-bbox="320 450 1219 517">• comment on 20th century black culture amidst traditional white middle-class theatre productions/expectations<li data-bbox="320 517 895 546">• Hackney and its 'Murder Mile' as setting<li data-bbox="320 546 1155 575">• differing Black British attitudes across generations to music<li data-bbox="320 575 1390 674">• 21st century contextual reception. Candidates may make personal comments relating to attitudes towards music and links to identity and gang culture. <p data-bbox="272 707 1385 768">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
5	<p>Equus Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>This extract incorporates the monologue that concludes the play and presents the dilemma that has tortured Dysart throughout his involvement with Alan Strang. The central question: 'what is normal?' is explored primarily through the 'abnormal' structure of Alan's faith in Equus. The psychiatrist is professionally dedicated to returning Alan to a state of accepted normality that will 'cure' him of his psychotic behaviour and allow his re-entry into society. And yet he does so in the certain knowledge that this normality will destroy Alan's faith, effectively robbing the boy of his humanity and passion and rendering him a dull, obedient member of society. By the end of the play, Dysart has fully adopted Alan's pain as his own.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the dramatic and structural significance of Dysart's monologues • the use of tense in the opening sections of the monologue to project to Alan's 'Normal' future • the systematic substitution of aspects of Alan's passion, e.g. his naked rides on Nugget with their 'Normal' counterpart, the motor scooter, and the metaphor 'metal pony' applied to it • his reflections on the treatment of animals in 'Normal' society and the irony that underpins this, given Alan's 'crimes' • Dysart's projections on Alan's sexual future and how this is constructed, e.g. through repetition '...funny. Smirky funny. Bit of a grunt funny' • Dysart's direct address of the boy mid-section; the significance of a lack of pain as 'price' for loss of passion • the use of horses as metaphor for his transformation • the voice of Equus and the interrogatives from which it is constructed • the symbolic parallel achieved with Alan in Dysart's appraisal of his role, 'I stand in the dark with a pick in my hand, striking at heads!' • the 'Biblical' phrasing of his closing delivery and how this is constructed • the resignation of Dysart as he finally paints a picture of himself as controlled by the world in which he lives. The metaphor of horse and chain through which this is expressed. <p>Shaffer calls into question societal definitions of normal behaviour and there are many opportunities to explore this across the play. The theme is presented primarily through the abnormal structure of Alan's faith in Equus and the fact that what society considers abnormal, he considers life. The play opens and closes with monologues by Dysart and in both the psychiatrist questions the nature, and the worth, of what society considers as 'normal'. There may be exploration of the contrasting perspective of Hesther and her fairly conventional definition of 'normal' underpinned by the simple and undeniable logic that taking away pain has to be a price worth paying. Ultimately, this leaves the audience uncertain at the end of the play and we are left with a sense that, although Dysart has made a powerful case, the answer to the question of whether it is better to live a pain-free or a passionate life is still unresolved.</p>

Question Number	Indicative content
5 contd	<p data-bbox="308 219 1380 250">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="308 284 1422 349">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="357 383 1390 730" style="list-style-type: none"><li data-bbox="357 383 1390 472">• the context of the play as a performance piece, e.g. set as device, the significance of stage direction, the function of monologues, the handling of time frames<li data-bbox="357 477 1342 542">• contextual information about the prevalent psychiatric theories that inform the nature of Dysart’s techniques and his perspective on them<li data-bbox="357 546 1198 577">• societal attitudes to acceptable and unacceptable behaviour<li data-bbox="357 582 1318 647">• contextual information about faith and worship, primarily Christian, and how this influences Alan’s actions and reactions to them<li data-bbox="357 651 1350 730">• 21st century contextual reception – candidates may make personal comments relating to their own views of the concept of what is normal behaviour. <p data-bbox="308 797 1426 862">These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
6	<p><i>The History Boys</i></p> <p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>The extract precedes the Headmaster's decision to employ Irwin in an attempt to improve the performance of his brightest students in the Oxbridge entrance examinations. The Headmaster reflects the adaptation of the educational system to the new political climate that is governed by marketplace logic. For him, neither Lintott nor Hector is 'adequate' for the economic and political context that has started to affect education. This opening exchange between the characters presents Lintott's perceptiveness; her ability to puncture the bombast of the Headmaster and, more, a glimpse of the role she plays in shaping the views of the audience. Here Lintott gives her perspective as a history teacher who claims to teach pure facts, or objective history, as it is without excessive rhetoric (ironic given her later feminist take on the subject). Through her discussion with Hector it becomes clear that, whatever their opinions on education and other reputable universities, the Headmaster will strive for Oxbridge for the sake of the league tables that represent the new focus of the system.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Lintott's seeming lack of creativity in response to the Headmaster's questions regarding her teaching of the elite group of students, e.g. 'More of the same' • the Headmaster's dismissal of other universities in favour of Oxbridge. The list through which he expresses this, e.g. '...league tables...Reports to the governors' • the significance of his reformulations, e.g. 'More' to 'Different' • the metaphors through which Lintott responds to the Headmaster's suggestion regarding 'Presentation', e.g. 'an umbrella in the cocktail' • the parallel structures applied to his three imperatives, 'Think charm. Think polish. Think Renaissance Man' and what this reveals about the qualities he now looks for in a teacher • the exchange between Lintott and Hector; what this reveals about their respective experiences as students • the significance of Hector's reflection, 'I was confusing learning with the smell of cold stone' • Lintott's reference to pizza and its potential meaning • Hector's reflection on Oxbridge as gold standard 'even in my day' • Lintott's final rueful utterance regarding the 'fate' of the boys, 'Poor sods'. <p>The question prompts a consideration of Mrs Lintott as device for comment on education across the play and, given her dramatic function as omniscient observer of events over time, there are many opportunities for this. Although their methods may differ, both Lintott and Hector are wholly committed to truth and knowledge. Irwin's and the Headmaster's focus on presentation, not substance, sees education as a means to an end and goes against everything Lintott and Hector stand for. This, in the changing political and social landscape of the 1980s, places both firmly in the past. Lintott also offers a critique of the educational system from a feminist perspective and is used by Bennett to challenge the patriarchal nature of the play's society and of the education system that is its microcosm: as a female teacher she has, essentially, been sidelined. According to Lintott, women have been disempowered as well as excluded from history, which merely records past events from a male perspective. Bennett allows her to further criticise 'masculine ineptitude' as she demonstrates the unfulfilled outcome of the boys' future as a result of the 'masculine' approach to teaching.</p>

Question Number	Indicative content
6 contd	<p data-bbox="296 206 1417 302">Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="320 338 1380 752" style="list-style-type: none">• the text as performance piece; dramatic conventions and techniques; character as construct• information about how the play was received: successful play, also adapted into successful film• critical response to the idealised image of Northern England and the grammar school experience• the political backdrop to the play with Margaret Thatcher as Prime Minister and her policies on education• the systematic discrimination against women in the 1980s• the position of Oxbridge as the gold standard of education• the quest for measurability in education that is driven by data• 21st century contextual reception – candidates may make personal comments relating to their own views on education. <p data-bbox="296 792 1337 857">These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
7	<p>Top Girls</p> <p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>Immediately following on from, and contrasting with, the grand spectacle that is Act 1, Act 2 Scene 1 is set in an anonymous, provincial Northern town. The scene from which the extract is drawn presents the relationship between Angie, Kit and Joyce as a microcosmic representation of the play's larger themes. Here, the female characters' world is one of misery, entrapment and fury, not restaurants or inspirational heroes. Joyce is a tragic character whose frustration and despair lead her to insult and bully her 'daughter', yet her rage conceals an intelligence that has nowhere to go. Joyce and Angie have innate good qualities which have been soured by lack of opportunity and constrained by their poverty and by the class system. Kit's friendship with Angie complicates Angie's relationship with Joyce, because Kit is more intelligent and has a more promising future than her older friend.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the awkwardness between Joyce and Kit; the silences that mark this • the use of school as a topic to initiate conversation • Joyce's reflection on her own education and the significance of her repeated idiom 'If your face fits' • Joyce's pessimistic assessment of Angie's future, e.g. 'She's not going to get a job' and her ironic solution 'She'd better get married' • Kit's ambition to be a nuclear physicist. How this reflects the global political conflicts of the day • the significance of Joyce's muted response to Kit's ambition and her assertion that she is clever • Joyce's surprising defence of Angie, here in response to assumed questions from Kit. The animosity between the two that this develops, culminating in a cruel dismissal, accentuated by use of diminutives 'Kitty'/'little children' • Joyce's response to Angie's dress, the hints that it is a point of potential conflict • Joyce's attempts to dominate Angie; the interrogatives and imperatives through which these are expressed • the strength (and potential violence) of Angie's rebuttal, e.g. through strong declarative 'I decided to wear it' and stage direction '<i>picks up a brick</i>'. <p>The question prompts consideration of the relationship between Angie and Joyce as comment on the issues facing women in the 1980s. There are many opportunities for this across a play in which Churchill explores the aggression and alienation that can arise in female friendships and mother-daughter relationships in Thatcher's Britain. Joyce is developed as an emblem of the working class throughout the play and the opposing political stances of the sisters may well be referenced. Joyce has been stuck in the domestic sphere by Marlene and is bitter over the financial struggle and restricted opportunities that this has caused and the unbreakable cycle in which she is trapped. The relationship also develops the central theme of the difficulty of balancing motherhood and a career. Marlene has chosen one path – her career, and because of this choice, she has forced Joyce into the more commonly travelled path – as a mother. Joyce's resentment of her sister has become toxic to the point that it has poisoned everything else in her life, including her relationship with Angie. And Angie's resentment of her 'mother' and the class to which she is confined spills into cruel defiance and threats of violence.</p>

Question Number	Indicative content
7 contd	<p data-bbox="272 170 1393 271">Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="292 300 1374 656" style="list-style-type: none">• the dramatic conventions and techniques that shape the play• the patriarchal nature of 1980s society• the seeming irreconcilability of family and career• the link between class, privilege and opportunity (or lack of it) in 1980s Britain• the feminism that informs the play as a whole• domestic norms and gender roles in 1980s Britain• the influence of Margaret Thatcher and her political and educational initiatives• 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 on family dynamic and personal opportunity. <p data-bbox="272 689 1393 752">These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
8	<p data-bbox="304 210 497 239"><i>Translations</i></p> <p data-bbox="304 284 1418 604">This extract is taken from the final scene of the play, immediately after Lancey threatens to take ruthless action against Baile Beag if Yolland is not found. As such the play moves toward a conclusion that foreshadows an escalating conflict between the British Army and the guerilla tactics of Republican paramilitaries. The characters react in differing ways, which reflect their representative functions in the play. Bridget is stoical in her practical, immediate and local perspective. Doalty reveals his involvement with the Donnelly twins and hints at future acts of violent rebellion. Sarah, the symbol of Mother Ireland, is struck forever dumb. Owen finally recognises the true significance of his role as translator, abandoning the Name-Book and hinting that he will join with the rebels.</p> <p data-bbox="304 651 1326 712">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="304 745 786 775">Points of interest might include:</p> <ul data-bbox="304 779 1390 1352" style="list-style-type: none"> • Bridget’s immediate concern with her livestock; her use of Irish place names to map out potential hiding places • her ironic reference to the ‘sweet smell’ and the potato blight it may signal • Sarah’s silence; her acceptance of this, and the stage directions used to communicate it • the changes in Doalty’s manner; his physical stillness and the considered nature of his delivery • how Doalty’s involvement with the Donnelly twins is suggested through his conversation with Owen, e.g. through exclamatory ‘Hah!’ and repetition of Owen’s words ‘If they could be found’ • the sense of history repeating itself, conveyed by Bridget’s reference to Seamus and Doalty’s reference to his grandfather • Doalty’s projection to future resistance. The surprisingly ‘political’ tone to his call for unity and how this is constructed • the emphatic nature of his declarative ‘The Donnelly twins know how’ • Owen’s rejection of the Name-Book and all it stands for. The stage directions that convey this. <p data-bbox="328 1391 1394 1615">The question encourages an exploration of reactions to colonising forces here and across the play. There are many opportunities to do this, such as: Owen’s role as translator and how his perspective on this changes; Maire’s attraction to Yolland and the reasons behind this; Manus, and his hostility to the ‘colonialists’; Hugh’s initial indifference to, and final acceptance of, the English language; the continuous and menacing offstage presence of the Donnelly twins.</p>

Question Number	Indicative content
8 contd	<p>Candidates will be expected to comment on relevant contextual factors: 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 set as device, the significance of stage direction• contextual information about how the play was written; background of Irish struggles against the English and the beginnings of resistance• 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 and escalating conflict between the British Army and the guerilla 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 purposes and techniques based on different linguistic or literary approaches.</p>

Please refer to the Specific Marking Guidance on page 2 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 transition. 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.