



# A Level English Language and Literature

## Sample Assessment Materials

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Pearson Edexcel Level 3 Advanced GCE in English Language and Literature  
(9ELO)

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*First teaching from September 2015*

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*First certification from 2017*

Issue 2



**Pearson**  
**Edexcel Level 3 Advanced**  
**GCE in English Language**  
**and Literature (9EL0)**  
**Sample Assessment Materials**

First certification 2017

Issue 2

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# Introduction

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The Pearson Edexcel Level 3 Advanced GCE in English Language and Literature is designed for use in schools and colleges. It is part of a suite of GCE qualifications offered by Pearson.

These sample assessment materials have been developed to support this qualification and will be used as the benchmark to develop the assessment students will take.





# General marking guidance

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

## Marking guidance – specific

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

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

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



Write your name here

Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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# English Language and Literature

## Advanced

### Paper 1: Voices in Speech and Writing

Sample assessment materials for first teaching  
September 2015  
**Time: 2 hours 30 minutes**

Paper Reference

**9EL0/01**

**You must have:**

prescribed text (clean copy) and  
source booklet (enclosed)

Total Marks

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question in **Section A** and **one** question in **Section B** on your chosen text.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- In your answers to Section B, you must **not** use texts that you have studied for coursework.

### Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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**SECTION A: Voices in 20th- and 21st century texts**

**Read Text A on pages 3–4 and Text B on pages 5–6 of the source booklet before answering Question 1 in the space provided.**

- 1 Compare the ways in which the speaker and writer create a sense of voice as they describe their experiences. In your answer you must consider linguistic and literary features, drawing upon your knowledge of genre conventions and context.

(25)

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**TOTAL FOR SECTION A = 25 MARKS**

## SECTION B: Drama Texts

Answer ONE question on your chosen text. Write your answer in the space provided.

Questions relate to the play you have studied and to the relevant extract from that play in the source booklet.

### *All My Sons*, Arthur Miller

Read the extract on pages 7–8 of the source booklet.

- 2 Using this extract as a starting point, and with reference to other parts of the play, discuss how Miller develops the characters' dilemma with the morality of the business world.

In your answer, you must consider Miller's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 2 = 25 marks)**

**OR**

### *A Streetcar Named Desire*, Tennessee Williams

Read the extract on pages 9–10 of the source booklet.

- 3 Using this extract as a starting point, and with reference to other parts of the play, discuss how Williams develops the conflict between the values of the old and new South.

In your answer, you must consider Williams' use of linguistic and literary features and relevant contextual factors.

**(Total for Question 3 = 25 marks)**

**OR**

**Answer ONE question on your chosen text. Write your answer in the space provided.**

**Questions relate to the play you have studied and to the relevant extract from that play in the source booklet.**

***Elmina's Kitchen, Kwame Kwei-Armah***

Read the extract on pages 11–12 of the source booklet.

- 4** Using this extract as a starting point, and with reference to other parts of the play, discuss how Kwei-Armah develops differing approaches towards the father-son relationship.

In your answer, you must consider Kwei-Armah's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 4 = 25 marks)**

**OR**

***Equus, Peter Shaffer***

Read the extract on pages 13–14 of the source booklet.

- 5** Using this extract as a starting point, and with reference to other parts of the play, discuss how Shaffer develops Dysart's changing perspective(s) on his role as a psychiatrist.

In your answer, you must consider Shaffer's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 5 = 25 marks)**

**OR**

**Answer ONE question on your chosen text. Write your answer in the space provided.**

**Questions relate to the play you have studied and to the relevant extract from that play in the source booklet.**

***The History Boys, Alan Bennett***

Read the extract on pages 15–16 of the source booklet.

- 6** Using this extract as a starting point, and with reference to other parts of the play, discuss how Bennett conveys the opinions of his characters about the examination system.

In your answer, you must consider Bennett's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 6 = 25 marks)**

**OR**

***Top Girls, Caryl Churchill***

Read the extract on pages 17–18 of the source booklet.

- 7** Using this extract as a starting point, and with reference to other parts of the play, discuss how Churchill presents the lives and expectations of women at the time the play is set.

In your answer, you must consider Churchill's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 7 = 25 marks)**

**OR**

**Answer ONE question on your chosen text. Write your answer in the space provided.**

**Questions relate to the play you have studied and to the relevant extract from that play in the source booklet.**

***Translations, Brian Friel***

Read the extract on pages 19–20 of the source booklet.

- 8** Using this extract as a starting point, and with reference to other parts of the play, discuss how Friel uses the character of Sarah to develop links between name and identity.

In your answer, you must consider Friel's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 8 = 25 marks)**

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**TOTAL FOR SECTION B = 25 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**

# Pearson Edexcel Level 3 GCE

## English Language and Literature

Advanced

Paper 1: Voices in Speech and Writing

Sample assessment materials for first teaching  
September 2015  
**Source booklet**

Paper Reference  
**9EL0/01**

**Do not return this source booklet with the question paper.**

*Turn over* ►

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### Section B: Drama Texts

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## SECTION A: Voices in 20th- and 21st century texts

### Text A

*This is an edited extract from the closing sections of the speech delivered in a South African court in 1964 by Nelson Mandela, political activist and leader of the ANC (African National Congress). From 1948 until 1994, South Africa enforced a political system called Apartheid (meaning 'the state of being apart'), officially segregating the nation's white and non-white populations. Under Apartheid, the rights of the majority black inhabitants were restricted and minority rule by the white population was maintained. Mandela and his co-defendants were charged and found guilty of sabotage and conspiracy. Mandela received a life sentence of which he served 27 years. This speech was to prove to be an influential statement of Mandela's political beliefs.*

"...White supremacy implies black inferiority... Whites tend to regard Africans as a separate breed. They do not look upon them as people with families of their own; that we fall in love like white people do; that we want to be with our wives and children like white people want to be with theirs; that we want to earn enough money to support our families, to feed and clothe them and send them to school..."

Pass laws... render any African liable to police surveillance at any time. I doubt whether there is a single African male in South Africa who has not had a brush with the police over his pass... Thousands of Africans are thrown into jail each year under pass laws. Even worse than this is the fact that pass laws keep husband and wife apart and lead to the breakdown of family life...

Children wander about the streets of the townships because they have no schools to go to, or no money to enable them to go to school, or no parents at home to see that they go to school... This leads to a breakdown in moral standards... and to growing violence which erupts not only politically, but everywhere. Life in the townships is dangerous. People are afraid to walk alone in the streets after dark...

The only cure is to alter the conditions under which Africans are forced to live... Africans want to be paid a living wage. Africans want to perform work which they are capable of doing, and not work which the Government declares them to be capable of... We want to be part of the general population, and not confined to living in our ghettos. African men want to have their wives and children live with them where they work, and not to be forced into an unnatural existence in men's hostels. Our women want to be with their men folk and not to be left... widowed in the reserves. We want to be allowed out after eleven o'clock at night and not to be confined to our rooms like little children. We want to be allowed to travel in our own country and to seek work where we want to and not where the Labour Bureau tells us to. We want a just share in the whole of South Africa...

Above all, My Lord, we want equal political rights... I know this sounds revolutionary to the whites in this country, because the majority of voters will be Africans. This makes the white man fear democracy.

But this fear cannot be allowed to stand in the way of the only solution which will guarantee racial harmony and freedom for all... Political division, based on colour, is entirely artificial and, when it disappears, so will the domination of one colour group by another...

This is what the ANC is fighting. Our struggle is a truly national one. It is a struggle of the African people, inspired by our own suffering and our own experience...

I have dedicated my life to this struggle of the African people. I have fought against white domination, and I have fought against black domination. I have cherished the ideal of a democratic and free society in which all persons will live together in harmony and with equal opportunities. It is an ideal for which I hope to live for and to see realised. But, My Lord, if it needs be, it is an ideal for which I am prepared to die."

(Source: Acknowledgements: © The Nelson Mandela Foundation)

### *Glossary*

*Pass laws: laws restricting the movement and rights to residence of black Africans, implemented by means of identity documents compulsorily carried.*

*Townships: living areas built on the periphery of towns and cities reserved for the non-white population of South Africa.*

*Reserves: designated land set aside for black Africans.*

## Text B

*This text is an extract from Mom & Me & Mom by the African-American author, poet, dancer, actress, and singer, Maya Angelou, which has been taken from the Voices in Speech and Writing: An Anthology.*

By the time I was twenty-two, I was living in San Francisco. I had a five-year-old son, two jobs, and two rented rooms, with cooking privileges down the hall. My landlady, Mrs. Jefferson, was kind and grandmotherly. She was a ready babysitter and insisted on providing dinner for her tenants. Her ways were so tender and her personality so sweet that no one was mean enough to discourage her disastrous culinary exploits. Spaghetti at her table, which was offered at least three times a week, was a mysterious red, white, and brown concoction. We would occasionally encounter an unidentifiable piece of meat hidden among the pasta. There was no money in my budget for restaurant food, so I and my son, Guy, were always loyal, if often unhappy, diners at Chez Jefferson.

My mother had moved into another large Victorian house, on Fulton Street, which she again filled with Gothic, heavily carved furniture... She had a live-in employee, Poppa, who cleaned the house and sometimes filled in as cook helper.

Mother picked up Guy twice a week and took him to her house, where she fed him peaches and cream and hot dogs, but I only went to Fulton Street once a month and at an agreed-upon time.

She understood and encouraged my self-reliance and I looked forward eagerly to our standing appointment. On the occasion, she would cook one of my favorite dishes. One lunch date stands out in my mind. I call it Vivian's Red Rice Day.

When I arrived at the Fulton Street house my mother was dressed beautifully. Her makeup was perfect and she wore good jewelry...

Much of lunch was already on the kitchen table.

Vivian Baxter was very serious about her delicious meals.

On that long-ago Red Rice Day, my mother had offered me a crispy, dry-roasted capon, no dressing or gravy, and a simple lettuce salad, no tomatoes or cucumbers. A wide-mouthed bowl covered with a platter sat next to her plate.

She fervently blessed the food with a brief prayer and put her left hand on the platter and her right on the bowl. She turned the dishes over and... revealed a tall mound of glistening red rice (my favorite food in the entire world)...

The chicken and salad do not feature so prominently in my tastebuds' memory, but each grain of red rice is emblazoned on the surface of my tongue forever.

"Gluttonous" and "greedy" negatively describe the hearty eater offered the seduction of her favorite food.

Two large portions of rice sated my appetite, but the deliciousness of the dish made me long for a larger stomach so that I could eat two more helpings.

My mother had plans for the rest of her afternoon, so... we left the house...

We reached the middle of the block... My mother stopped me...

"Baby, I've been thinking and now I am sure. You are the greatest woman I've ever met."

I looked down at the pretty little woman, with her perfect makeup and diamond earrings, and a silver fox scarf. She was admired by most people in San Francisco's black community and even some whites liked and respected her.

She continued. "You are very kind and very intelligent and those elements are not always found together. Mrs. Eleanor Roosevelt, Dr. Mary McLeod Bethune, and my mother—yes, you belong in that category. Here, give me a kiss."

She kissed me on the lips and turned and jaywalked across the street to her beige and brown Pontiac...

I welcomed her and her wisdom... "Suppose she is right? She's very intelligent and often said she didn't fear anyone enough to lie. Suppose I really am going to become somebody. Imagine."

At that moment, when I could still taste the red rice, I decided the time had come to stop my dangerous habits like smoking, drinking, and cursing. Imagine. I might really become somebody. Someday.

## SECTION B: Drama Texts

### *All My Sons*, Arthur Miller

**Chris** You killed them, you murdered them.

**Keller** (*As though throwing his whole nature open before Chris*):  
How could I kill anybody?

**Chris** Dad! Dad!

**Keller** (*Trying to hush*) I didn't kill anybody!

**Chris** Then explain it to me. What did you do? Explain it to me or I'll tear you to pieces!

**Keller** (*Horried at his overwhelming fury*) Don't, Chris, don't —

**Chris** I want to know what you did, now what did you do? You had a hundred and twenty cracked engine-heads, now what did you do?

**Keller** If you're going to hang me then I —

**Chris** I'm listening. God Almighty, I'm listening!

**Keller** (*Their movements now are those of subtle pursuit and escape. Keller keeps a step out of Chris's range as he talks.*): You're a boy, what could I do! I'm in business, a man is in business; a hundred and twenty cracked, you're out of business; you got a process, the process don't work you're out of business; you don't know how to operate, your stuff is no good; they close you up, they tear up your contacts, what the hell's it to them? You lay forty years into a business and they knock you out in five minutes, what could I do, let them take forty years, let them take my life away? (*His voice cracking*) I never thought they'd install them. I swear to God. I thought they'd stop 'em before anybody took off.

**Chris** Then why'd you ship them out?

**Keller** By the time they could spot them I thought I'd have the process going again, and I could show them they needed me and they'd let it go by. But weeks passed and I got no kick-back, so I was going to tell them.

**Chris** Then why didn't you tell them?

**Keller** It was too late. The paper, it was all over the front page, twenty-one went down, it was too late. They came with handcuffs into the shop, what could I do? (*He sits on bench.*) Chris... Chris, I did it for you, it was a chance and I took it for you. I'm sixty-one years old, when would I have another chance to make something for you? Sixty-one years old you don't get another chance, do ya?

**Chris** You even knew they wouldn't hold up in the air.

**Keller** I didn't say that.

**Chris** But you were going to warn them not to use them —

**Keller** But that don't mean —

**Chris** It means you knew they'd crash.

**Keller** It don't mean that.

**Chris** Then you *thought* they'd crash.

**Keller** I was afraid maybe —

**Chris** You were afraid maybe! God in heaven, what kind of a man are you? Kids were hanging in the air by those heads. You knew that!

**Keller** For you, a business for you!

**Chris** (*With burning fury*) For me! Where do you live, where have you come from? For me! — I was dying every day and you were killing my boys and you did it for me? What the hell do you think I was thinking of, the goddam business? Is that as far as your mind can see, the business? What is that, the world — the business? What the hell do you mean, you did it for me? Don't you have a country? Don't you live in the world? What the hell are you? You're not even an animal, no animal kills his own, what are you? What must I do to you? I ought to tear the tongue out of your mouth, what must I do? (*With his fist he pounds down upon his father's shoulder. He stumbles away, covering his face as he weeps.*) What must I do, Jesus God, what must I do?

**Keller** Chris... My Chris...

*From Act 2 pp. 69–71*

### **A Streetcar Named Desire, Tennessee Williams**

**Blanche** May I — speak — *plainly*?

**Stella** Yes, do. Go ahead. As plainly as you want to.

*(Outside a train approaches. They are silent till the noise subsides. They are both in the bedroom. Under cover of the train's noise **Stanley** enters from outside. He stands unseen by the women, holding some packages in his arms, and overhears their following conversation. He wears an undershirt and grease-stained seersucker pants.)*

**Blanche** Well — if you'll forgive me — he's *common*!

**Stella** Why, yes, I suppose he is.

**Blanche** Suppose! You can't have forgotten that much of our bringing up, Stella, that you just *suppose* that any part of a gentleman's in his nature! *Not one particle, no!* Oh, if was just — *ordinary*! Just *plain* — but good and whole-some, but — *no*. There's something downright — *bestial* — about him! You're hating me saying this, aren't you?

**Stella** *(Coldly)* Go on and say it all, Blanche.

**Blanche** He acts like an animal, has an animal's habits! Eats like one, moves like one, talks like one! There's even something — sub-human — something not quite to the stage of humanity yet! Yes, something — ape-like about him, like one of those pictures I've seen in — anthropological studies! Thousands and thousands of years have passed him right by, and there he is — Stanley Kowalski — survivor of the Stone Age! Bearing the raw meat home from the kill in the jungle! And you — you here — *waiting* for him! Maybe he'll strike you or maybe grunt and kiss you! That is, if kisses have been discovered yet! Night falls and the other apes gather! There in the front of the cave, all grunting like him, and swilling and gnawing and hulking! His poker night! — you call it — this party of apes! Somebody growls — some creature snatches at something — the fight is on! *God!* Maybe we are a long way from being made in God's image, but Stella — my sister — there has been some progress since then! Such things as art — as poetry and music — such kinds of new light have come into the world since then! In some kinds of people some tenderer feelings have had some little beginning! That we have got to make grow! And *cling* to, and hold as our flag! In this dark march toward whatever it is we're approaching... Don't — *don't* hang back with the brutes!

*(Another train passes outside. **Stanley** hesitates, licking his lips. Then suddenly he turns stealthily about and withdraws through the front door. The women are still unaware of his presence. When the train has passed he calls through the closed front door.)*

**Stanley** Hey! Hey! Stella!

**Stella** (Who has listened gravely to **Blanche**) Stanley I

**Blanche** Stell, I —

*(But **Stella** has gone to the front door. **Stanley** enters casually with his packages.)*

**Stanley** Hiyuh, Stella, Blanche back?

**Stella** Yes, she's back.

**Stanley** Hiyuh, Blanche. *(He grins at her.)*

**Stella** You must've got under the car.

**Stanley** Them darn mechanics at Fritz's don't know their can from third base!

*(**Stella** has embraced him with both arms, fiercely, and full in the view of **Blanche**. He laughs and clasps her head to him. Over her head he grins through the curtains at **Blanche**. As the lights fade away, with a lingering brightness on their embrace, the music of the 'blue piano' and trumpet and drums is heard.)*

*From Scene IV pp. 46–48*



### ***Elmina's Kitchen, Kwame Kwei-Armah***

*Digger leaves some money on the counter and begins to leave hurriedly. Anastasia's eyes follow him.*

**Digger** (kisses his teeth) People just can't do what they supposed to do in this world, can they?

**Ashley** I can!

*Digger stops and stares at Ashley for a moment. Almost instinctively, he's about to tell Ashley to come with him, but he doesn't. Anastasia stares at Ashley.*

**Anastasia** Ashley!

*He turns to her momentarily.*

**Ashley** What?

**Digger** Mr C. Later.

*Clifton clocks this interaction. Ashley runs to the door and watches Digger. After a beat he turns to Clifton.*

**Ashley** Sorry, carry on. I like to hear you, you're proper clever.

**Clifton** (takes in Digger leaving) What's the point in being clever and none of you children take you foot? One end up a bloody thief, the next a brok-hand boxer. Tell me what I did to deserve that, eh? Where me brains go, Baygee?

**Baygee** Life don't go the way we want it.

**Clifton** (decking his glass of rum) You don't lie, partner, you don't lie. Maybe you'll be the one that'll take me mind, eh, junior?

*Deli walked in near the end of the conversation with a box under his arm, but was not seen.*

**Deli** Maybe he will, but that'll be because his father was around to nurture and support him.

*Clifton turns to Baygee embarrassed.*

**Clifton** Oh God.

*His hand begins to shake slightly. He calms it.*

Hello son.

*Deli checks Ashley who is watching him closely.*

**Deli** Hello, Clifton.

*Clifton and Baygee clock each other.*

**Clifton** I come to pay me respects to you and help bury me first-born.

**Deli** Is that so?

**Clifton** I didn't mean nothin' by —

**Deli** Ashley, did you give your grandfather something to eat?

**Ashley** *(he's never seen his father treat anyone like this)* Yeah.

**Deli** Good. Then, Clifton, your respects are accepted and thank you for your visit.

*He opens the door for Clifton to leave.*

**Clifton** *(calm and cool)* Oh, I haven't quite finished my food. You wouldn't put a man out on an empty belly, would you?

*Deli closes the door.*

**Clifton** So I hear I'm a great-grandfather. *(Jesting)* Bonjey! How you let the child age me so? *(Beat)* The place don't look all dat but I hear you're doing OK? That's good.

**Deli** *(pointed)* Bad luck is always just around the corner.

**Clifton** Must be doing well to have bought two acres of land home!

*Silence. Clifton clocks that this is not public information.*

**Deli** Like I said, man never knows what's around the corner.

**Clifton** *(changing the subject. To all)* Eh! You know the first man I see when I reach Hackney?

**Baygee** Who?

**Clifton** Macknee the old Scottish man

**Baygee** Oh no!

*From Act 1 Scene 3 pp. 35–37*

**Equus, Peter Shaffer**

**Dysart** Hallo. My name's Martin Dysart. I'm pleased to meet you.

*(He puts out his hand, Alan does not respond in any way.)*

That'll be all, Nurse, thank you.

*(Nurse goes out and back to her place. Dysart sits, opening a file.)*

So did you have a good journey? I hope they gave you lunch at least. Not that there's much to choose between a British Rail meal and one here.

*(Alan stands staring at him.)*

**Dysart** Won't you sit down?

*(Pause. He does not. Dysart consults his file.)*

Is this your full name? Alan Strang?

*(Silence.)*

And you're seventeen. Is that right? Seventeen? ...Well?

**Alan** *(singing low)* Double your pleasure  
Double your fun  
With Doublemint, Doublemint  
Doublemint gum.

**Dysart** *(Unperturbed)* Now, let's see. You work in an electrical shop during the week. You live with your parents, and your father's a printer. What sort of things does he print?

**Alan** *(singing louder)* Double your pleasure  
Double your fun  
With Doublemint, Doublemint  
Doublemint gum.

**Dysart** I mean does he do leaflets and calendars? Things like that?

*(The boy approaches him, hostile.)*

**Alan** *(singing)* Try the taste of Martini  
The most beautiful drink in the world.  
It's the right one —  
The bright one —  
That's Martini!

**Dysart** I wish you'd sit down, if you're going to sing. Don't you think you'd be more comfortable?

*(Pause.)*

**Alan** *(singing)* There's only one T in Typhoo!  
In packets and in teabags too.  
Any way you make it, you'll find it's true:  
There's only one T in Typhoo!

**Dysart** *(appreciatively)* Now that's a good song. I like it better than the other two. Can I hear that one again?

*(Alan starts away from him, and sits on the upstage bench.)*

**Alan** *(singing)* Double your pleasure  
Double your fun  
With Doublemint, Doublemint  
Doublemint gum

**Dysart** *(Smiling)* You know I was wrong. I really do think that one's better. It's got such a catchy tune. Please do that one again.

*(Silence. The boy glares at him.)*

I'm going to put you in a private bedroom for a little while. There are one or two available, and they're rather more pleasant than being in a ward. Will you please come and see me tomorrow?... *(He rises)* By the way, which parent is it who won't allow you to watch television? Mother or father? Or is it both?  
*(calling out of the door)* Nurse!

*(Alan stares at him. Nurse comes in.)*

**Nurse** Yes, Doctor?

**Dysart** Take Strang here to Number Three, will you? He's moving in there for a while.

**Nurse** Very good, Doctor.

**Dysart** *(To Alan)* You'll like that room. It's nice.

*(The boy sits staring at Dysart. Dysart returns the stare.)*

**Nurse** Come along, young man. This way... I said this way, please.

*(Reluctantly Alan rises and goes to Nurse, passing dangerously close to Dysart, and out through the left door. Dysart looks after him, fascinated.)*

*From Act 1 Scene 2–Act 1 Scene 3 pp. 5–7*

## ***The History Boys, Alan Bennett***

*(Classroom)*

**Hector** Now fades the thunder of the youth of England clearing summer's obligatory hurdles. Felicitations to you all. Well done, Scripps! Bravo, Dakin! Crowther, congratulations. And Rudge, too. Remarkable. All, all deserve prizes. All, all have done that noble and necessary thing, you have satisfied the examiners of the Joint Matriculation Board, and now, proudly jingling A Levels, those longed-for emblems of your conformity, you come before me once again to resume your education.

**Rudge** What were A Levels, then?

**Hector** Boys, boys, boys. A Levels, Rudge are credentials, qualifications, the footings of your CV. Your Cheat's Visa. Time now for the bits in between. You will see from the timetable that our esteemed Headmaster has given these periods the euphemistic title —

*(Posner looks up the word in the dictionary.)*

— of General Studies.

**Posner** 'Euphemism... substitution of mild or vague or roundabout expression for a harsh or direct one.'

**Hector** A verbal fig-leaf. The mild or vague expression being General Studies. The harsh or direct one, Useless Knowledge. The otiose – (Points at Posner) – the trash, the department of why bother?

**Posner** 'Otiose: Serving no practical purpose, without function.'

**Hector** If, heaven forbid, I was ever entrusted with the timetable, I would call these lessons A Waste of Time. Nothing that happens here has anything to do with getting on, but remember, open quotation marks, 'All knowledge is precious whether or not it serves the slightest human use' close quotation marks. Who said? Lockwood? Crowther? Timms? Akthar?

*(Pause)*

'Loveliest of trees the cherry now.'

**Akthar** A. E. Housman, sir.

**Hector** 'A. E. Housman, sir.'

**Timms** Wasn't he a nancy, sir?

**Hector** Foul, festering grubby-minded little trollop. Do not use that word. *(He hits him on the head with an exercise book.)*

**Timms** You use it, sir.

**Hector** I do, sir, I know, but I am far gone in age and decrepitude.

**Crowther** You're not supposed to hit us, sir. We could report you, sir.

**Hector** *(Despair)* I know, I know. *(An elaborate pantomime, all this.)*

**Dakin** You should treat us with more respect. We're scholarship candidates now. We're all going in for Oxford and Cambridge.

*(There is a silence and Hector sits down at his table, seemingly stunned.)*

**Hector** 'Wash me in steep-down gulfs of liquid fire.' I thought all that silliness was finished with. I thought that after last year we were settling for the less lustrous institutions... Derby, Leicester, Nottingham. Even my own dear Sheffield, Scripps. You believe in God. Believe also in me: forget Oxford and Cambridge. Why do you want to go there?

**Lockwood** Old, sir. Tried and tested.

*From Act 1 pp.4–6*

### ***Top Girls, Caryl Churchill***

**Marlene** So what about money?

**Joyce** I've always said I don't want your money.

**Marlene** No, does he send you money?

**Joyce** I've got four different cleaning jobs. Adds up. There's not a lot round here.

**Marlene** Does Angie miss him?

**Joyce** She doesn't say.

**Marlene** Does she see him?

**Joyce** He was never that fond of her to be honest.

**Marlene** He tried to kiss me once. When you were engaged.

**Joyce** Did you fancy him?

**Marlene** No, he looked like a fish.

**Joyce** He was lovely then.

**Marlene** Ugh.

**Joyce** Well I fancied him. For about three years.

**Marlene** Have you got someone else?

**Joyce** There's not a lot round here. Mind you, the minute you're on your own, you'd be amazed how your friends' husbands drop by. I'd sooner do without.

**Marlene** I don't see why you couldn't take my money.

**Joyce** I do, so don't bother about it.

**Marlene** Only got to ask.

**Joyce** So what about you? Good job?

**Marlene** Good for a laugh. / Got back from the US of A a bit

**Joyce** Good for more than a laugh I should think.

**Marlene** Wiped out and slotted into this speedy employment agency and still there.

**Joyce** You can always find yourself work then.

**Marlene** That's right.

- Joyce** And men?
- Marlene** Oh there's always men.
- Joyce** No one special?
- Marlene** There's fellas who like to be seen with a high-flying lady. Shows they've got something really good in their pants. But they can't take the day to day. They're waiting for me to turn into the little woman. Or maybe I'm just horrible of course.
- Joyce** Who needs them?
- Marlene** Who needs them? Well I do. But I need adventures more. So on on into the sunset. I think the eighties are going to be stupendous.
- Joyce** Who for?
- Marlene** For me. / I think I'm going up up up.
- Joyce** Oh for you. Yes, I'm sure they will.
- Marlene** And for the country, come to that. Get the economy back on its feet and whoosh. She's a tough lady, Maggie. I'd give her a job. / She just needs to hang in there. This country
- Joyce** You voted for them, did you?
- Marlene** Needs to stop whining./ Monetarism is not stupid.
- Joyce** Drink your tea and shut up, pet.
- Marlene** It takes time, determination. No more slop. / And
- Joyce** Well I think they're filthy bastards.
- Marlene** Who's got to drive it on? First woman prime minister. Terrifico. Aces. Right on. / You must admit. Certainly gets my vote.
- Joyce** What good's first woman if it's her? I suppose you'd have liked Hitler if he was a woman. Ms Hitler. Got a lot done, Hitlerina. / Great adventures.
- Marlene** Bosses still walking on the workers' faces? Still Dadda's little parrot? Haven't you learned to think for yourself? I believe in the individual. Look at me.
- Joyce** I am looking at you.
- Marlene** Come on, Joyce, we're not going to quarrel over politics.
- Joyce** We are though.
- Marlene** Forget I mentioned it. Not a word about the slimy unions will cross my lips.

*From Act 3 pp. 91–94*



### **Translations, Brian Friel**

*(Manus holds Sarah's hands in his and he articulates slowly and distinctly into her face.)*

**Manus** We're doing very well. And we're going to try it once more — just once more. Now – relax and breathe in... deep... and out... in... and out...

*(Sarah shakes her head vigorously and stubbornly.)*

Come on, Sarah. This is our secret.

*(Again vigorous and stubborn shaking of Sarah's head.)*

Nobody's listening. Nobody hears you.

**Jimmy** *'Ton d'emeibet epeita thea glauko pis Athene..!'*

**Manus** Get your tongue and your lips working. 'My name —' Come on. One more try. 'My name is —' Good girl.

**Sarah** My...

**Manus** Great, 'My name —'

**Sarah** My... my...

**Manus** Raise your head. Shout it out. Nobody's listening.

**Jimmy** *'...alla hekelos estai en Atreidao domois..!'*

**Manus** Jimmy, please! Once more – just once more – 'My name —' Good girl. Come on now. Head up. Mouth open.

**Sarah** My...

**Manus** Good.

**Sarah** My...

**Manus** Great.

**Sarah** My name...

**Manus** Yes?

**Sarah** My name is...

**Manus** Yes?

*(Sarah pauses. Then in a rush.)*

**Sarah** My name is Sarah.

**Manus** Marvellous! Bloody marvellous!

*(Manus hugs Sarah. She smiles in shy, embarrassed pleasure.)*

Did you hear that, Jimmy? — 'My name is Sarah' — clear as a bell. *(To Sarah)* The Infant Prodigy doesn't know what we're at.

*(Sarah laughs at this. Manus hugs her again and stands up.)*

Now we're really started! Nothing'll stop us now! Nothing in the wide world!

*(Jimmy, chuckling at his text, comes over to them.)*

**Jimmy** Listen to this, Manus.

**Manus** Soon you'll be telling me all the secrets that have been in that head of yours all these years. Certainly, James — what is it? *(to Sarah)* Maybe you'd set out the stools?

*(Manus runs up the stairs.)*

**Jimmy** Wait till you hear this, Manus.

**Manus** Go ahead! I'll be straight down.

**Jimmy** 'Hos ara min phamene rabdo epemassat Athene —'  
'After Athene had said this, she touched Ulysses with her wand. She withered the fair skin of his supple limbs and destroyed the flaxen hair from off his head and about his limbs she put the skin of an old man...!  
The divil! The divil!

*From Act 1 pp.2–4*

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### Source information

#### Section A

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#### Section B: extracts taken from prescribed editions

*All My Sons* © Arthur Miller, *All My Sons*, Penguin Classics, 2000

*A Streetcar Named Desire* Penguin Classics, 2009

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## Paper 1 Mark scheme

Question Number	Indicative content
1	<p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Students may refer to the following in their answers for Text A:</b></p> <ul style="list-style-type: none"> <li>○ audience: the officials of the court, the wider African public, members of the ANC</li> <li>○ purpose: to deliver a political speech. To justify the political agenda and actions of the ANC. To promote changes in attitudes. To conclude proceedings prior to sentencing</li> <li>○ mode: speech – delivered live in court (subsequently transcribed and published).</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>○ strength of opening declarative which places <i>white</i> in opposition to <i>Africans</i></li> <li>○ use of the noun ‘whites’ as a collective to show attitude</li> <li>○ contrasting pairs ‘White supremacy implies black inferiority’</li> <li>○ use of pronoun to include ‘we have emotions/our families; they look upon them’</li> <li>○ structure, sequence cohesion... general ‘White supremacy’/legal ‘Pass Laws’/Social ‘Poverty’</li> <li>○ three part lists and parallel syntax: ‘no money.../no schools.../no parents...’</li> <li>○ repeated structures to list demands ‘We want...’</li> <li>○ address (and legal protocol applied) ‘My Lord’</li> <li>○ progression from separation of opening paragraph to unity and inclusion: ‘racial harmony/freedom for all’</li> <li>○ attempt to allay fears: ‘Political division, based on colour, is entirely artificial and, when it disappears, so will the domination of one colour group by another’</li> <li>○ sense of unification achieved through the collective ‘African people/all persons’</li> <li>○ parallel syntax and its effect ‘I have fought against white domination, and I have fought against black domination’</li> <li>○ the power of the final statement channelled through volta and direct address: ‘But, My Lord, if it needs be, it is an ideal for which I am prepared to die.’</li> </ul> <p><b>Students may refer to the following in their answers for Text B:</b></p> <ul style="list-style-type: none"> <li>• audience: readers who enjoy autobiography, or have a particular interest in the writer</li> <li>• purpose: written for publication to recount details of her life</li> <li>• mode: written printed text.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>○ has typical genre conventions of autobiography i.e. a retrospective past tense account, makes references to people and places, and includes descriptive detail</li> <li>○ focus is on her relationship with her mother and the significance of food</li> <li>○ foregrounds the gulf between her lifestyle and that of her mother, e.g. ‘two jobs, and two rented rooms’ contrasted with ‘another large Victorian house’ and ‘her beige and brown pontiac’</li> <li>○ implies some distance in their relationship with ‘once a month and at an agreed time’</li> </ul>

Question Number	Indicative content
1 contd	<ul style="list-style-type: none"> <li>○ provides an economical description of her landlady to give a snapshot of her personality 'a ready babysitter'</li> <li>○ shows her own gratitude in using adjectives 'kind and grandmotherly'</li> <li>○ humour in descriptions of landlady's food 'disastrous culinary exploits' juxtaposition of 'loyal, if often unhappy'</li> <li>○ satirical use of French expression 'Chez Jefferson'</li> <li>○ her mother's attitude to the lunch makes it like a religious ritual: 'She fervently blessed the food and put her left hand on the platter and her right on the bowl'</li> <li>○ uses sensuous lexis of 'gluttonous', 'greedy' and 'seduction' to demonstrate the power of food</li> <li>○ describes her mother with detachment, e.g. 'make-up was perfect and she wore good jewelry', 'this pretty little woman'</li> <li>○ uses reported speech as she recalls her mother's words</li> <li>○ Angelou's mother compares her with women who have been significant public figures in her assessment of her daughter's potential</li> <li>○ Angelou implies a possible shift in attitude to her mother 'Suppose she is right?'</li> <li>○ final paragraph indicates the episode is a turning point in her rejection of her current lifestyle</li> <li>○ uses triadic structure of 'smoking, drinking, and cursing' for rhetorical effect</li> <li>○ ends on a positive note with minor sentence 'Someday'</li> </ul> <p><b>Points that link or differentiate the texts might include:</b></p> <ul style="list-style-type: none"> <li>○ contrast in mode and audience. Text A is a speech delivered live to a global audience and has immediacy. Text B is a written retrospective account and is not context bound.</li> <li>○ different contexts in which the texts were produce and received: <ul style="list-style-type: none"> <li>○ Text A delivered in the context of a criminal trial, strong political motivation, explicit references to the impact of South African social and political systems. Delivered within the context of defence against criminal prosecution</li> <li>○ Text B created within the generic convention of autobiographical writing. Less overt political function. Focussed on domestic and familial relationships within the context of American home life</li> <li>○ 21st-century reception – students may make personal comments relating to word-renowned reputations of Mandela and Angelou. This may include comment on Mandela as figurehead for peace and reconciliation and legacy he has left. Angelou's international literary reputation and her work as spokesperson for black people and women</li> </ul> </li> <li>○ both the speaker and writer (Mandela and Angelou) were prominent public figures but with different status, i.e Mandela as an influential global statesman and Angelou as a media celebrity</li> <li>○ issue of race relations is the focus of Text A whereas it is implied in Text B. Text A has overt references to race and racial inequality. Text B contains some oblique references 'even some whites'</li> <li>○ contrasting cultural contexts and relative privileges in Text A 'no money', 'no schools'. In Text B references to American lifestyle and culture 'cooking privileges', 'Pontiac', 'hotdogs'</li> <li>○ Text A uses many typical rhetorical language techniques. Text B is literary writing with a reflective tone.</li> </ul>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet point 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
<b>Level 1</b>	1–5	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
<b>Level 2</b>	6–10	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
<b>Level 3</b>	11–15	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
<b>Level 4</b>	16–20	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
<b>Level 5</b>	21–25	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
2	<p><b>All My Sons</b></p> <p>Students will apply an integrated literary and linguistic method to their analysis. This scene represents the culmination of growing tension between Joe and Chris, in which the differing attitudes to business are dramatised. The scene is theatrically crucial as it appears to provide us with some resolution, leaves us on tenterhooks at the curtain drops and prepares us for the revelations of Act Three.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the power of the scene in developing the different stances of Chris and Joe.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• pace of the scene and how this is determined by the mix of long speeches juxtaposed with chaining of dialogue</li> <li>• predominance of exclamatories and interrogatives 'What could I do!'</li> <li>• physical emphasis of stage directions to suggest conflict or dilemma, e.g. 'Movements are now those of subtle pursuit', 'with burning fury'. Chris's violent hyperbole 'I'll tear you to pieces' and 'I ought to tear the tongue out of your mouth' leading from threats to violence 'he pounds down upon his father's shoulders.'</li> <li>• Chris's use of imperatives and statements to control the discourse</li> <li>• Keller's idiolect typified by use of colloquialisms, e.g. 'you're going to hang me', unconventional syntax 'The paper, it was all over the front page, twenty one went down, it was too late' suggests unrehearsed speech and Keller losing control</li> <li>• Keller's use of verbal patterning and generalisations to justify his actions to survive in business 'a hundred and twenty cracked, you're out of business ...the process don't work you're out of business'. These also suggest the rehearsed nature of some of Joe's earlier utterances, in contrast with some of Chris's apparently spontaneous reactions</li> <li>• Chris's bitterness shown by his use of mocking repetition, e.g. 'You were afraid maybe!' and adjacency pairs 'For me!'</li> <li>• Chris's mocking of Joe's use of abstract nouns 'What is that, the world – the business?'</li> <li>• use of names. Chris stops using the familiar 'Dad.' Keller continues to use 'Chris'</li> <li>• shaping the scene leading to a dramatic climax, emphasised by the use of the curtain at the end of the Act</li> <li>• foreshadowing of the revelation at the end of the play, e.g. '... you were killing my boys...'</li> </ul> <p>There are many other scenes where the struggle with the morality of making money in wartime is discussed. Students could discuss Mother's refusal to condemn her husband's business practices and the way she supports his stories. They could discuss Joe's reaction to the outcome of the trial and the attitudes of his neighbours. They could also discuss the influence of American societal attitudes to family values in so far as this affects conflicts over financial responsibility.</p>



Question Number	Indicative content
2 contd	<p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• exploration of financial responsibility within the context of the play</li> <li>• contextual information about how the play was written: written in response to previous Broadway failure and written in an attempt to be a commercial success but also written as a critique of the American Dream</li> <li>• contextual information about how play was received: received New York Drama Critics' Circle Award, however it also led to Miller appearing before the House Un-American Activities Committee – suspected as communist sympathiser. Development of America as consumer-driven, iconic capitalist society</li> <li>• 21st-century contextual reception – students may make personal comments relating to status of US and its role as economic powerhouse. Also, their own views on consumerism and capitalism.</li> </ul>

<b>Please to refer to the specific marking guidance on page 2 when applying this marking grid.</b>		
		<b>A01 = bullet point 1    A02 = bullet point 2    A03 = bullet point 3</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02, A03)</b>
	0	No rewardable material
<b>Level 1</b>	1–5	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>
<b>Level 2</b>	6–10	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
3	<p><b>A Streetcar Named Desire</b></p> <p>Students will apply an integrated literary and linguistic method to their analysis. This episode develops the contrasting, and conflicting, worlds represented by Blanche and Stanley. Blanche is depicted here by Williams as a relic of 'dead' Southern agrarian society, clinging with increasing hysteria to a fading world of gentility and artifice while Stanley epitomises the new South, condemned as brutish and unrefined by Blanche but perceived as vital and 'real' by Stella. And at the end of the scene when Stella throws herself into Stanley's arms, it is an obvious victory for Stanley.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Blanche and Stella and achieve contrasting attitudes towards Stanley as suggested in the question.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• differing length and complexity of utterances and what this shows about the dynamic between the sisters at this point – Blanche's passionate outburst contrasted with Stella's cold, stark responses</li> <li>• fact that Stanley overhears the abuse Blanche aims at him – how this might foreshadow later events</li> <li>• language choices made by Williams to construct Blanche's tirade and attempt to persuade Stella. How this represents the melodramatic notion held by many former plantation owners that the end of life in estates such as Belle Reve was the end of civilisation <ul style="list-style-type: none"> <li>○ use of exclamatory form to indicate heightened emotion/delivery 'talks like one!'</li> <li>○ connotations of the adjectives applied to Stanley; initially class-based/social 'common, ordinary' progressively animalistic/Neanderthal 'bestial, sub- human, ape- like...'</li> <li>○ verb choices applied to Stanley and his friends and how they give an impression of voice 'grunt, growl' <ul style="list-style-type: none"> <li>○ use of pause/hyphen to indicate the precision with which Blanche constructs her abuse</li> <li>○ use of pronoun in an attempt to include Stella in 'our bringing up' and 'my sister...'</li> </ul> </li> </ul> </li> <li>• metaphorical reference (a potential to link back to Scene 1) to hunting/meat, e.g. 'bearing raw meat home from the kill'</li> <li>• delusional/romanticised world view developed in opposition to the brutish world of Stanley achieved through tricolon: 'as art- as poetry and music'</li> <li>• overriding metaphor of evolution and the sense of impending moral and cultural oblivion conveyed</li> <li>• desperation in the imperative 'don't – don't hang back with the brutes!' intensified by false start</li> <li>• physical interruption of Blanche's utterance 'Stell, I' – with Stella's movement to the door in response to Stanley's salutation. The choice this</li> </ul>

Question Number	<b><i>A Streetcar Named Desire</i></b>
<b>3 contd</b>	<p>represents between Stanley and Blanche</p> <ul style="list-style-type: none"> <li>• transformed demeanour of Stella as Stanley enters achieved in stage direction through adverb 'fiercely' to confirm the sexuality that binds them together</li> <li>• the use of train noise (and the link to the central metaphor of the play) to conceal Stanley and achieve circularity in these concluding lines of the scene</li> <li>• the significance of Stanley's costume 'undershirt/grease-stained seersucker pants' to highlight his masculinity and his physical role/class as a worker</li> <li>• the grin from Stanley to Blanche as he embraces Stella that signals his victory and confirms the choice made by Stella</li> <li>• the final use of lighting and the introduction of 'blues piano and trumpet and drums' to still the embrace and reflect the jazz culture of the new America.</li> </ul> <p>The prompt to move across the broader text and explore contextual factors offers many opportunities to explore the conflict between Stanley's vibrant, lively, passionate world of the working-class immigrants who will become the new driving force of the South, the downside of which is their coarse brutishness and violence. On the other hand we have Blanche who represents the fading aristocratic values of gentility, chivalry, intellectual enlightenment and 'decent' behaviour but the world she comes from is corrupt (witness her forefathers and their 'epic fornications'), deceitful and manipulative.</p> <p><b>Students will be expected to comment on relevant contextual factors:</b> Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• contextual information about how play was written: was post-World War II play written at a time when the American nation was ready to embrace 'old-fashioned' values of family and home. Williams reflects a certain nostalgia for the old Southern charm that was being replaced by the attitude of industry and efficiency (capitalism instead of charm)</li> <li>• contextual information about how play was received: received the Pulitzer Prize for Drama. Further disintegration of Southern manners and charm in later 20th-century and dominance of commerce</li> <li>• 21st-century contextual reception – students may make personal comments relating to whether old Southern approach was more or less successful than new Southern approach.</li> </ul>

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<b>Level 2</b>	6–10	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 3</b>	11–15	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>		
<b>Level 4</b>	16–20	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>		
<b>Level 5</b>	21–25	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>		

Question Number	Indicative content
4	<p><b><i>Elmina's Kitchen</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis. The arrival of Clifton generates very different reactions from his grandson (Ashley) and his son (Deli). The exchange between the three generations of the family reveals much about their views on and experiences of fatherhood and its responsibilities.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Clifton, Ashley and Deli and establish the attitudes and the dynamic suggested in the question.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• Ashley's warm interest in his grandfather's stories and the respect he seems to hold for him 'I like to hear you, you're proper clever'</li> <li>• the damning assessment of his sons and how this is conveyed by Clifton 'One end up a bloody thief, the next a brok – hand boxer'</li> <li>• Clifton's separation of his 'brains' from his 'brutish' sons conveyed in the interrogative 'Where me brains go, Baygee?' Implied reference to genetics here and the fact he seeks alliance in Baygee (also in his 60s)</li> <li>• sense of selfish entitlement via interrogative 'Tell me what I did to deserve that, eh?'</li> <li>• significance of Deli's opening comments and what this reveals about Clifton's attitude to fatherhood and Clinton's aspirations for his relationship with his own son '...his father was around to support and nurture him'</li> <li>• Clifton's reaction to the implied accusations and how this is conveyed non-verbally 'embarrassed/his hand begins to shake' and verbally 'Oh God'</li> <li>• contrast in terms of reference embedded within the phatic greeting between father and son 'Hello son/Hello Clifton'</li> <li>• Clifton's attempt to 'apologise' for the derogatory comments he thinks Deli has overheard 'I didn't mean nothin' by'— and how this is cut short by Deli</li> <li>• Ashley's reaction to his father's hostility conveyed through stage direction, e.g. 'he's never seen his father...'</li> <li>• formal (and standard) language used by Deli to achieve distance, e.g. '...thank you for your visit'</li> <li>• Clifton's regained composure/control and his use of food as social etiquette to achieve this, e.g. 'You wouldn't put a man out on an empty belly...'</li> <li>• opening and closing of the door to reflect this shift</li> <li>• Clifton's pointed comments about Deli's apparent prosperity 'I hear you're doing OK/bought two acres of land home'</li> <li>• implication of the purchase of land 'home' and the secrecy that surrounds this</li> <li>• Deli's pointed and reformulated response to both observations</li> <li>• different ways in which fatherhood and parental responsibility are understood by different generations.</li> </ul> <p>The question encourages an exploration of the presentation of father and son relationships across the play and contextual influences (as represented by Deli/Clifton and Ashley/Deli) and there are significant opportunities for this. Deli is resentful of Clifton and his abandonment of his family and his abdication of responsibility – this resentment explodes in their final encounter in Act 2 Scene 4. Deli is determined not to allow the cycle to continue; his failed attempts to be a good father to Ashley and bring his son back from a life of</p>

Question Number	Indicative content
4 contd	<p>crime to a stable environment (represented metaphorically by his attempts to clean up the café) are central to the tragedy. Friction between Deli and Ashley is evident from Act 1 Scene 1, is developed in their differing attitudes towards the rival restaurant in Act 1 Scene 2 and is exacerbated by the criminal influence of Digger across the play, which culminates in Ashley's fatal choice as the play concludes in Act 2 Scene 4.</p> <p><b>Students will be expected to comment on relevant contextual factors:</b> Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• contextual information about how the play was written: socio-cultural context of Hackney gangs involved in crime and drugs. Kwei-Armah statement that 'is fundamentally a play about three generations of black men trying to define themselves in their time'</li> <li>• contextual information about how play was received: positive reviews for National Theatre production. Powerful comment on 20th-century black culture amidst traditional white middle-class theatre productions/expectations</li> <li>• 21st-century contextual reception – students may make personal comments relating to black father/son relationships/perceptions of black culture and reputation of Hackney.</li> </ul>

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<b>Level 2</b>	6–10	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>



Question Number	Indicative content
5	<p><b>Equus</b></p> <p>Students will apply an integrated literary and linguistic method to their analysis. Alan and Dysart's first encounter is a crucial scene which establishes role and dynamic. Dysart's professional skill is evident and he is at this point in total control of the encounter and secure in his role as psychiatrist. The jingles with which Alan responds to questions are the first clue that Alan is, as Dysart describes him later in the play, <i>a modern citizen for whom society doesn't exist</i>.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Dysart and Alan and establish the roles and the dynamic suggested in the question.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• Dysart's initial (phatic) greeting – both verbal and paralinguistic – and Alan's rejection of it</li> <li>• opening interrogatives, their link to function, and Alan's continued lack of response (all indicated by stage direction)</li> <li>• Alan's use of jingle to block/avoid/subvert – the reasons for this – and possible links to 1970s consumerism</li> <li>• Dysart's tactics when confronted by this mechanism; his lack of response 'unperturbed', his persistence with process – reading from the file and posing questions</li> <li>• effect this has on Alan as indicated by stage direction initially 'singing low'; when this does not elicit the reaction he anticipates, 'singing louder'; then offering an attempt at physical intimidation 'approaches him, hostile'</li> <li>• sense of physical challenge and confrontation this achieves (dramatically)</li> <li>• Dysart's continued quest for adjacency/cooperation, gradually acknowledging the jingle 'I wish you'd sit down if you're going to sing' and then responding to it 'Can I hear that one again?'</li> <li>• unsettling – and professionally crafted – effect this has on Alan – 'Alan starts away/glares at him'</li> <li>• developing focus on Alan's stare/glare and its significance</li> <li>• jubilant tone to the delivery of first phase diagnosis with three interrogatives designed to signal 'victory' to the boy: 'which parent is it who won't allow you to watch television? Mother or father? Or is it both?'</li> <li>• sense of mutual assessment and challenge in 'the boy sits staring at Dysart. Dysart returns the stare.'</li> <li>• the professional control in the imperatives to the nurse 'Take Strang here to Number Three' and the certainty of declarative 'He's moving in there for a while'</li> <li>• final, reluctant/aggressive cooperation/compliance as Alan 'rises and goes to Nurse'</li> <li>• impact of the encounter on Dysart 'fascinated'.</li> </ul> <p>The second prompts encourage an exploration of the developing professional and personal unease in Dysart in the context of the prevalent psychiatric theories of the 1970s (such as those of Freud and Jung). There are several opportunities for this. For example, after this first meeting with Alan, Dysart's experience of the dream begins to call into question the integrity of his profession (he is a gold-masked pagan priest eviscerating children in an elaborate ritual). For the rest of</p>

Question Number	Indicative content
5 contd	<p>the play, Dysart's search for the meaning of Alan's act leads him to doubt his own vocation and its integrity. Other potential episodes include Dysart's opening/closing monologues, exchanges between Dysart and Hester (Act 2, Scene 25), Dora's condemnation (Act 2; Scene 23). The closer he comes to understanding his patient's motives, the more confused Dysart is about how he should respond to Alan and the mental world he has created.</p> <p><b>Students will be expected to comment on relevant contextual factors:</b> Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• contextual information about how the play was written: using psychiatry as a detection mechanism – Shaffer constructed a fictional account of a real-life crime without knowing any of the actual details</li> <li>• contextual information about how play was received: provoked heated reaction in the psychiatric community by blurring the lines between sanity and madness and mad and evil behaviour</li> <li>• 21st-century contextual reception – students may make personal comments relating to their own views of the characters, the role of psychiatry and the blurred lines between sanity and madness, and mad and evil behaviour.</li> </ul>

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<b>Level 2</b>	6–10	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 3</b>	11–15	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>		
<b>Level 4</b>	16–20	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>		
<b>Level 5</b>	21–25	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>		

Question Number	Indicative content
6	<p><b><i>The History Boys</i></b></p> <p>Students will apply an integrated literary and linguistic method to their analysis. The extract establishes the primary relationships in the play (i.e. Hector and his students) and their opinions about the examination system. We have already seen Hector's first entrance in which his motorcycle gear is removed by the students and are ready for the non-naturalistic style of the play in which differing attitudes to examinations are debated.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the classroom and how they prepare us for the debate in the play.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• minimal stage directions 'Classroom' suggest a fluidity of scene changes and simple staging</li> <li>• exposition through direct address to students by name. This also establishes a complicit relationship with the students who later take different stances in relation to Hector's teaching methods and outcomes. Context established through specific examination lexis 'General Studies', 'A-levels', 'Joint Matriculation Board', 'scholarship students', 'Oxford and Cambridge'</li> <li>• Hector's irreverent, ironic attitude to the curriculum and to authority shown through pre-modification, 'Our esteemed Headmaster' and capitalisation 'A Waste of Time.' This foreshadows his discussions with the Headmaster, Irwin and Dorothy</li> <li>• Hector's unconventional attitude established through stage directions such as 'He hits him on the head' and 'Despair', 'an elaborate pantomime' and 'seemingly stunned'. They also indicate Hector's histrionic style of teaching</li> <li>• foreshadowing of later events 'We could report you, sir.'</li> <li>• Hector's use of mixed register, including polysyllabic and/or Latinate lexis 'Felicitations...', 'obligatory', 'euphemistic' as well as slang and colloquial expressions 'the bits in between', 'silliness'</li> <li>• Hector's homiletic style, either using literary allusions, e.g. Alice in Wonderland in 'all deserve prizes' with its irreverent attitude to exams or direct quotations 'Wash me in steep – down gulfs of liquid fire'</li> <li>• conventional rhetorical features such as alliteration and triplets 'credentials, qualifications, the footings of your CV'; 'foul, festering, grubby minded...'</li> <li>• Hector's relationship with the class dramatised by the expectation that students will recognise literary allusions through interrogatives 'Lockwood? Crowther? Timms?'. Use of pause as a cue for Posner to look up unfamiliar, polysyllabic words 'otiose' and 'euphemistic'.</li> </ul> <p>Students are invited to discuss other parts of the play where Hector finds himself at odds with traditional attitudes towards examinations and to consider contextual influences. These could include the French lesson, his discussions with Irwin and their team, teaching General Studies and the more conventional tutorial on 'Drummer Hodge'. Students might also include references to the Headmaster's (anachronistic) concern with exam league tables. The different perspectives on education and its goals, the role of teachers in the examination system and consideration of what makes success in examinations.</p>

Question Number	Indicative content
6 contd	<p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• contextual information about how the play was written: play based on personal history – Bennett wrote play based on his own ideas and remembrances of school life and examinations. Did not change the play when he learnt that the educational system had changed – made no specific references to 1980s</li> <li>• contextual information about how play was received: successful play and also been adapted into successful film – although also critical response to its idealised image of the Northern England and the grammar school experience</li> <li>• 21st-century contextual reception – students may make personal comments relating to their own views of examinations and the British education system.</li> </ul>

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<b>Level 2</b>	6–10	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

Question Number	Indicative content
7	<p><b>Top Girls</b></p> <p>Students will apply an integrated literary and linguistic method to their analysis. This exchange comes very late in the play, by which time the character's attitudes to the role of women have been firmly established and the main plot revelations have occurred. The real interest of the scene lies in the fact that it takes place a year before the main action of the play and informs our response to key characters and events.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that establish the distinct voices of Joyce and Marlene.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• misunderstanding about 'money' indicates distance between the sisters</li> <li>• use of elliptical, phatic questions 'Good job?', 'And men?' to establish differences between the sisters, where they are shown to be both familiar and distant</li> <li>• features of unrehearsed speech, such as overlapping dialogue, indicate lack of communication</li> <li>• Marlene's idiolect typified by business-style colloquialisms 'a bit wiped out'; 'slotted into this speedy employment agency'; 'high-flying lady' and slang expressions such as "whoosh" and 'terrifico.'</li> <li>• different political allegiances indicated by Joyce's dismissive use of third person plural pronoun, e.g. 'You voted for them, did you?' compared with Marlene's confident declarative 'Monetarism is not stupid.'</li> <li>• Marlene's confident tone when she is praising 'Maggie'; 'Get the economy back on its feet'</li> <li>• way the dialogue moves into a more confrontational mode with references to 'Hitler' and 'Hitlerina' and the use of taboo lexis 'filthy bastards'</li> <li>• Marlene's mocking of what she regards as political clichés 'bosses still walking on the workers' faces?' and personal insults 'Still Dadda's little parrot?'</li> <li>• students should comment on the movement of the scene from familial banter to outright hostility</li> <li>• dramatic irony: this scene takes place a year before the main action of the play in Act 2.</li> </ul> <p>Students are encouraged to explore the context and other parts of the play. Students will need to find earlier scenes and there are plenty of opportunities to explore how women's expectations are dramatised and to consider attitudes to the role of women. These might include the opening scene in the restaurant where we are given a historical perspective or the scene in which Marlene interviews Jeanine.</p> <p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• contextual information about how the play was written: background of British feminist movement and response to contrast between American feminism (as a celebration of individualistic women who acquire power and wealth) and British socialist feminism (involving collective group gain). Play as commentary on first British Prime Minister and role of working women</li> </ul>

<b>Question Number</b>	<b>Indicative content</b>
<b>7 contd</b>	<ul style="list-style-type: none"><li>• contextual information about how play was received: perception as unique and difficult play (perhaps as a mirror to issues of feminism and also to women themselves). Consideration of whether anything has changed for women post-1980</li><li>• 21st-century contextual reception – students may make personal comments relating to role of women in society and the feminist movement.</li></ul>



Please to refer to the specific marking guidance on page 2 when applying this marking grid.				
		A01 = bullet point 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
<b>Level 1</b>	1–5	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 2</b>	6–10	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 3</b>	11–15	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>		
<b>Level 4</b>	16–20	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>		
<b>Level 5</b>	21–25	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>		

Question Number	Indicative content
8	<p><b>Translations</b></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>The question prompts consideration of Sarah as a symbol for Irish identity and its attitude to the colonising forces in the play. She has great difficulty in speaking and more importantly she cannot even utter her name – which signifies her identity. Her silence is reflective of the silence of the Irish people as their culture is being overtaken by the English. Sarah's inability to speak represents the country's inability to rebel against the English invasion effectively and speak up as a united country. For Friel, Sarah is the personification of the frustrations and anger Ireland felt against the English.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the exchange between Manus and Sarah, used here to establish the central themes of identity and communication suggested in the question.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• significance of the opening stage positions (as specified in stage direction) as a striking opening image in a play in which language, naming, and identity will all become central themes</li> <li>• Manus's understanding of the physical links between breath, its expulsion and articulation of language through his opening imperatives 'relax/breathe in/deep/out'</li> <li>• focus on name – Sarah's struggle to articulate hers and what this means in terms of what she symbolises in the play</li> <li>• the potential link to the concept of birthing here as Sarah ultimately 'delivers' her name</li> <li>• adjacency between the spoken language of Manus and the gesture/mime of Sarah: 'Sarah shakes her head'</li> <li>• the imperatives and praise applied by Manus 'great/raise your head/marvellous!' and what this reveals about his natural instincts as a teacher</li> <li>• use of repetition to elicit vocalisation – links to child language acquisition are possible here</li> <li>• reference to Jimmy 'nobody hears you' and the implied and broader reference to the symbolic significance of Sarah</li> <li>• adjacency structures that elicit and result in Sarah's final declarative sentence 'My name is Sarah'</li> <li>• clear disparity between what Sarah understands and what she can articulate and how Friel reveals this through paralinguistic features... 'The Infant Prodigy doesn't know what we're at/Sarah laughs at this'</li> <li>• Manus's success in getting Sarah to say her name to begin the process of communication and confirm her identity and how it prompts his exultant cry 'Nothing'll stop us now! Nothing in the wide world!' There may be comment on the irony that pervades this</li> <li>• grounds for potential misunderstanding (and the foreshadowing of future events) in the hug of Manus and Sarah's response to it 'she smiles in shy, embarrassed pleasure'</li> </ul>

Question Number	Indicative content
8 contd	<ul style="list-style-type: none"> <li>• role of Jimmy – his existence through classic texts and the ‘dead’ languages through which they are constructed and the separation from the present that this affords</li> <li>• Jimmy’s symbolic representation of a past, idealised Ireland that is materially poor but possessed of cultural wealth</li> <li>• linguistic contrast afforded by Jimmy as Sarah is nervously forming words, Jimmy confidently quotes <i>The Odyssey</i> in the background</li> <li>• role of Manus as translator.</li> </ul> <p>The question prompts consideration of the significance of Sarah across the broader text and the context of the play. There are several opportunities to do this, for example her loss of language under the intimidation of Lancey and how this again represents Ireland or her role as observer and her fatal – and pivotal – communication to Manus regarding the embrace between Yolland and Maire.</p> <p><b>Students will be expected to comment on relevant contextual factors:</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> <li>• contextual information about how the play was written: background of Irish struggles against British, dominance of English as lingua franca, importance of your mother tongue to the self</li> <li>• contextual information about how play was received: Irish version of play produced, rise of retaining minority languages to ensure cultural roots, idea of global village means that national identity and individualism is being lost in late 20<sup>th</sup>- and 21st-centuries</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of language and identity, importance of own language, Anglicisation of names/words and Anglo-Irish history.</li> </ul>

<b>Please to refer to the specific marking guidance on page 2 when applying this marking grid.</b>		
		<b>A01 = bullet point 1    A02 = bullet point 2    A03 = bullet point 3</b>
<b>Level</b>	<b>Mark</b>	<b>Descriptor (A01, A02, A03)</b>
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<b>Level 2</b>	6–10	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>
<b>Level 3</b>	11–15	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>
<b>Level 4</b>	16–20	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>
<b>Level 5</b>	21–25	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>

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Surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

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# English Language and Literature

## Advanced

### Paper 2: Varieties in Language and Literature

Sample assessment materials for first teaching  
September 2015

**Time: 2 hours 30 minutes**

Paper Reference

**9EL0/02**

**You must have:**

prescribed texts (clean copies) and source booklet (enclosed).

Total Marks

--

### Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A on your chosen theme and **one** question in Section B on your chosen texts.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- In your answers to Section B, you must **not** use texts that you have studied for coursework.

### Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

### Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

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**PEARSON**

## SECTION A: Unseen Prose Non-fiction Texts

Answer ONE question on your chosen theme. Write your answer in the space provided.

### Society and the Individual

Read Text A on pages 3–4 of the source booklet.

- 1 Critically evaluate how the writer conveys his response to this event.

In your answer, you must comment on linguistic and literary features and relevant contextual factors.

(20)

OR

### Love and Loss

Read Text B on page 5 of the source booklet.

- 2 Critically evaluate how Brontë communicates her response to her brother's death.

In your answer, you must comment on linguistic and literary features and relevant contextual factors.

(20)

OR

### Encounters

Read Text C on page 6 of the source booklet.

- 3 Critically evaluate how Richard Hammond conveys the consequences of his accident.

In your answer, you must comment on linguistic and literary features and relevant contextual factors.

(20)

OR

### Crossing Boundaries

Read Text D on page 7 of the source booklet.

- 4 Critically evaluate how Palin conveys his experiences in Saudi Arabia.

In your answer, you must comment on linguistic and literary features and relevant contextual factors.

(20)

**Indicate which question you are answering by marking a cross in the box . If you change your mind, put a line through the box  and then indicate your new question with a cross .**

Chosen question number: **Question 1**  **Question 2**   
**Question 3**  **Question 4**

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**TOTAL FOR SECTION A = 20 MARKS**

## SECTION B: Prose Fiction and other Genres

Answer ONE question on your chosen texts. Write your answer in the space provided.

### Society and the Individual

Answer this question with reference to the TWO texts that you have studied from the list below.

#### Anchor texts

*The Great Gatsby*, F Scott Fitzgerald

*Great Expectations*, Charles Dickens

#### Other texts

*The Bone People*, Keri Hulme

*Othello*, William Shakespeare

*A Raisin in the Sun*, Lorraine Hansberry

*The Wife of Bath's Prologue and Tale*, Geoffrey Chaucer

*The Whitsun Weddings*, Philip Larkin

- 5 Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present individuals as outsiders from society.

In your response you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(30)

OR

**Answer ONE question on your chosen texts. Write your answer in the space provided.**

### **Love and Loss**

**Answer this question with reference to the TWO texts that you have studied from the list below.**

#### **Anchor texts**

*A Single Man*, Christopher Isherwood

*Tess of the D'Urbervilles*, Thomas Hardy

#### **Other texts**

*Enduring Love*, Ian McEwan

*Much Ado About Nothing*, William Shakespeare

*Betrayal*, Harold Pinter

*Metaphysical Poetry*, editor Colin Burrow

*Sylvia Plath Selected Poems*, Sylvia Plath

- 6** Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present how deception shapes attitudes to love and/or loss.

In your response you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(30)

**OR**

**Answer ONE question on your chosen texts. Write your answer in the space provided.**

### **Encounters**

**Answer this question with reference to the TWO texts that you have studied from the list below.**

#### **Anchor texts**

*A Room with a View*, E M Forster

*Wuthering Heights*, Emily Brontë

#### **Other texts**

*The Bloody Chamber*, Angela Carter

*Hamlet*, William Shakespeare

*Rock 'N' Roll*, Tom Stoppard

*The Waste Land and Other Poems*, T S Eliot

*The New Penguin Book of Romantic Poetry*, editor J Wordsworth

- 7** Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to present encounters that disturb.

In your response you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(30)

**OR**



**Answer ONE question on your chosen texts. Write your answer in the space provided.**

### **Crossing Boundaries**

**Answer this question with reference to the TWO texts that you have studied from the list below.**

#### **Anchor texts**

*Wide Sargasso Sea*, Jean Rhys

*Dracula*, Bram Stoker

#### **Other texts**

*The Lowland*, Jhumpa Lahiri

*Twelfth Night*, William Shakespeare

*Oleanna*, David Mamet

*Goblin Market, The Prince's Progress, and Other Poems*, Christina Rossetti

*North*, Seamus Heaney

- 8** Evaluate the effectiveness of the methods used by the writers of your **two** studied texts to show how power changes relationships.

In your response you must consider the use of linguistic and literary features, connections across texts and relevant contextual factors.

(30)



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**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**

# Pearson Edexcel Level 3 GCE

## English Language and Literature

Advanced

Paper 2: Varieties in Language and Literature

Sample assessment materials for first teaching  
September 2015

**Source booklet**

Paper Reference

**9EL0/02**

**Do not return this source booklet with the question paper.**

*Turn over* ►

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**PEARSON**

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### Section A: Unseen Prose Non-fiction Texts

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## SECTION A: Unseen Prose Non-fiction Texts

### Society and the Individual

#### Text A

*This text is an edited extract taken from an eye-witness account by a Japanese journalist of the effect on the city of Hiroshima after the explosion of the atomic bomb in August 1945. The atomic bomb was dropped by a United States aircraft on Hiroshima in August 1945 and World War 2 ended shortly afterwards.*

[...] The atomic bomb dropped on Hiroshima killed between 70,000 and 80,000 people and injured more than 70,000 others.

On August 6th there wasn't a cloud in the sky above Hiroshima, and a mild, hardly perceptible wind blew from the south. Visibility was almost perfect for ten or twelve miles.

At nine minutes past seven in the morning an air-raid warning sounded and four American B-29 planes appeared. To the north of the town, two of them turned and made off to the south, and disappeared in the direction of the Shoho Sea. The other two, after having circled the neighbourhood of Shukai, flew off at high speed southwards in the direction of the Bingo Sea. 5

At 7.31 the all-clear was given. Feeling themselves in safety people came out of their shelters and went about their affairs and the work of the day began. 10

Suddenly a glaring whitish pinkish light appeared in the sky accompanied by an unnatural tremor which was followed almost immediately by a wave of suffocating heat and a wind which swept away everything in its path.

Within a few seconds the thousands of people in the streets and the gardens in the centre of the town were scorched by a wave of searing heat. 15

Many were killed instantly, others lay writhing on the ground screaming in agony from the intolerable pain of their burns. Everything standing upright in the way of the blast, walls, houses, factories and other buildings, was annihilated and the debris spun round in a whirlwind and was carried up into the air. Trams were picked up and tossed aside as though they had neither weight nor solidity. Trains were flung off the rails as though they were toys. Horses, dogs and cattle suffered the same fate as human beings. Every living thing was petrified in an attitude of indescribable suffering. Even the vegetation did not escape. Trees went up in the flames, the rice plants lost their greenness, the grass burned on the ground like dry straw. 20 25

Beyond the zone of utter death in which nothing remained alive houses collapsed in a whirl of beams, bricks and girders. Up to almost three miles from the centre of the explosion lightly built houses were flattened as though they had been built of cardboard. Those who were inside were either killed or wounded. Those who managed to extricate themselves by some miracle found themselves surrounded by a ring of fire. And the few who succeeded in making their way to safety generally died twenty or thirty days later from the delayed effects of the deadly gamma rays. Some of the reinforced concrete or stone buildings remained standing but their interiors were completely gutted by the blast. 30

About half an hour after the explosion whilst the sky all around Hiroshima was still cloudless a fine rain began to fall on the town and went on for about five minutes. It was caused by the sudden rise of over-heated air to a great height, where it condensed and 35

fell back as rain. Then a violent wind rose and the fires extended with terrible rapidity, because most Japanese houses are built only of timber and straw.

By the evening the fire began to die down and then it went out. There was nothing left to burn. Hiroshima had ceased to exist.

40

### **Glossary**

*Petrified* – changed into a stony substance

## Love and Loss

### Text B

*This text is a letter in which the novelist Charlotte Brontë writes to her friend W. S. Williams about the loss of her troubled brother, Branwell, who had died, aged 31, on September 24th 1848.*

Haworth, October 2nd, 1848

MY DEAR SIR, –

“We have hurried our dead out of our sight.” A lull begins to succeed the gloomy tumult of last week. It is not permitted us to grieve for him who is gone as others grieve for those they lose. The removal of our only brother must necessarily be regarded by us rather in the light of a mercy than a chastisement. Branwell was his father’s and his sisters’ pride and hope in boyhood, but since manhood the case has been otherwise. It has been our lot to see him take a wrong bent; to hope, expect, wait his return to the right path; to know the sickness of hope deferred, the dismay of prayer baffled; to experience despair at last – and now to behold the sudden early obscure close of what might have been a noble career. 5 10

I do not weep from a sense of bereavement – there is no prop withdrawn, no consolation torn away, no dear companion lost – but for the wreck of talent, the ruin of promise, the untimely dreary extinction of what might have been a burning and a shining light. My brother was a year my junior. I had aspirations and ambitions for him once, long ago – they have perished mournfully. Nothing remains of him but a memory of errors and sufferings. There is such a bitterness of pity for his life and death, such a yearning for the emptiness of his whole existence as I cannot describe. I trust time will allay these feelings. 15

My poor father naturally thought more of his *only* son than of his daughters, and, much and long as he had suffered on his account, he cried out for his loss like David for that of Absalom – my son my son! – and refused at first to be comforted. And then when I ought to have been able to collect my strength and be at hand to support him, I fell ill with an illness whose approaches I had felt for some time previously, and of which the crisis was hastened by the awe and trouble of the death-scene – the first I had ever witnessed. The past has seemed to me a strange week. Thank God, for my father’s sake, I am better now, though still feeble. I wish indeed I had more general physical strength – the want of it is sadly in my way. I cannot do what I would do for want of sustained animal spirits and efficient bodily vigour. 20 25

My unhappy brother never knew what his sisters had done in literature – he was not aware that they had ever published a line. We could not tell him of our efforts for fear of causing him too deep a pang of remorse for his own time mis-spent, and talents misapplied. Now he will *never* know. I cannot dwell longer on the subject at present – it is too painful. 30

I thank you for your kind sympathy, and pray earnestly that your sons may all do well, and that you may be spared the sufferings my father has gone through. – Yours sincerely, 35

C. BRONTË.

### Glossary

*David for that of Absalom* – reference to the Biblical account of Absalom who died in tragic circumstances after betraying his father, King David.

## Encounters

### Text C

*This text is by Richard Hammond – a motoring journalist and presenter of BBC’s Top Gear (a television show about cars). He almost died in 2006 following a high-speed crash in a jet-powered car. In this edited extract he recounts an incident in 2007 when he experienced a rare encounter with failure, and attributes this to the brain damage he sustained in his earlier crash.*

It got frightening inside my mind and panic rose in my chest. I was struggling because of the brain-damage. It must be that. I’d always been good at things when I tried them for the first time. A fast learner with a short attention span – pretty much every school report I have ever had said exactly that. I had a sudden, vivid memory of my first attempt at water-skiing behind a boat on Lake Windermere in the Lake District – when they used to allow such things. I had listened half-heartedly while the bloke droned on about the need to keep your knees together, the dangers of drawing your arms in too close to your body, the need to keep the rope tight, and a thousand other things that I had to know. Eventually I got to give it a go. I slipped into the freezing grey waters of Windermere and grabbed the plastic handle at the end of the blue nylon rope. The boat started to pull away and I was left bobbing around on my own in the green-fringed solitude of a quiet corner of the lake. I thought about old Donald Campbell and his *Bluebird* speedboat. Hadn’t they gone down in Windermere when he tried to break the record for speed on the water? Actually no, that was Coniston. Or was it? And then there was a gentle but firm tug on the rope as the small boat reached the limit of the line extending behind it. I gripped hard, there was a lot of water and splashing, I gripped some more and eventually rose up from the foam like a small, straggly Neptune in a borrowed blue wetsuit. I was water-skiing; it was easy. I got cocky and waved at a boat going the other way. Logic told me that I could shift my weight across the skis to change direction and it worked. Crossing the wave, one of my skis was pulled off by the turbulent water. I shifted over to my right leg and carried on.

Lying on the snowy ground, I grew slowly more convinced that my inability to just leap on to the skinny skis and dazzle my instructor by slithering across the surface on my first attempt must be down to the aftermath of the jet car crash. ...I knew that I was only struggling with this because I had damaged something important in my brain that would never fix. I must have dented my balancing gland or disconnected my coordination centre. Or something. Whatever it was, I wished I hadn’t done it.

The wet snow started to penetrate the damp fleece I had been issued with by the polar experts who brought us here for our pre-expedition training. I thought of Mindy, the kids, the dogs and our house. And I thought of that sodding crash and the pain it had caused.

### Glossary

*Donald Campbell and his Bluebird speedboat: Donald Campbell was a British speed-record breaker who broke eight world speed records on water and on land in the 1950s and 1960s.*

*Windermere and Coniston: the names of lakes in the Lake District of England. Several of Campbell’s records were set on Coniston.*

*Mindy: Hammond’s wife.*



## Crossing Boundaries

### Text D

*This text is written by Michael Palin, a comedian, actor, writer and broadcaster. This is an edited extract from his travelogue based on the TV series Around the World in 80 Days. Palin documents his thoughts and reflections while travelling through Saudi Arabia.*

Most of the menial work in Saudi Arabia is done by foreigners. As well as the Egyptians there are Yemenis and Filipinos and South East Asians. The Saudis prefer to be behind desks, they don't really like to get their hands dirty. Difficult to know, quite inscrutable people, according to Nick from the embassy. As he says this I notice two men greeting each other with a rather delicate kiss on each cheek like a couple of French ladies in a cafe. 5

A Chinese boat, the *Cha-Hwa* of Keelung, is pulling into the harbour as we make our way through the white and grey marbled gatehouses and out of the port. The sign to the city centre is spelt in the American way - 'center'. Sony, Sharp and Panasonic signs abound. But perhaps the greatest shock is the Red Sea Palace Hotel. Not only is there hot and cold running water, there are valets in little hats and sachets of 'Foaming Bath Cream' and music seeping out of the ceiling. Nothing in the previous twelve days has prepared me for this, and I quite forget for a while that we have no idea how we're going to leave this place. Consult Dan Bannerman, a shipping agent and a Liverpudlian, born a football pitch's distance from Anfield. He confirms there is no alternative to the slow boat to Dubai, and indeed it's even slower than we thought, stopping to unload on the way... 10 15

There is no such thing as a tourist in Saudi Arabia. Every visitor has to have a sponsor – a company or a government department - which guarantees his status and suitability. Saudi Arabia may look like America but it can behave like Russia. However, relations with Britain are good at the moment - we've just clinched a multi-million pound defence deal and Nick reckons we could be lucky. Ahmed intervenes here to say that in no circumstances would a film crew be allowed to accompany me. Forward one step, back two... 20

I have to walk for a while before I find an echo of the conviviality of Egypt in the orderly Sony Panasonic world of Jeddah. It's a pavement cafe at No. 21 Tanaf Lane in the Al-Balad district, outside which sit two or three people smoking most elaborate hookahs. The old houses round here belonged to merchants who were very well off at a time when Jeddah was making money from two sources, one from the *haj*, the annual pilgrimage to Mecca, the other from the spice route to the Yemen. Most of these coastal areas would have been very rich, whereas Riyadh, now the capital, would just have been a collection of mud huts. In the middle of all this I chance upon the nostalgic sight of a manhole cover made by Brickhouse of Dudley, impressively inscribed 'The Pennine Drain Cover'. Pass a group of slim, bright-eyed smiling Sudanese guest workers touting for a bit of car cleaning. The Sudanese I've met on this trip I've liked very much indeed; they have a natural grace and wit and smile a lot, as though they like a good time. 25 30

To a courtyard restaurant called El Alaway for supper. Delicious fresh fruit; and I eat couscous, with lamb, and then almond rolls and sesame seed rolls. The restaurant seems largely for foreigners - Saudis don't eat out much, and when they do they prefer Western-style restaurants. Very nice ambience here, with brass and silver pitchers. I sit with my shoes off and feet up, resting on my side, on a sort of carpeted pillow, like a Roman Emperor. 35 40

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### Source information

Text A: © *The effect on the city of Hiroshima*, Marcel Junod, Faber, Ed. John Carey, 1987 – taken from the Faber Book of Reportage

Text B: © *THE LETTERS OF CHARLOTTE BRONTE. 1848–1851 VOLUME 2* edited by Smith (2005) 692w from pp.122–123. By permission of Oxford University Press

Text C: © Weidenfeld & Nicolson – taken from *On the Edge: My Story*, Richard Hammond

Text D: *Around the World in 80 Days*, Michael Palin [Day 12: Jeddah] London Guild Publishing, 1990, pp. 52–53

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## Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="336 248 1219 277"><b>Society and the Individual – Japanese eyewitness account</b></p> <p data-bbox="336 322 1422 351">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="336 396 616 425"><b>Contextual factors</b></p> <ul data-bbox="336 434 1422 685" style="list-style-type: none"> <li>• Genre of reportage.</li> <li>• First person account of the effects of the disaster.</li> <li>• Historical context of the culmination of World War II.</li> <li>• Audience: dual audiences, i.e. the contemporaneous audience who may or may not have been aware of the event immediately, and the 21st-century audience reading this as an historical account with knowledge of the political significance of the event.</li> </ul> <p data-bbox="336 730 804 759"><b>Linguistic and literary features</b></p> <ul data-bbox="336 768 1422 1986" style="list-style-type: none"> <li>• Purpose: to inform; to convey the horror of witnessing the apocalyptic event.</li> <li>• A retrospective past-tense account.</li> <li>• Opening paragraph uses traditional narrative style to set the scene; ‘on August 6th there wasn’t a cloud in the sky’.</li> <li>• Chronological, diary-like account.</li> <li>• Significance of specific details of dates and times.</li> <li>• Many sentences begin with time markers, e.g. ‘August 6th’; ‘at nine minutes past seven’; ‘at 7.31’; ‘within a few seconds’; ‘about half an hour after’; ‘by the evening’.</li> <li>• Initially creates a tranquil atmosphere to contrast with the horror to come: ‘there wasn’t a cloud in the sky’; ‘a mild, hardly perceptible wind’; ‘almost perfect’.</li> <li>• Increases tension with false sense of security: ‘feeling themselves in safety’.</li> <li>• ‘Suddenly’ used as a sentence adverb to indicate shift in tone.</li> <li>• Extensive pre-modification to describe the scene.</li> <li>• Emphasises the rapidity and widespread nature of the disaster: ‘within a few seconds’; ‘instantly’; ‘thousands of people (were scorched)’; ‘many were killed’.</li> <li>• Similes to convey the vulnerability of structures and transport: trains compared to toys, houses with cardboard, grass with dry straw.</li> <li>• Evocative language portrays the horrific nature of the death and destruction: ‘intolerable’ (pain); ‘searing’ (heat); ‘annihilated’; ‘indescribable’ (suffering).</li> <li>• All inclusive nature of the disaster: ‘every living thing was petrified’.</li> <li>• Some use of technical, subject-specific terms: ‘American B-29 planes’; ‘gamma rays’.</li> <li>• Accumulating images of death and destruction.</li> <li>• References to dramatic impact of the destruction caused by elemental forces: ‘whirlwind’; ‘ring of fire’; ‘guttled’; ‘violent wind’.</li> <li>• Balanced structure with list of three, ‘trees went up in flames, the rice plants lost their greenness’, ‘the grass burned on the ground’.</li> <li>• Cultural references: the type of houses, ‘most Japanese houses are built only of timber and straw’; their resources for making a living ‘rice plants’.</li> </ul>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		A01 = bullet points 1	A02 = bullet point 2	A03 = bullet point 3
Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
<b>Level 1</b>	1–4	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 2</b>	5–8	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 3</b>	9–12	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>		
<b>Level 4</b>	13–16	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>		
<b>Level 5</b>	17–20	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>		

Question Number	Indicative content
2	<p data-bbox="331 174 775 203"><b>Love and Loss – Brontë letter</b></p> <p data-bbox="331 210 1417 239">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="331 286 608 315"><b>Contextual factors</b></p> <p data-bbox="331 322 1430 389">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="336 396 1417 1133" style="list-style-type: none"> <li>• Letter to a friend and yet high degree of formality ('My dear sir,... Yours sincerely'; use of surname rather than 'Charlotte') suggest Victorian conventions of the letter form.</li> <li>• Conventional salutation and signing off.</li> <li>• Conventional expressions following a bereavement ('Thank you for your kind sympathy').</li> <li>• Quotation from Bible at start of letter – assumes shared knowledge with her correspondent.</li> <li>• Implications of gendered difference: 'My poor father naturally thought more of his <i>only</i> son than of his daughters' – indicates a culture of patriarchal primogeniture.</li> <li>• Overall mood of restrained grief and resignation confirmed by clear evidence of crafted rather than spontaneous language – grammar, rhetoric, paragraphs etc – Is this a sign of Victorian 'straight-laced' femininity? Or a defiance of gendered binaries which tend to assign self-control to males, and a disposition to hysteria in females? (Notably, the sisters are more restrained than their father in expressing emotion).</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of loss and how they feel Brontë deals with her experience.</li> </ul> <p data-bbox="331 1171 798 1200"><b>Linguistic and literary features</b></p> <ul data-bbox="336 1207 1422 2018" style="list-style-type: none"> <li>• Extensive pre-modification – 'untimely dreary extinction'; 'sudden, early, obscure close'; 'awe and trouble of the death-scene'; 'sustained animal spirits' and 'efficient bodily vigour'.</li> <li>• Rhetorical patterning of sentences, including features of zeugma and syllepsis, e.g.: 'remorse for his own time mis-spent, and talents misapplied', 'to see him take a wrong bent; to hope, expect, wait his return to the right path; to know the sickness of hope deferred'.</li> <li>• Phonological effects (assonance and alliteration) to capture tone of contained grief and stoic resignation: 'I had aspirations and ambitions for him once, long ago' emulates breathy, sighing sounds.</li> <li>• Relatively few signs of exclamation or rush of emotion: one example of fronted conjunction 'And then, when I...'; one example of repetition citing her father's emotions 'my son, my son!'; one use of orthography to convey emotion: 'Now he will <i>never</i> know'.</li> <li>• Literary flourish: 'gloomy tumult' (link to gothic genre).</li> <li>• Allusion – biblical reference to David and Absalom.</li> <li>• Multiple instances of tri colon for rhetorical effect 'hope, expect, wait'; 'wreck of talent, the ruin of promise, the untimely dreary extinction'</li> <li>• Pronoun choices – increasingly shift from plural 'we... our' to singular 'I... my'.</li> <li>• Sibilance for effect 'sympathy... sons... spared... suffering' at end.</li> <li>• Metaphor for unfulfilled genius 'a burning and a shining light'.</li> </ul>

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<b>Level 2</b>	5–8	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 3</b>	9–12	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>		
<b>Level 4</b>	13–16	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>		
<b>Level 5</b>	17–20	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>		

Question Number	Indicative content
3	<p data-bbox="309 174 1394 237"><b>Encounters – Richard Hammond text</b> Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="309 277 587 304"><b>Contextual factors</b></p> <p data-bbox="309 309 1406 371">Any reference the student makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="309 383 1414 1077" style="list-style-type: none"> <li>• Autobiography – first person confessional tone, use of anecdote.</li> <li>• Author is a presenter of a TV show about cars – such shows typically involve exaggerated performances of masculinity. The implied reader/intended audience is male.</li> <li>• Hammond seems to subvert the expected gendered convention by presenting himself (at this starting point of the text) as weak and vulnerable as he encounters failure.</li> <li>• Popular culture references refer to sporting and record-breaking heroes and encounters with speed/barriers. The focus on speed/man verses or working with machines to overcome barriers reflects on Hammond’s interests; his popularity; his accident and recovery.</li> <li>• Contemporary references (Campbell/Blue Bird) and awareness of audience(s) place Hammond’s age and age groups and icon of modernity, popular culture. Refers outwards to political correctness or ‘freer’ times ‘when they used to allow such things’.</li> <li>• Personal references to his family and home ‘Mindy, the kids, the dogs’.</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of Richard Hammond, his television persona and the accident.</li> </ul> <p data-bbox="309 1106 775 1133"><b>Language and literary features</b></p> <ul data-bbox="309 1137 1426 2087" style="list-style-type: none"> <li>• Varying sentences structures and length, showing anxiety and state of mind</li> <li>• Conversational stylistics and informal register</li> <li>• Use of alliteration and sibilance in paragraph 1 – captures sound of skis cutting across snow (recurs in penultimate paragraph)</li> <li>• Informal register cultivates phatic mood: fronted conjunctions, elision, ellipsis ‘Usual sort of thing’; ‘Or something.’, idiomatic expression ‘not a jot’</li> <li>• Attempts to reflect his disturbed mind through use of questions: “Hadn’t they gone down in Windermere...? Actually no, that was Coniston. Or was it?”.</li> <li>• Use of asynchronous anecdotes to force contrast between the more recent self, lacking confidence, and his extreme confidence before the crash.</li> <li>• Literary flourish – simile makes allusion to myth, undercut by bathos: “I rose up through the foam like a small, straggly Neptune, in a borrowed blue wetsuit’.</li> <li>• Confidence bordering on arrogance captured though short, patterned sentences and punctuation logic ‘I was water-skiing; it was easy’ semi-colon implies ‘obviously’.</li> <li>• Reflection on self-confidence ‘I got cocky and waved..’, ‘...and it worked’ ...’and carried on’ used to contrast past exploits and control against current reality that mirrors opening fear and realisation ‘ I grew slowly more convinced’, ‘aftermath’, ‘struggling’, ‘my brain [...] never fix’.</li> <li>• Use of alliteration, sibilance, long and short sentences structures echoes language used in paragraph 1 – ‘skinny skis’, ‘dazzle’, ‘slithering’; ‘I must have dented my balancing gland...’, ‘Or something’. to add bathos and comic effect to seriousness of situation and balances extract’s opening of fear and confusion to confirmation/recognition of fear.</li> <li>• Use of colloquialisms and expletives ‘kids’, ‘sodding’.</li> </ul>

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Question Number	Indicative content
4	<p data-bbox="308 174 927 203"><b>Crossing Boundaries – Michael Palin text</b></p> <p data-bbox="308 210 1394 239">Students will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="308 280 587 309"><b>Contextual factors</b></p> <p data-bbox="308 315 1406 380">Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="308 387 1414 864" style="list-style-type: none"> <li>• Contemporary (early 90s) travelogue. Written mode. Narrative structure, verbalised diary/running commentary style.</li> <li>• Palin’s voice/authorial stance, other ‘reported speech’ voices.</li> <li>• Palin’s status and TV/popular culture personality developed as a social commentator with flavour of neutrality</li> <li>• Nature/place of extract, references to rest of journey, methods of travel.</li> <li>• Possible intertextual/cross-modal references to the original ‘Around the World in 80 days’ and Fogg as a fictional construct, ‘man of his age’ and Fogg/Verne as social commentators or wider pop culture references to the Fogg story and later interpretations/presentations (films, animated children’s series, etc) and the story in popular imagination.</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of Palin and his travel experiences.</li> </ul> <p data-bbox="308 904 775 934"><b>Language and literary features</b></p> <ul data-bbox="308 940 1425 2085" style="list-style-type: none"> <li>• Purpose: to entertain and inform, provide insights into travel, different cultures; Victorian methods of travel and purpose.</li> <li>• Audience: wide, TV, ‘primetime’ when broadcast, book version, fans of TV show and Palin, anyone with an interest in travel, travelogues.</li> <li>• Provenance of text/register and ‘pitch’ of language towards audience types, edited after the event but use of present/present continuous; possible comments on ‘over the shoulder’ narratives.</li> <li>• Writer’s voice/treatment of subject matter: opening sweep of statement supported and undermined by narrator; use of ‘reported speech’ motif ‘according to Nick...’.</li> <li>• Lexis of travel/nationality, cosmopolitan feel, use of foreign lexis adds to this ‘French ladies’, ‘Cha-Hwa of Keelung’.</li> <li>• American spelling/links to influence on local culture, society and changes of scenery and level of comfort, contrasts of rich/poor dichotomies and geo-political/economic realities ‘not only is there hot and cold running water...’, ‘multi-million pound defence deal’. Further geopolitical contexts and subtle authorial stance ‘look like America,... behave like Russia’, etc.</li> <li>• Use of parentheses, providing extra or background of other ‘speakers’.</li> <li>• Changing sentence structures, use of punctuation (commas) for pauses to add information without disrupting flow, contrast with familiar vs foreign.</li> <li>• Deictic referencing to coming days and overall form of travel against time</li> <li>• Commentary on political/wider contexts that provides information on Saudi culture hinted at earlier.</li> <li>• Note-like nature of language, diary/journal-like movement. Contrasts in culture/setting compares ‘Egyptian conviviality’ and the hidden/search out Jeddah balances new with historical point of view, contrasts between city underlined by comparisons to/of nostalgic homesickness/familiarity and current location.</li> <li>• Semantic fields of travel, the exotic and the evoked ‘I chance upon/nostalgic sight’, ‘East’ and ‘West as constructs, ‘Brickhouse/Dudley/Pennine Drain Cover’ vs ‘Jeddah/Al-Balad/hookahs/merchants/haj/Mecca/spice/Yemen’.</li> </ul>

Question Number	Indicative content
<b>4 contd</b>	<ul style="list-style-type: none"> <li>• Ends with upbeat, more personalised commentary and appeal to senses grounded in evocative language that gives a feel of place and pleasure: 'delicious/fresh fruit/couscous/lamb/almond and sesame rolls'.</li> <li>• Provides contrasts between ideas of East and West counterpoint of Westener abroad enjoying eastern delights vs Saudi's 'don't eat out much' and 'Western-style restaurants', contrasts 'mud huts' and history, emphasis on time ('slow boat/slower') and history as a factor earlier in the text.</li> <li>• Closes with semantics of comfort, lifestyle, empire: 'ambience/sit with shoes off/resting/carpeted pillow/Roman Emperor'.</li> </ul>

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Level	Mark	Descriptor (A01, A02, A03)		
	0	No rewardable material		
<b>Level 1</b>	1–4	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Describes contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 2</b>	5–8	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.</li> </ul>		
<b>Level 3</b>	9–12	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> </ul>		
<b>Level 4</b>	13–16	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> </ul>		
<b>Level 5</b>	17–20	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> </ul>		

Question Number	Indicative content
5	<p><b>Society and the Individual</b></p> <p>Texts available for discussion:  ANCHOR: <i>The Great Gatsby</i> (GG) <b>and/or</b> <i>Great Expectations</i> (GE)  FICTION: <i>The Bone People</i> (BP) <b>or</b>  DRAMA: <i>Othello</i> <b>or</b> <i>A Raisin in the Sun</i> (RS)  POETRY: <i>The Wife of Bath's Prologue and Tale</i> (WOB) <b>or</b> <i>The Whitsun Weddings</i> (WW)</p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify and analyse a relevant range of examples that show how individuals are presented as outsiders from their own society. They will identify connections between texts in terms of the similarities and differences in ways such representations are presented by their authors.</p> <p><b>Relevant examples of outsiders might include:</b></p> <p>Individuals who don't belong:</p> <ul style="list-style-type: none"> <li>• reference to audience – Iago, WW, WOB</li> <li>• indirect/via voice/authorial crafting – GG, GE, O, RS, WOB – Chaucer as narrator</li> <li>• ALL texts: commentary on own position within society and on (wider) society – at character level/text level</li> <li>• characters as removed from society and thus able to comment on:</li> <li>• GE – Miss Havisham, later Pip</li> <li>• GG – Nick and as Fitzgerald mouthpiece</li> <li>• WW – <i>Self's the man, Here, Mr Bleaney</i></li> <li>• BP – Kerewin/authorial view</li> <li>• O – Iago vs Othello</li> <li>• RS: Bennie/authorial view.</li> </ul> <p>Individuals who are lonely/are isolated:</p> <ul style="list-style-type: none"> <li>• BP – Kerewin and choice, Simon and circumstance/situation – emotional isolation, physical/psychological; Joe via grief, alcoholism and as a representative of Maori culture; Simon as 'washed up'</li> <li>• GG – Gatsby, Daisy in her marriage</li> <li>• GE – Pip/Estella/Miss Havisham, Magwitch</li> <li>• WW – Larkin's stance and voice</li> <li>• O – Othello under Iago's influence.</li> </ul> <p><b>Students will be expected to identify and comment on the linguistic and literary features and make connections across texts, such as:</b></p> <ul style="list-style-type: none"> <li>• use of simile and metaphor/extended tropes of separation, transgressing of norms, normality/status quo contrasted with chaos/dream and imbalance</li> <li>• themes and motifs of race; gender; the representation of women over time; these as definitions of difference</li> <li>• 'otherness' and characterisation, authorial stance and voice contrasted with norms/traditional societal structures</li> <li>• descriptive and symbol – filled language – GE, GG use of language itself, and the loss of being able to use language, e.g. O, BP, WW</li> <li>• dialect/accent/other Englishes to express difference and the celebration of this – BP, RS, WOB in context</li> <li>• how directors have interpreted scripts and novels for performance on stage and/or on film</li> <li>• how generic conventions shape texts and how texts help redefine understandings of genre.</li> </ul>

Question Number	Indicative content
5 contd	<p><b>Students will be expected to comment on any relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• the changing representation of women and their role(s) within (western/westernised) society: WOB, O, GE, RS and BP especially as examples of development/contrast</li> <li>• genre – conventions of drama/stagecraft – O and RS – and how these contrast and exemplify their time</li> <li>• the nature/use of the 'outsider' looking in as a dramatic (irony) convention within literature and use of mouthpieces</li> <li>• representations of race and other cultures as markers of difference in contrasting societies – comparisons drawn from O to RS to BP</li> <li>• class/class barrier and societal norms and outsiders – GE, GG, O, RS, WOB, WW</li> <li>• how social attitudes to race, gender, sexuality, and class shape the structure and the language of a text</li> <li>• how biographical information about the author often illuminates our understanding of the text</li> <li>• how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, and contemporaneous contexts</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of these texts and how they deal with outsiders.</li> </ul>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet points 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
<b>Level 2</b>	7–12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
<b>Level 3</b>	13–18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
<b>Level 5</b>	25–30	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
6	<p><b>Love and Loss</b></p> <p>Texts available for discussion:  ANCHOR: <i>A Single Man</i> (ASM) <b>and/or</b> <i>Tess of the D'Urbervilles</i> (TESS)  FICTION: <i>Enduring Love</i> (END) <b>or</b>  DRAMA: <i>Much Ado About Nothing</i> (MAAN) <b>or</b> <i>Betrayal</i> (BET)  POETRY: <i>Metaphysical Poetry</i> (META) <b>or</b> <i>Sylvia Plath Selected Poems</i> (PLA)</p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify a relevant range of ways in which deception shapes attitudes to love and/or loss. They will identify connections between texts in terms of the similarities and differences in ways these aspects of love and loss are presented by their authors.</p> <p><b>Relevant examples of deception that shapes attitudes to love and/or loss might include:</b></p> <ul style="list-style-type: none"> <li>• sexual inconstancy and the deceptions involved: <ul style="list-style-type: none"> <li>○ END – Jean Logan is deceived</li> <li>○ TESS – Angel deceived about Alec's child by Alec</li> <li>○ ASM – George's guilt at desire for Kenny, self-deception about his need to move on after Jim, lies to Charlie</li> <li>○ BET – multiple infidelities at centre of plot</li> <li>○ MAAN – Don John's many deceptions</li> <li>○ PLA – poems on Ted Hughes's infidelity</li> <li>○ META – inconstancy a recurring theme</li> </ul> </li> <li>• religion and its relationship to deception: <ul style="list-style-type: none"> <li>○ END – Parry's zeal; Joe's faith</li> <li>○ TESS – Alec's religious hypocrisy</li> <li>○ MAAN – Friar devises deception</li> <li>○ META – truth/deception dichotomy</li> </ul> </li> <li>• the delusions of self-love: <ul style="list-style-type: none"> <li>○ END – Jed Parry</li> <li>○ TESS – Alec's egotism</li> <li>○ BET – Jerry's narcissism</li> <li>○ META – literary 'wit' as vanity</li> <li>○ PLA – lacks ego</li> <li>○ MAAN – Benedick mocked for vanity</li> </ul> </li> <li>• the deceitful hiding or revealing of true feelings: <ul style="list-style-type: none"> <li>○ END – Parry accuses Joe of repressing 'true' feelings</li> <li>○ TESS – Tess's on her feelings for Sorrow</li> <li>○ ASM – George's closeted sexuality; reluctance to be honest with Kenny about his desires</li> <li>○ BET – multiple lies told to partners</li> <li>○ MAAN – Beatrice and Benedick's repressed love</li> <li>○ PLA – refusal to feign motherly love.</li> </ul> </li> </ul> <p><b>Students will be expected to identify and comment on the use of linguistic and literary features and make connections across texts, such as:</b></p> <ul style="list-style-type: none"> <li>• how authors use figurative language to capture their relationship with the truth and deception, e.g. <ul style="list-style-type: none"> <li>○ ASM – repeated references to acting/roleplaying</li> <li>○ END – Joe's doubts about truth are 'like a crack in my existence'</li> </ul> </li> </ul>

Question Number	Indicative content
6 contd	<ul style="list-style-type: none"> <li>○ TESS – birds symbolise truth/warnings; milk symbolises true femininity</li> <li>○ MET, TESS, and END – the child is used as a metaphor for authenticity, honesty, faith and love (e.g. Herbert, 'The Collar')</li> <li>○ MAAN – hunted animals as metaphors for deception</li> <li>• how authors use phonological effects to capture importance of moments of love and loss in which deception is concerned</li> <li>• how authors use rhetorical features to practise deceptions on others</li> <li>• how authors use structural features to capture expressions of deception, such as the multiple narrative perspectives, self-conscious dismantling of 'truth' as a category: <ul style="list-style-type: none"> <li>○ END – 'a beginning is an artifice', says Joe</li> <li>○ ASM – use of post-modern narrative blurring of narrator and character to capture instability of George</li> <li>○ ASM, END, TESS, BET – use of letters to reveal deception</li> <li>○ TESS, ASM – omniscient narrators who are in a position to reveal deceptions, and provide prolepses to them</li> <li>○ MAAN – theatrical conventions such as tricks practised at a masked ball</li> <li>○ BET – unconventional reversals of chronology to give priority to revelation of the effects of deception</li> <li>○ META – use of binary oppositions to present Satan's deceptions vs God's truth; untrustworthy sexual lust vs God's true love.</li> </ul> </li> </ul> <p><b>Students will be expected to comment on any relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• how directors have interpreted play scripts and novels for performance /filming</li> <li>• how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, etc</li> <li>• how generic conventions shape texts and how texts help redefine understandings of genre</li> <li>• how social attitudes to race, gender, sexuality and class shape the structure and the language of a text</li> <li>• how biographical information about the author may illuminate understanding of the text</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of these texts and how they deal with love and loss.</li> </ul>



Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet points 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
<b>Level 1</b>	1–6	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
<b>Level 2</b>	7–12	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
<b>Level 3</b>	13–18	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
<b>Level 4</b>	19–24	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
<b>Level 5</b>	25–30	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
7	<p><b>Encounters</b></p> <p>Texts available for discussion:  ANCHOR: <i>A Room with a View</i> (RWV) <b>and/or</b> <i>Wuthering Heights</i> (WH)  FICTION: <i>The Bloody Chamber</i> (TBC) <b>or</b>  DRAMA: <i>Hamlet</i> (HAM) <b>or</b> <i>Rock 'n' Roll</i> (RR)  POETRY: <i>The Waste Land and Other Poems</i> (TWL) <b>or</b> <i>The New Penguin Book of Romantic Poetry</i> (ROM)</p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify a relevant range of encounters that disturb. They will identify connections between texts in terms of the similarities and differences in ways such encounters are presented by their authors.</p> <p><b>Relevant examples of encounters that disturb might include:</b></p> <ul style="list-style-type: none"> <li>• encounters that are especially disturbing because of the location in which they occur: <ul style="list-style-type: none"> <li>○ RWV – murder in Piazza Signoria</li> <li>○ WH – moors, rival houses</li> <li>○ HAM – graveyard, castle at night</li> <li>○ TBC – various locations familiar from folk tale</li> <li>○ ROM – various exotic or chaotic locations</li> <li>○ RR – Prague in revolution</li> </ul> </li> <li>• encounters with truth/reality that dispel illusion: <ul style="list-style-type: none"> <li>○ RWV – Mr Eager suggests Mr Emerson may have been responsible for his wife’s death, Lucy’s decision to marry Cecil Vyse</li> <li>○ WH – discovery that Catherine will marry Edgar, Catherine II’s discovery of Heathcliff’s true nature</li> <li>○ RR – political freedom</li> <li>○ TBC – false ideal of marriage</li> <li>○ HAM – ghost reveals truth of mother’s re-marriage</li> </ul> </li> <li>• encounters with violence/horrors of war/political conflict, e.g. RWV; TWL; ROM; HAM; WH</li> <li>• encounters with disturbing aspects of nature or music: <ul style="list-style-type: none"> <li>○ WH – moors</li> <li>○ RR – Pan</li> <li>○ ROM – several poems</li> </ul> </li> <li>• sexual encounters that disturb because they are illicit/unconventional/taboo/supernatural: RWV; WH; TBC; ROM; HL; TWL; RR).</li> </ul> <p><b>Students will be expected to identify and comment on the use of linguistic features and literary features, and make and connections across texts, such as:</b></p> <ul style="list-style-type: none"> <li>• how authors use varied syntax to capture a disturbing encounter, e.g. short sentences, minor sentences, exclamatives, interrogatives, etc</li> <li>• how authors use figurative language to capture a disturbing encounter – use of metaphor, simile, personification etc (ALL)</li> <li>• how authors use phonological effects to capture a disturbing encounter – the crafted use of sibilance, plosives, fricatives, etc (ALL)</li> <li>• how authors use rhetorical features to foreground the disturbing aspects of an encounter, e.g. balanced constructions, tricolon, asyndetic listing; rhetorical questions etc (ALL)</li> </ul>

Question Number	Indicative content
7 contd	<ul style="list-style-type: none"> <li>• how authors use structural features to present the encounter, e.g. <ul style="list-style-type: none"> <li>○ HAM – as Aristotelian theories of tragedy</li> <li>○ BS, WH, TBC – narrative theories of Prolepsis</li> <li>○ WH, HAM, BS – framed narratives</li> <li>○ TWL, WH, RR, BS – modernist disjunctions of linear narrative to foreground encounters.</li> </ul> </li> </ul> <p><b>Students will be expected to comment on any relevant contextual factors.</b> Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• how directors have interpreted play scripts and novels for performance/filming</li> <li>• how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, etc.</li> <li>• how generic conventions shape texts and how texts help redefine understandings of genre</li> <li>• how social attitudes to race, gender, sexuality and class shape the structure and the language of a text</li> <li>• how biographical information about the author may illuminate understanding of the text</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of these texts and how they deal with encounters that disturb.</li> </ul>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet points 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
<b>Level 1</b>	1–6	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
<b>Level 2</b>	7–12	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
<b>Level 3</b>	13–18	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
<b>Level 4</b>	19–24	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
<b>Level 5</b>	25–30	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			

Question Number	Indicative content
8	<p><b>Crossing Boundaries</b></p> <p>Texts available for discussion:  ANCHOR: <i>Wide Sargasso Sea</i> (WSS) <b>and/or</b> <i>Dracula</i> (D)  FICTION: <i>The Lowland</i> (TL) <b>or</b>  DRAMA: <i>Twelfth Night</i> (TN) <b>or</b> <i>Oleanna</i> (O)  POETRY: <i>Goblin Market, The Prince's Progress, and Other Poems</i> (GM) <b>or</b> <i>North</i> (N)</p> <p>Students will apply an integrated literary and linguistic method to their analysis. Students will be expected to identify and analyse a relevant range of examples from the texts that show how power changes relationships. They will identify connections between texts in terms of the similarities and differences in ways such relationships are presented by their authors.</p> <p><b>Relevant examples of how power changes relationships might include:</b></p> <ul style="list-style-type: none"> <li>• types of crossing boundaries: travel/geography/borders and transgression in a variety of forms, including race/nationality, nationhood: <ul style="list-style-type: none"> <li>○ WSS – e.g. anxieties over identity, 'white nigger' (white) cockroach</li> <li>○ D – Harker's sense of English/imperial identity; <i>Dracula's</i> homeland and history of invasion; <i>Dracula's</i> journey to England</li> <li>○ TL – India after Partition, national identity and the rise of the lower castes/class</li> <li>○ TN – Viola/Sebastian and Illyria – as visitors, contemporary England</li> <li>○ N – many examples, <i>North, VikingDublin, Ocean's Love to Ireland..., A Constable Calls</i></li> <li>○ GM – <i>In the Round Tower...</i></li> </ul> </li> <li>• norms and mores: <ul style="list-style-type: none"> <li>○ ALL – gender, genderisation; masculine vs feminine; Manichean views of the world; dialectics of male/female roles; role/gender ideals of male/female; swapping of roles, transgressing of norms in society</li> <li>○ TN – Viola/Cesario, role reversals, the Shakespearean stage</li> <li>○ GM – 'Love from the North', 'Cousin Kate', 'No, Thank you, John', Lizzie/Laura vs the Goblins</li> <li>○ TL – Gauri and her role as mother, selfishness and guilt, Bela as a new 'type' of emancipated strong female, Subhash/Udayan and breakdown/subversion of family and tradition</li> <li>○ D – Harker's emasculation, Mina/Lucy's passivity, Quincey/Holmwood as types</li> <li>○ O – language use, positions of 'power'</li> </ul> </li> <li>• power: use or role, dominance over women/the feminised: ALL</li> <li>• normality/reality, natural/supernatural: ALL – dreams, dream-like states</li> <li>• acceptable and accepted relationships crossing boundaries within (established and new) relationships: ALL</li> <li>• boundaries agreed, assumed and enforced: <ul style="list-style-type: none"> <li>○ TL – the brother's changing roles of and in power – Udayan and dominance O: language and staging</li> <li>○ TN – cross-dressing, gentlemanly status, imprisonment of Malvolio</li> </ul> </li> <li>• fears of invasion: (of the) body/mind, [soul/inner self], country, home, centre and extremes: ALL</li> <li>• miscegenation – race/blood/identity, self and other: <ul style="list-style-type: none"> <li>○ WSS – mixed blood/race themes and purity</li> </ul> </li> </ul>

Question Number	Indicative content
8 contd	<ul style="list-style-type: none"> <li>○ D – mixing of blood (general), ‘reverse colonialism’, Lucy and transfusions</li> <li>○ TL – Indian/American ideas of mixed relationships</li> <li>○ GM – Goblin attack, fruit and ‘juice’</li> <li>• dominance, [dominant] and subjugation, fear of attack, rape: <ul style="list-style-type: none"> <li>○ TL – attack on villagers/lower class/political groups, Udayan as martyr</li> <li>○ D – sexualised vampiric encounters – welcomed and unwelcomed</li> <li>○ N – ‘Act of Union’</li> <li>○ O – perceived and actual sexual harassment</li> </ul> </li> <li>• upset of senses, madness and descent into: <ul style="list-style-type: none"> <li>○ WSS – Antoinette at end, family ‘history’</li> <li>○ TN – Malvolio’s treatment, drunkenness</li> <li>○ TL – Subhash’s eventual stirring/rude awakening</li> <li>○ D – Renfield, Dr Seward – setting and his fears, Lucy/Jonathon’s initial fears</li> <li>○ O – exaggeration</li> </ul> </li> <li>• separation of and from reality and/or the real – exposure/collapse of control: ALL</li> <li>• confusion over role, norms, societal boundaries, peers/peer pressure: ALL</li> <li>• use of power to control/possess/impose upon: ALL</li> <li>• (attempts at) relativism: O: use/abuse of language and position, TC: justifications of kidnapping/treatment/neglect.</li> </ul> <p>Rejection of power, dominance, rebellion, fight-back:</p> <ul style="list-style-type: none"> <li>○ ALL – conflict, use of, and to usurp; Victory, (temporary) success and punishment; reversal of power relationships; natural/supernatural – fear of, and fear of threat from ALL except O</li> <li>○ TL – Udayan/Subhash’s activities and success/failure and mirroring the new India’s struggles</li> <li>○ D – Harker’s imprisonment, Lucy’s battles, Van Helsing’s role.</li> </ul> <p><b>Students will be expected to identify and comment on the use of language features and literary features and make connections between texts, such as:</b></p> <p>Power of language and language use, awareness of language:</p> <ul style="list-style-type: none"> <li>• as a source of conflict, confusion (WSS, TL, TN, O)</li> <li>• as a weapon/weaponry (N, O, WSS, TL–politics/speeches/marching, TN)</li> <li>• ‘political correctness’, politics, changes in society (O,N, TL)</li> <li>• metaphors, motifs and tropes of the role of men and women in society: ALL</li> <li>• figurative language, symbolism: WSS, TL: colour, race and class, D: ideals of nationality/Englishness – the foreign and the familiar, O: language of the body, TN: use of ‘licensed fooling’, communication (often failed)</li> <li>• how directors have interpreted scripts and novels for performance on stage and/or on film</li> <li>• how generic conventions shape texts and how texts help redefine understandings of genre</li> </ul> <p><b>Students will be expected to comment on any relevant contextual factors.</b></p> <p>Any reference the student makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> <li>• how our understanding of a text’s significance changes over time due to adaptations, reviews, literary criticism, and contemporaneous contexts</li> </ul>

Question Number	Indicative content
<b>8 contd</b>	<ul style="list-style-type: none"> <li>• how social attitudes to race, gender, sexuality and class shape the structure and the language of a text</li> <li>• how biographical information about the author often illuminates our understanding of the text</li> <li>• Victorian/historical anxieties over empire/colonisation – WSS, D, GM</li> <li>• post-war British society, post-colonialism, loss of empire and questions over identity, changes in perceptions and roles of class <ul style="list-style-type: none"> <li>○ ALL – changing ideas of race and/or gender: definitions of masculine/feminine; perceptions of madness, power of madness/loss of self</li> <li>○ TL, N, TN – role/strength and treatment of women</li> <li>○ WSS, D, TN, TL – brothers/symbols of water/the pools/pairs and duality</li> <li>○ WSS, D – views of insanity, hysteria</li> <li>○ WSS, D, GM, N – changing ideas of ‘colour’, identity</li> <li>○ D, WSS, GM – miscegenation; purity/impurity</li> <li>○ N, WSS, TL – union and disunion</li> </ul> </li> <li>• Genre: setting, settings: journeys across boundaries, festival and comedic, contemporary ‘everyday’ spaces – D, WSS, TL, O, N</li> <li>• diary/journals, letters – use of contrasting voices (including dialogue, use of monologues, time, edited nature of text/linear (organised) structure – D, WSS, TL N, GM).</li> <li>• 21st-century contextual reception – students may make personal comments relating to own perceptions of these texts and how they deal with showing how power changes relationships.</li> </ul>

Please refer to the specific marking guidance on page 2 when applying this marking grid.

		AO1 = bullet points 1	AO2 = bullet point 2	AO3 = bullet point 3	AO4 = bullet point 4
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)			
	0	No rewardable material			
<b>Level 1</b>	1–6	<p><b>Descriptive</b></p> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of the writer’s/speaker’s crafting of the text.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>			
<b>Level 2</b>	7–12	<p><b>General understanding</b></p> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s techniques.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>			
<b>Level 3</b>	13–18	<p><b>Clear relevant application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Shows clear understanding of how meaning is shaped by linguistic and literary features. Able to support this with clear examples.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>			
<b>Level 4</b>	19–24	<p><b>Discriminating controlled application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Analyses the effects of linguistic and literary features and of the writer’s craft. Shows awareness of nuances and subtleties.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>			
<b>Level 5</b>	25–30	<p><b>Critical evaluative application</b></p> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits critical evaluation of writer’s/speaker’s linguistic and literary choices. Evaluates their effects on shaping meaning.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>			





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