



Pearson

Mark Scheme (Results)

Summer 2018

Pearson Edexcel GCE
In English Language (9ELO_01)
Paper 1: Voices in speech and writing

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Publications Code 9ELO_01_1806_MS

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Question Number	Indicative content
1	<p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may refer to the following in their answers for Text A:</p> <ul style="list-style-type: none"> • Audience: those interested in the work of Jay Baer or his consultancy; those interested in social media. • Purpose: to highlight the personal and professional advantages of social media, to promote Baer, his consultancy and his new book. • Mode: multi-modal, blog linked to a corporate website. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied • the construction of the title, which signals content and perspective • the inclusion of subheadings to sequence and structure content • the parallel lexical structures through which these are constructed • the incorporation of the direct speech of the co-author of Baer’s new book and the promotional reasons for this • the mixed register applied and how this links to the personal and professional perspective conveyed • direct reference to social media sites and the assumed knowledge this implies • incorporation of brand names and the reasons for this • Baer’s use of American English • use of literary devices to engage and entertain • rhetorical features and devices • the switch to direct address in the final section. <p>Candidates may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: those interested in the work of Brooker, readers of <i>The Guardian</i>, those interested in social media. • Purpose: to entertain and promote; to offer information and opinion on social media; to explain Brooker’s reasons for discontinuing his column. • Mode: published article. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the title and the satirical voice it signals • the assumed knowledge, which implies the nature of Brooker’s readers • devices used for clarification of more specialist points • the ‘combative’ relationship between writer and reader; how – and why – this is achieved • the personal nature of the text and how this is constructed • Brooker’s use of literary and satirical devices • negative lexis applied to language and the range of registers applied, e.g.: ‘emissions’, ‘blah’, ‘jabber’, ‘wordstorm’ • the self-deprecation that places Brooker at odds with the technology that underpins social media: ‘I’m an elderly man from the age of steam’ • cultural and social references and how they are used to support the points made • incorporation of other voices and how they reflect attitudes to gender on social media • the nature of Brooker’s objections, especially to reader comments and how they are constructed • the effect of the closing imperative.

Question Number	Indicative content
1 contd	<p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none"> • the first person perspectives adopted in each • the differing relationships between author and reader • the largely uncritical, almost corporate attitude of Baer's piece, as opposed to the detached, cynical view of Brooker • the very different stances taken on social media as a means of communication • the different contexts in which the texts were produced and received • the different perspectives of the writers shaped by their nationality, profession and the genre in which they write • the language used by both; range of literary and linguistic techniques that link to the professional status of each. <p>These are suggestions only. Accept any valid interpretation of the writers' purpose and techniques based on different literary or linguistic approaches.</p>

Please refer to the specific marking guidance on page 3 when applying this marking grid.

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

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.

Question Number	Indicative content
2	<p data-bbox="316 210 497 241"><i>All My Sons</i></p> <p data-bbox="316 277 1347 338">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="316 376 1386 472">In this extract George returns from his prison visit convinced of both his father's innocence and of the guilt of Keller. This leads to a reappraisal of his faith in the Keller family and their actions.</p> <p data-bbox="293 508 1406 568">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p data-bbox="316 604 823 636">Points of interest might include:</p> <ul data-bbox="293 638 1412 1055" style="list-style-type: none"> • Chris's opening interrogatives on the suddenness of George's changed beliefs • the significance of father-son loyalties • George's repetition: 'believe' to reflect on his previous faith in Chris • George's repetition: 'his mouth' to draw a clear distinction between the court record and his father's personal account • the conclusion he draws that Chris is complicit and the simple declarative through which this is expressed • use of pronouns to generate opposition • Miller's placement of Ann at the centre of the conflict as both Chris and George seek her support as validation of their opposing perspectives • Miller's use of Ann to comment on gender dynamics • Ann's developing doubt and distress and how this is constructed • the significance of Chris's refusal to put his name on the business. <p data-bbox="293 1084 1422 1207">The question encourages an exploration of the impact of George's changed perspective on his father's conviction and imprisonment on all the characters in the play. He is the catalyst for rising tension, confession and, ultimately, Keller's suicide.</p> <p data-bbox="309 1272 1394 1303">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="316 1305 1386 1364">Any reference candidates make to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="316 1368 1434 1657" style="list-style-type: none"> • the critical acclaim the play received compared to the controversy associated with it • the influence of Ibsen and Greek tragedy as reflected in the past/present structure • the development of America as a consumer-driven, capitalist society that leads Keller to make the ill-fated decision which sent American pilots to their death • 21st-century contextual reception: candidates may make personal comments relating to the morality of war or the conflict between material security and moral integrity. <p data-bbox="300 1691 1434 1751">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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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 data-bbox="256 210 671 241"><i>A Streetcar Named Desire</i></p> <p data-bbox="256 280 1310 342">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="256 380 1305 506">In the extract we see Stanley as a very possessive character who is fully aware of his property rights under the Napoleonic Code. Stanley's antagonism towards Blanche grows, as do his suspicions about her past and her desire to swindle her sister.</p> <p data-bbox="256 544 1305 642">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p data-bbox="256 680 759 712">Points of interest might include:</p> <ul data-bbox="280 712 1318 1189" style="list-style-type: none"> • the significance of Stanley's repeated reference to the Napoleonic Code • Stanley's developing sense that he has been swindled and the material focus that fuels his anger • Stanley's use of pronoun to emphasise shared ownership/possession under the code • the repeated focus on papers/bill of sale and what this reveals about Stanley • Stanley's attitude to Stella as his property • Stanley's quest for material evidence as he searches the trunk • Stella's unity with her family when faced with Stanley's accusation and how this is constructed/conveyed • the significance of Stella's correction: 'Not sold, lost' in terms of the shared background of the sisters • Stella's reversion to 'Old South' values at Stanley's breach of etiquette (conveyed through stage direction). <p data-bbox="256 1227 1326 1290">The question prompts consideration of the differing attitudes towards property, specifically Belle Reve, of characters across the play as a whole.</p> <p data-bbox="256 1328 1238 1386">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="256 1391 1348 1449">Any reference candidates make to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="280 1453 1326 1675" style="list-style-type: none"> • how attitudes to property reflect changes in the demographic of post-war America • the effect of industrial growth on rural life and the cotton plantations in the South • contrasting attitudes towards property and inheritance • 21st-century contextual reception: candidates may make personal comments on gender or social prejudice. <p data-bbox="256 1713 1238 1812">These are suggestions only. Accept any valid interpretation of the writer'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)
	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
4	<p data-bbox="288 174 552 208"><i>Elmina's Kitchen</i></p> <p data-bbox="288 241 1318 309">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 342 1394 533">The conversation here, especially between Digger and Baygee, exemplifies the changes happening in Black British society and the generational conflict in terms of attitudes towards 'gangster' culture. The extract also highlights different attitudes to gender through the friction between Anastasia and Digger. Deli finds himself in the middle ground of the generational conflict here.</p> <p data-bbox="288 566 1382 633">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p data-bbox="288 667 780 701">Points of interest might include:</p> <ul data-bbox="336 701 1414 1182" style="list-style-type: none"> • the development of the opposition between Baygee, as representative of the older generation and Digger, representative of 'gangster' youth • contrasts in the use of obscene language • Baygee's distaste for the new 'gangster' generation and how this is presented • the significance of his insult to Digger: 'white bwoy'/'black souls' • Deli's discomfort as he tries to please all sides, and the stage directions and dialogue through which this is conveyed • the language used by Digger to address/refer to Anastasia • aspects of Caribbean patois integrated into the voices, e.g.: 'bred', 'fe' • shifts between vernacular and standard English and how they link to purpose/context • the developing relationship between Anastasia and Deli and how this is presented • Anastasia's reaction to Digger and how this is presented. <p data-bbox="288 1216 1414 1317">The question encourages an exploration of the presentation of changing attitudes in the play. There are many opportunities to do this through the three generations represented, and through Anastasia, the only female character in the play.</p> <p data-bbox="288 1350 1374 1384">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="288 1384 1414 1451">Any reference candidates make to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="288 1451 1334 1709" style="list-style-type: none"> • comment on 20th-century black culture amidst traditional white middle-class theatre productions/expectations • the growth of violence in black gang culture • the archetype represented here of black youth and attitudes towards masculinity and gender • 21st-century contextual reception: candidates may make personal comments relating to cultural attitudes towards change across the generations. <p data-bbox="288 1742 1394 1809">These are suggestions only. Accept any valid interpretation of the writer'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)	
	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
5	<p data-bbox="268 203 368 232"><i>Equus</i></p> <p data-bbox="268 275 1283 338">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="268 376 1294 501">This extract presents a changing dynamic between Dysart and Alan. Using the rules of the 'turn-taking' game, Alan subjects Dysart to a level of personal scrutiny, which mimics that which he has experienced as Dysart's patient, in effect reversing their roles.</p> <p data-bbox="268 539 1345 602">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p data-bbox="268 640 778 669">Points of interest might include:</p> <ul data-bbox="268 674 1369 1151" style="list-style-type: none"> • the lessons Alan has learned from Dysart and how these are assimilated into the interrogatives and imperatives he uses • the coarse nature of Alan's language that shows his insight into the earlier techniques of Dysart • the sexual and personal focus of Alan's questioning and how this links to Freud and to Dysart's earlier encounters with Alan • Dysart's attempts to terminate the exchange and the reasons behind this • the stage directions and how they develop shifts in dynamic • the switch to dramatic monologue. How this links to the overall structure of the play • the links Dysart draws between Alan and himself • Dysart's evaluation of Alan's technique, his attempt to explain it through conventional psychiatric theory • the significance of the dream sequence to both Dysart and to Alan • Dysart's identification of Margaret as his 'area of maximum vulnerability'. <p data-bbox="268 1189 1362 1274">The question encourages an exploration of the effect that Alan has on the beliefs held by other characters in the play. There are several opportunities for this, such as Dora's religiosity, and Frank's attitude towards parenting.</p> <p data-bbox="268 1312 1334 1341">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="268 1346 1326 1408">Any reference candidates make to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="300 1413 1337 1637" 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, which inform the nature of Dysart and Alan's questioning techniques • attitudes towards faith and sexuality • 21st-century contextual reception: candidates may make personal comments relating to their own views on relationships. <p data-bbox="268 1675 1286 1738">These are suggestions only. Accept any valid interpretation of the writer'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)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer's/speaker's craft. • Describes contextual factors. Has limited awareness of significance and influence on how texts are produced and received.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer's/speaker's craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
6	<p data-bbox="284 174 555 210"><i>The History Boys</i></p> <p data-bbox="284 253 1401 288">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="284 320 1409 479">This extract projects five years into the future. Irwin, who is in a wheelchair, is narrating a television programme about Rievaulx Abbey. This subject matter links with the earlier lessons he conducted on Henry VIII. His encounter with the 'Man' Posner affords comment and reflection on their previous lives and comparison with the men they have become.</p> <p data-bbox="272 510 1366 577">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p data-bbox="284 609 767 645">Points of interest might include:</p> <ul data-bbox="292 645 1417 1189" style="list-style-type: none"> • use of flash-forward as a dramatic device here and elsewhere in the play • the significance of the adjective 'meretricious' and Irwin's definition of its meaning (which owes much to Hector) • the application of the adjective to the media role that Irwin now holds • Irwin's ironic reference to his wheelchair and disability and links to his previous lessons on self-presentation • 'The Man's' reference to a counsellor and what this suggests about Posner's disillusionment • the revelation of failure at Cambridge and the shadow cast on the overriding ambition of the boys' academic and personal goals • the reference to celebrity and implications of society's obsession with it • the silence (indicated by stage direction) that meets Irwin's question about Hector. What this suggests about the nature of the article • the persistent questioning about the Dakin/Irwin relationship and what this reveals about Posner, Irwin and the media • the sense of betrayal as Irwin realises he is being recorded • the return to the 'world of Henry VIII' both physical and metaphorical. <p data-bbox="284 1220 1390 1319">The question invites discussion of Bennett's use of time (here, specifically flash-forward) to afford reflection on the attitudes and values once held by Posner and Irwin and, by implication, Hector.</p> <p data-bbox="284 1350 1377 1386">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="284 1386 1366 1453">Any reference candidates make to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="292 1485 1425 1709" style="list-style-type: none"> • information about how the play was received: successful play, also adapted into successful film • the political backdrop to the play with Margaret Thatcher as Prime Minister and her views on education • the position of Oxbridge as the gold standard of education • 21st-century contextual reception: candidates may make personal comments relating to their own views on the education system. <p data-bbox="272 1740 1406 1807">These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different literary or linguistic approaches.</p>

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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 data-bbox="288 181 432 215"><i>Top Girls</i></p> <p data-bbox="288 259 1318 322">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 360 1406 521">In the extract Mrs Kidd represents an older set of cultural values in which women were expected to remain in the domestic realm and support their husbands' career aspirations. As such, she presents a challenge to Marlene, and the feminist claim she represents, that women should be on equal footing with men in the workplace.</p> <p data-bbox="288 560 1382 622">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p data-bbox="288 656 772 689">Points of interest might include:</p> <ul data-bbox="288 689 1417 1330" style="list-style-type: none"> • Churchill's trademark use of overlapping dialogue and disruptive interruption in the construction of voice • the initial exchange and Marlene's seeming lack of awareness of either the true purpose of Mrs Kidd's visit or of her husband's distress • Howard's response to Marlene's promotion as recounted by his wife • the gender-biased utterances/references of Mrs Kidd placed in opposition to those of Marlene, which are gender-neutral • the initial politeness of Marlene and the sarcastic tone that underpins it • the rising stress of Mrs Kidd and the increasing gender polarity that expresses it • the increasingly cold line adopted by Marlene and the adjacency structures that develop it • the traditional family dynamic presented by Mrs Kidd and how this is expressed as both a plea and a challenge to Marlene • Mrs Kidd's final attack on Marlene and the assimilated language of her husband through which it is conveyed • the irony of the final projection to Marlene's future and the evaluative declarative 'You're not natural' • the obscenity of Marlene's final imperative, which shows she has been affected - possibly due to Angie's presence. <p data-bbox="288 1364 1417 1494">Candidates are encouraged to explore attitudes to gender in the workplace in other parts of the play. Opportunities to do this include: Churchill's depiction of Marlene, Nell, and Win as professionally successful women; the opposition between Joyce and Marlene and the different life choices they represent.</p> <p data-bbox="288 1532 1374 1565">Candidates will be expected to comment on relevant contextual factors.</p> <p data-bbox="288 1565 1414 1628">Any reference candidates make to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="288 1628 1377 1821" style="list-style-type: none"> • 1980s Britain under Margaret Thatcher and her celebration of individual achievement • the feminism that informs the play as a whole • the legislation passed to facilitate equal opportunities in the workplace • 21st-century contextual reception: candidates may make personal comments relating to gender and its links to family and work. <p data-bbox="288 1854 1326 1917">These are suggestions only. Accept any valid interpretation of the writer'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
8	<p>Translations</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>In this extract Owen embarks on his professional role as a translator between the British officers and the community of Baile Beag. He also facilitates the relationship between Yolland and Maire, effectively sealing the fate of them both.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the formal and official language used by Lancey • the incorporation of direct quotation from official documents by Lancey • Owen’s oversimplification of his translation and the reasons behind this • the significance of Owen’s omissions • the humorous dramatic effects created • the positive representation of the linguistic colonisation of the Irish by both Lancey and Owen • Hugh’s response to the proceedings and how these are conveyed • the contrast developed in the voices of Yolland and Lancey • the difference in the terms of address applied by Owen to the soldiers • Owen’s role in facilitating the relationship between Yolland and Maire and how his translation contributes to this. <p>The question encourages an exploration of the role of Owen as ‘go-between’ across the play. Examples include his Anglicisation of Irish place names and the growing tension this generates, his developing relationship with Yolland, rising tension with Manus over his continued mistranslations, his ultimate reversion to Irish at the end of the play.</p> <p>Candidates will be expected to comment on relevant contextual factors. Any reference candidates make 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 • links to its first production at the height of the resurgence of ‘the troubles’ • 21st-century contextual reception: candidates may make personal comments relating to their own views of the characters, the concept of linguistic ‘colonisation/imperialism’ and the tensions that arise from this. <p>These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different literary or linguist approaches.</p>

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

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material.
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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.
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