



Pearson
Edexcel

Mark Scheme (Results)

October 2020

Pearson Edexcel GCE Advanced Level
In English Language and Literature (9EL0_01)
Paper 1: Voices in Speech and Writing

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October 2020

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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.
- 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.

Paper 1 Mark scheme

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 or affected by disability; those campaigning for change in legislation and attitudes towards disability; readers of the online version of <i>The Guardian</i>.• Purpose: to raise awareness of the problems faced by wheelchair users; to challenge attitudes towards the disabled.• Mode: diary published in online newspaper. <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 the range of the full article which is comprised of seven diaries• the references to London locations and transport systems which develop the local context of the entry• the biographical details provided which establish the normality of Grant's life (friends/partner) and the obstacles, physical and attitudinal, presented to this normality• the separation Grant feels from those unaffected by disability and how this is conveyed• focus on commercial and transport systems to develop a sense of campaign• the 'voice' of Grant; her attitude towards the problems and the discrimination she faces and how this is constructed• use of parenthesis to extend and comment• incorporation of other voices through reported and 'assumed' direct speech. <p>Candidates may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none">• Audience: those interested in or affected by disability; those campaigning for change in legislation and attitudes towards disability; readers of the <i>I</i> newspaper; followers of Ian Birrell.• Purpose: to inform about disparity between treatment of the disabled and other 'minorities'; to campaign for social and legislative change.• Mode: newspaper opinion piece. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none">• the professional status of Birrell and how this is reflected in the style and content of his article• the reflections on improved attitudes and legislation relating to sexuality, race and gender; how these are constructed and sequenced to contrast with current attitudes to disability such as use of discourse marker: 'Yet' to signal shift• the 'voice' of Birrell and how his stance on the issues he presents is constructed• rhetorical devices applied to reflect and campaign: triadic structures, contrasting pairs, pronouns to include/exclude• use of metaphor/alliteration to develop emotive stance such as: 'stuck in the shadows...'• the shift in tone when conveying statistical information• the balance achieved between the social and professional/political barriers faced by those living with disability• the final paragraph and the challenge it presents to all, regardless of sexuality, race or gender.

Question Number	Indicative content
1 contd	<p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none">• both texts are clearly linked by the subject of disability, though one has professional and national focus and the other is personal and local• the perspectives through which the texts are framed are very different• the different contexts in which the texts were produced and received• Text A presents issues related to wheelchair users exclusively; Text B refers to disability in broader range and incorporates references to other 'minority' groups• both campaign for social and legislative change• the language used by both; range of literary and linguistic techniques that link to the status of the writers and the mode in which they write. <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.

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	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 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	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 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	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. • Identifies relevant connections between texts. Develops an integrated connective approach. 													
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. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis. 													
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. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification. 													

Question Number	Indicative content
2	<p data-bbox="304 212 475 241"><i>All My Sons</i></p> <p data-bbox="304 280 1422 309">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="304 347 1406 504">In this extract Chris's determination to marry Ann drives Kate to reveal the truth behind her opposition to the union. If the marriage goes ahead then the family must accept the death of Larry and move on. If she accepts his death, then she must also face Joe's role in it. She has clearly been aware of Joe's actions and is therefore also involved in the deception that followed.</p> <p data-bbox="304 542 1422 638">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 family, responsibility, and wider moral values.</p> <p data-bbox="304 660 791 689">Points of interest might include:</p> <ul data-bbox="304 689 1437 1361" style="list-style-type: none"> • Chris's anger at the fact that Kate has packed Ann's bags and the repeated interrogatives through which this is conveyed • Kate's continued insistence that Larry is alive and her forceful assertion that the marriage will not take place, achieved through repetition of adverb: 'Never' • Keller's intervention and Kate's physical response to it • Kate's insistence that Keller say nothing and what this reveals about them both • Chris's insistence that the marriage will go ahead and the effect this has on his mother • the link between the death of the son and the actions of the father and the conditional imperative (echoing the imperative used by Chris) used by Kate to express it: 'Then let your father go' • the stage directions that convey Chris's reaction to this link: 'transfixed' • Keller's repeated assertion: 'She's out of her mind' and the reasons behind this • Kate's final and explicit revelation and the series of conditionals through which this is constructed • the religiosity that underpins her refusal to face the truth: 'God does not let a son be killed by his father' • Keller's vain attempt to use the fact that Larry did not fly a P-40 to abdicate responsibility • Chris's increasingly specific accusations, culminating in his final reformulation: 'You killed them, you murdered them'. <p data-bbox="304 1400 1447 1585">The question encourages an exploration of how the relationship between Chris and Ann is used by Miller to expose the guilt of Joe and Kate. There are several opportunities before and after the extract such as Kate's persistent and increasingly desperate objections to the relationship throughout the play or George's challenge to the Keller's integrity and his attempt to force Ann to leave with him following his visit to his father in prison.</p> <p data-bbox="304 1624 1401 1780">Up to this point this tension has centred on Kate and her refusal to accept the death of Larry and the assumption made that this refusal is driven solely by her grief. The revelations of this climactic scene not only confirm Joe's guilt and foreshadow his confession but also involve Kate in the deception and this moves the action towards its tense and tragic conclusion.</p>

Question Number	Indicative content
2 contd	<p data-bbox="316 257 1401 291">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="316 324 1404 387">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="316 421 1404 840" style="list-style-type: none"><li data-bbox="316 421 1404 548">• 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 Un-American Activities Committee – suspected as a communist sympathiser<li data-bbox="316 548 1404 676">• 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 which leads Keller to make the ill-fated decision that sent American pilots to their deaths<li data-bbox="316 676 1404 739">• the concept of family and the role of mother and wife which underpins Kate's actions<li data-bbox="316 739 1404 772">• the social pressure on men to provide and protect<li data-bbox="316 772 1404 840">• 21st century contextual reception – candidates may make personal comments relating to family dynamic and conflict. <p data-bbox="316 873 1316 967">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
3	<p>A Streetcar Named Desire</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>The scene from which this extract is drawn includes the first meeting between Mitch and Blanche in the Kowalski's apartment. The interaction presents Mitch as a (relatively) sensitive man who offers stark contrast with Stanley. Blanche approves of this sensitivity and senses that Mitch is a romantic possibility given her reduced circumstances.</p> <p>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 attitudes towards Blanche's circumstances.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Blanche's pride in her French heritage and her desire to impress Mitch with it • the lie in her assertion that she is younger than Stella and the reformulations that betray this • the recurring motif of light; the metaphorical and literal reasons for Blanche's need to avoid exposure to the 'naked-light bulb' • the adjectives: 'rude' and 'vulgar' used by Blanche to contrast with the illusion of her delicacy • Mitch's awareness of the contrast expressed by Blanche: 'I guess we strike you as a pretty rough bunch' • the significance of Blanche's statement: 'I am very adaptable-to circumstances'; the use of pause here • Blanche's quest for compliments and Mitch's willingness to pay them • the latch-on: 'Married?' and the mutual romantic interest it conveys • the increasingly heightened and flirtatious language which betrays Blanche's delusion: 'gallantry', 'Gracious' • Stanley's loud interruption and the reasons behind this • Blanche's characteristic literary references and their significance • Blanche's extension of the teaching 'anecdote' to resume her flirtatious/romantic agenda • the recurring motif of music • the physical incompatibility conveyed via stage directions as they dance • the animalistic imagery used to describe Mitch: 'like a dancing bear'. <p>The question prompts consideration of the relationship between Blanche and Mitch across the play and the way in which he comes to represent her last hope of personal and financial stability in her desperate circumstances. There are many opportunities for this, such as its flirtatious beginnings, the shared experience of loss and loneliness that temporarily unites them and Blanche's relentless deceit and delusion that signals its doom. Candidates may also consider the differences in formal manners and education that always set them out as an unequal match.</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 contrast between the social and cultural values of the new and old South• the effect of industrial growth on rural life and the cotton plantations in the South• the formal manners and education that characterise a 'Southern Belle'• the rise of the new industrial working class as represented by Stanley• how the institutions and attitudes of post-war America placed restrictions on women's lives• 21st century contextual reception: candidates may make personal comments on gender, 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>

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="288 212 539 241"><i>Elmina's Kitchen</i></p> <p data-bbox="288 280 1278 342">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 376 1417 600">This extract presents Ashley's approach to Digger in an attempt to move into what he considers to be the 'elevated' gang culture in which Digger operates. Digger paints an explicit picture of the violence and moral compromises this transition would entail. Despite this, Ashley, like many of his Black British peers, is determined to make the move, believing it will bring him physical dominance, financial gain and, ultimately, the respect and identity within his community that he feels his father (Deli) no longer holds.</p> <p data-bbox="288 633 1358 730">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 gang membership.</p> <p data-bbox="288 763 783 792">Points of interest might include:</p> <ul data-bbox="288 797 1417 1536" style="list-style-type: none"> • the track to which Ashley dances; the gang culture and language it celebrates • aspects of Caribbean patois integrated into the voices such as: 'bredrin', 'jiggy' • shifts between vernacular and standard forms (particularly in Digger) and how these are shaped by the context in which they are delivered • the obvious respect Ashley holds for Digger and how this is conveyed through the dynamic of the exchange • Digger's seeming dismissal of Ashley's approach; his sarcastic reference to 'stolen phones' • Ashley's attempt to separate himself from the 'pussy street punk' culture from which he seeks to graduate • euphemism: 'business' • Ashley's dismissal of his father's restaurant and the way of life this affords • Digger's repeated reference to Ashley as 'boy' or 'youth' and Ashley's profanity in response • Digger's violent reaction, conveyed through stage direction • the nature of Digger's objection, conveyed through adjective 'Viking' • Ashley's fearful/subservient reaction, conveyed through stage direction: 'whispers', 'staying on the ground' • Digger's description of the life of a 'bad man' and the killing and death that is central to this, conveyed through metaphor/personification: 'dance wid death til it mek you dizzy' • the way in which this description foreshadows the end of the play • Ashley's response and Digger's ominous acknowledgement: 'Seen'. <p data-bbox="288 1570 1401 1765">The question prompts consideration of the attraction that gang culture holds for young men like Ashley. There are several opportunities for this, such as Ashley's attraction to media/cultural representations of gangs, his disdain for his father's reputation on the street, his rejection of the restaurant and formal education, his aspiration to the material trappings of gang culture such as a BMW. There may be exploration of the alternative path as represented by Deli.</p>

Question Number	Indicative content
4 contd	<p data-bbox="284 192 1410 226">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="284 255 1410 320">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="296 353 1410 577" style="list-style-type: none"><li data-bbox="296 353 1410 418">• comment on 21st century black culture amidst traditional white middle-class theatre productions/expectations<li data-bbox="296 418 1410 450">• Hackney and its 'murder mile' as setting<li data-bbox="296 450 1410 481">• Black British attitudes towards masculinity and gang culture<li data-bbox="296 481 1410 512">• cultural representations of gangs<li data-bbox="296 512 1410 577">• 21st century contextual reception – candidates may make personal comments relating to attitudes towards gang culture and its possible consequences. <p data-bbox="284 611 1299 707">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 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.

Question Number	Indicative content
5	<p data-bbox="276 197 371 230"><i>Equus</i></p> <p data-bbox="276 264 1267 327">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="276 365 1329 618">This extract takes place just before Alan’s abreaction – a pivotal point in his treatment, from which Dysart knows there can be no return to the boy’s constructed reality/worship. In this scene, Dysart clearly lays out what is at stake for Alan. The psychiatrist is unsure which is the worse fate: to suffer from mental illness and live as a social outcast, or to live with no beliefs and no purpose at all. As usual Dysart trusts Hesther with his deepest insecurities regarding this irreversible step while Hesther, characteristically, presents a steadfast voice of reason and reassurance.</p> <p data-bbox="263 656 1321 752">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 role of the psychiatrist.</p> <p data-bbox="269 819 756 853">Points of interest might include:</p> <ul data-bbox="276 853 1366 1563" style="list-style-type: none"> • the way in which Shaffer integrates the definition of ‘abreaction’ to make the term accessible for his audience • Dysart’s cynical view of the trust Alan has placed in him, and Hesther’s imperative response to this: ‘Don’t start that again.’ • the use of pause to separate/highlight key moments • worship as a central theme. Dysart’s recognition of its significance to Alan through metaphor: ‘the core of his life’ set in opposition to Hesther’s less ‘extreme’ interpretation • the parallel structures through which Dysart expresses the reality for Alan without his worship and the fields of culture, science and society this includes • the shift in tone and style as Dysart describes the rituals of Alan’s relationship with Equus • the incorporation of Biblical allusion into this description • the telling nature of Dysart’s statement: ‘Many men have less vital relationships with their wives’ • Hesther’s use of the ‘wives’ reference to bring Dysart to ‘reality’ • the tension between the two mid-extract • the convergence of the dialogue via the concept of pain and the very different perspectives on its significance to Alan • the possessive and repeated structures through which Dysart sums up what he feels is its significance: ‘His pain. His own.’ <p data-bbox="248 1597 1370 1883">The question prompts consideration of the professional and personal relationship between Dysart and Hesther across the play with focus on the treatment of Alan Strang. There are many opportunities for this, such as: Hesther’s initial referral of Alan to Dysart and the reasons for this; her unwavering faith in the commonsense value of a ‘normal life’; the ongoing debate between them about the significance of pain; Hesther’s belief that it is their duty to cure Alan placed in opposition to Dysart’s professional and moral self-doubt. There may also be consideration of the sexual/romantic tension between the two placed in opposition to Dysart’s relationship with Margaret.</p>

Question Number	Indicative content
5 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 set as device and the significance of stage direction • contextual information about the prevalent psychiatric theories that inform the nature of Dysart’s techniques • the legal system and its handling of mental health issues • contextual information about faith and worship, primarily Christian • 21st century contextual reception – candidates may make personal comments relating to their own views of the characters and their attitude to family, spirituality and mental health. <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.

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 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.

Question Number	Indicative content
6	<p data-bbox="288 210 544 241"><i>The History Boys</i></p> <p data-bbox="288 286 1401 318">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 362 1406 618">This extract presents the Headmaster’s response to the successful Oxbridge applications of his pupils. The assumption that Rudge has not been successful shows characteristic underestimation of this working-class boy who has always kept his distance from the flamboyance of his fellow students and the eccentricity of Hector. Rudge is the only one of the boys to be told immediately he has a place. The evidence of the social mobility he represents, primarily the fact that his father was a scout at the college to which he applied, may well account in part for his acceptance but it also shows the cleverness of Rudge’s tactics.</p> <p data-bbox="288 663 1401 757">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 class and education.</p> <p data-bbox="288 790 778 822">Points of interest might include:</p> <ul data-bbox="288 824 1406 1402" style="list-style-type: none"> • Posner’s account of his interview; the significance of his approach to the question on the Holocaust • the Headmaster’s listing of the boys’ achievements, his omission of Rudge and his reference to Lintott as afterthought • the collective assumptions of the teachers regarding Rudge’s silence • the Headmaster’s use of the field of gambling: ‘outside chance’, ‘clean sweep’ • patronising attitudes to Rudge and how they are conveyed • Rudge’s tone as he addresses the staff and the resentment this conveys • the significance of his self-reference: ‘thick sod’ • the ironic reference to ‘family connections’ • the changed attitudes of the panel after the connection is made; Rudge’s encapsulation of their voices through reported speech • the broader political and educational reasons behind these changes • the suggestion that Rudge also did well in the academic elements of the interview; the parallel and contrasting structures through which he sums up his performance: ‘Stalin was a sweetie and Wilfred Owen was a wuss’ • the added significance of Rudge’s sporting prowess: ‘... just what the college rugby team needed’. <p data-bbox="328 1435 1425 1628">The question prompts consideration of Rudge and attitudes towards him (and his background) across the play. There are several opportunities for this such as the low expectations that the teachers hold for him; their surprise at his A- level successes; his frequently expressed resentment, for example in the funeral scene; his performance in the mock interviews and the pressure on Oxford to be more inclusive which may account, in part, for his acceptance.</p>

Question Number	Indicative content
6 contd	<p data-bbox="300 212 1385 246">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="300 286 1385 353">Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="341 394 1410 766" style="list-style-type: none"> <li data-bbox="341 394 1410 454">• information about how the play was received: successful play, also adapted into successful film <li data-bbox="341 459 1410 519">• critical response to its idealized image of Northern England and the grammar school experience <li data-bbox="341 524 1410 584">• the political backdrop to the play with Margaret Thatcher as Prime Minister and her views on education <li data-bbox="341 589 1410 627">• the position of Oxbridge as the gold standard of education <li data-bbox="341 631 1410 692">• the traditional profile of an Oxbridge candidate and political pressures on the institutions to be more 'inclusive' <li data-bbox="341 696 1410 766">• 21st century contextual reception – candidates may make personal comments relating to their own views on education and class. <p data-bbox="300 936 1433 1003">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
7	<p>Top Girls</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>This extract is taken from the final moments of the dinner party Marlene stages for women (fictional and real) drawn from different historical periods, religious and philosophical values, and social strata. As the party comes to a close Marlene's guests descend into a state of drunken chaos. The extract presents the erudite Pope Joan spewing out words of Latin and the previously monosyllabic Dull Gret breaking into an extended tirade about leading the peasant women's uprising against the devils from Hell, as depicted in the painting by Brueghel from which her character is drawn.</p> <p>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 treatment of women in society.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Griselda's first and only questioning of Walter and his actions despite having been an apologist for his cruelty throughout • Isabella's defiance of convention and the repeated interrogative through which this is expressed • Nijo's statement of her one act of violence/rebellion: 'I hit him with a stick' • Joan's Latin, taken from Lucretius' <i>On the Nature of Things</i> and the withdrawal from worldly involvement it advocates • Latin as the language of learning and the fact that education in Latin was denied to women during medieval times • Isabella and Nijo echoing elements of the poem; the significance of the words that clearly touch them: 'Oh miserables...', 'pectora caeca', referring to men's wretched minds and their blind hearts respectively • Gret's depiction of Hell, its links to Brueghel's <i>Dulle Grette</i>, the painting on which her fictional character is based • the attentive response of Marlene and Isabella to the uncharacteristic nature of Gret's speech • the significance of the fact Gret's initial impression of Hell is one that reminds her of her everyday life and the simile through which this is expressed • the money excreted by the devil which makes many women stop and its significance to the broader themes of the play • her relative lack of concern for the horrors she sees and the reasons for this: 'we'd had the worse' • the graphic and unrefined language she uses to recount the killing of her children; her refusal to accept the injustices perpetrated by the Spanish soldiers • her call to her neighbours to revolutionary action and their ultimate victory • Joan's decreasing facility with Latin and her ability to recite the poem; the repeated filler: 'something' which conveys this. <p>The question prompts consideration of the attitudes of the fictional and historical guests that Marlene invites to the dinner party that comprises Act One. There is much opportunity for comment within Act One, such as: the oppression and challenge all the women have experienced; Pope Joan and Isabella's determination to break beyond the limitations and expectations of their gender; Nijo and Griselda and their submission to male power and abuse; growing anger/resentment as the Act progresses, culminating in Gret's tirade; Gret as the only character that calls for collective resistance to oppression; Gret as representative of an oppressed underclass capable of revolutionary action.</p>

Question Number	Indicative content
7 contd	<p>Links may well be made to the wider play as most female characters suffer some form of abuse/discrimination. These may include the compromises and sacrifices made by the women at the employment agency and the societal pressures that have necessitated them; the differing perspectives of Marlene and her sister; the conflict between Marlene and Mrs Kidd.</p> <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 feminism that informs the play as a whole • 1980s Britain under Margaret Thatcher • the historical and cultural background of the women, fictional and real, invited to the dinner party • the Breughel painting (<i>Dulle Gret</i>) on which the character of Gret and her account of Hell is based • Latin as the language of 'learning' and its exclusion from women's education in the medieval times in which Joan lived • 21st century contextual reception – students may make personal comments relating to the historical oppression experienced by women in the patriarchal societies in which they lived. <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>

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AO1 = bullet point 1		AO2 = bullet point 2		AO3 = bullet point 3	
Level	Mark	Descriptor (AO1, AO2, AO3)			
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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 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	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
8	<p>Translations</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>This extract comes after Manus has left Baille Beg despite Owen’s fears that his departure might link him with the disappearance of Yolland. Owen, concerned for both his brother and Yolland (his friend), questions Doalty and Bridget about the events after the dance and they, once again, inadvertently imply the involvement of the Donnelly twins. The twins are an unseen but menacing presence suggesting the emergence of physical and organised resistance, and the repeated and increasingly uncomfortable denials of Bridget and Doalty suggest their awareness/participation. The actions of the British forces as they search for the officer foreshadow the brutal reprisals that are to come.</p> <p>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 different forms of resistance to British colonisation.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Bridget’s initial concerns about the whereabouts of Manus and the ‘innocent’ reasons behind them • Owen’s switch of agenda and the interrogatives that signal this; the urgency this conveys • Bridget’s deference to Doalty; the repeated interrogative that conveys this • Doalty’s reaction to the incriminating nature of Owen’s questions; the characteristic and repeated declarative that conveys this: ‘We know nothing’ • Bridget’s repetition of Doalty’s denial and her inadvertent linking of the Donnelly twins to the disappearance of Yolland; her attempt to change the subject through engagement with Sarah • Owen’s intensified focus on Doalty; the physical movement that attends this • Doalty’s attempt to resist, conveyed through stage direction and delivery • Owen’s persistence and Doalty’s response • Doalty’s reference to God in an attempt to persuade Owen of his sincerity • his reference to the Donnelly’s boat and the involvement this implies • his relief at the distraction afforded by the soldiers and how this is conveyed in stage direction: ‘sudden excessive interest’ • the sinister repercussions this foreshadows. <p>The question prompts consideration of the Donnelly twins and the insurgence they represent across the play as a whole, despite the fact that the twins never physically appear in the play. As such they capture the clandestine nature and tactics of resistance. There is evidence, from the start, that Doalty and Bridget are linked to the twins, such as their interference with the theodolite and Manus’ acknowledgement of the ‘gesture’ it represents; Bridget’s characteristically clumsy attempts to distance herself from the twins which always reveals she knows more than she says; the effect that the mere mention of the twins has on the community.</p> <p>They may also offer comments on other aspects of resistance presented across the play such as Hugh and Jimmy’s reminiscences; Manus’ refusal to speak English to the soldiers; the dramatic debate about naming and Hugh’s final acceptance of occupation and change.</p>

Question Number	Indicative content
8 contd	<p data-bbox="312 275 1398 309">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="312 342 1398 405">Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="320 439 1406 853" style="list-style-type: none"> <li data-bbox="320 439 1406 501">• the context of the play as a performance piece, referencing set as device, the significance of stage direction <li data-bbox="320 501 1406 595">• 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 <li data-bbox="320 595 1406 757">• 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 <li data-bbox="320 757 1406 853">• 21st century contextual reception – candidates may make personal comments relating to their own views of the characters, the concept of 'colonisation/imperialism' and resistance. <p data-bbox="292 920 1302 1014">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>

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