



Mark Scheme (Results)

November 2021

Pearson Edexcel Level 3 GCE
in English Language and Literature (9EL0)
Paper 1: Voices in Speech and Writing

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General Marking Guidance

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

Marking guidance – specific

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

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

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

mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner's responsibility to apply their professional judgement to the candidate's response in determining if the answer fulfils the requirements of the question.

Assessment objectives

AO1 Demonstrate a close knowledge and understanding of texts, maintaining a critical style and presenting an informed personal engagement.

AO2 Analyse the language, form and structure used by a writer to create meanings and effects.

AO3 Explore links and connections between texts.

AO4 Show understanding of the relationships between texts and the contexts in which they were written.

Question Number	Indicative content
1	<p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>Candidates may refer to the following in their answers for Text A:</p> <ul style="list-style-type: none"> • Audience: those interested in food and food ‘celebrities’; those interested in the life and career of Nigel Slater; those interested in the work of Henry Filloux-Bennett; patrons of the Everyman Theatre. • Purpose: to provide biographical information on Slater; to promote the play and the memoir on which it is based. • Mode: article based on an interview, published online. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied • the construction of the title, and the references to the play and memoir it contains • the presentation and construction of interview questions • semantic fields of literary publishing and theatre • the shifts in tense and how these link to content and structure • the details provided that outline the narrative and the familial context that frames it • the ‘voice’ of Slater and how his social and familial attitudes and reflections are constructed • the differences drawn between the original memoir and its dramatic adaptation • the continued foregrounding of food to link to Slater’s relationship with it. <p>Candidates may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: those interested in the early life of Maya Angelou; those interested in autobiographical texts; readers/followers of Angelou as novelist and poet. • Purpose: to inform about Angelou’s early life, her relationship with her mother and the food/meals that frame them. • Mode: Published memoir. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of the genre and how these are applied • the construction of the title and how this signals content in terms of the mother-daughter relationship • the ‘voice’ of Angelou and how her social and familial attitudes and reflections are constructed • the contrast between food ‘Chez Jefferson’ and at Vivian’s house • further contrasts developed between Mrs Jefferson and Angelou’s mother • differing attitudes of Vivian towards Guy and Angelou and what these reveal • the significance of red rice and what this symbolically and literally represents in terms of the mother-daughter relationship.

Question Number	Indicative content
1 contd	<p data-bbox="284 259 1118 293">Points that link or differentiate the texts might include:</p> <ul data-bbox="284 327 1433 551" style="list-style-type: none"><li data-bbox="284 327 1433 389">• both texts are clearly linked by the subject of food and their significance to both Angelou and Slater<li data-bbox="284 394 1007 427">• both relay memories of family issues and conflicts<li data-bbox="284 432 1262 465">• the different contexts in which the texts were produced and received<li data-bbox="284 470 1046 504">• implied attitudes to family, bereavement and gender<li data-bbox="284 508 1433 551">• the language used by both; range of literary and linguistic techniques that link to the status of the writers and/or the mode in which they write. <p data-bbox="331 584 1366 649">These are suggestions only. Accept any valid interpretation of the writers' purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the **Specific Marking Guidance on page 3** when applying this marking grid.

A01 = bullet point 1 A02 = bullet point 2 A03 = bullet point 3 A04 = bullet point 4

Level	Mark	Descriptor (A01, A02, A03, A04)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received. • Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.

Question Number	Indicative content
2	<p data-bbox="284 344 470 383"><i>All My Sons</i></p> <p data-bbox="284 416 1233 481">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="284 515 1246 804">In this extract Keller offers advice to Ann through his account of the day he returned home after his release from prison and how he faced down the collective gaze of his neighbours. There is little in this account to suggest anything other than Keller's innocence – or his absolute belief in this. Mother's responses are revealing about her denials. Ann's estrangement from her father and the way in which she articulates the moral values behind this is unsettling for Keller as is Chris's assertion that Deever 'murdered' the pilots. All foreshadow the revelations to come.</p> <p data-bbox="284 837 1201 969">Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play and the comments they offer on family and denial.</p> <p data-bbox="284 1003 798 1041">Points of interest might include:</p> <ul data-bbox="284 1041 1268 1749" style="list-style-type: none"> • dramatic conventions and techniques • the construction of Keller's voice as he develops his own narrative and what this reveals about him and his various 'audiences' • his faith in the 'court paper' as overriding proof of his innocence • his assertions on the subsequent success of his business and what this shows us about his values • Keller's attitude towards his neighbours and how this is constructed and conveyed • Chris's attitude towards his father and to Deever and how this is conveyed • Mother's reaction to her husband's repeated insistence that Deever 'move back', and the underlying reasons for this reaction • Ann's surprise at Keller's 'forgiveness' and how this is constructed • Keller's developing unease as Ann reveals the conscious estrangement of her and her brother from their father • the significance of Chris's closing and emphatic declarative: 'He murdered twenty-one pilots' • Keller's response to this and the reasons that underpin it • the clear moral stance implied by Ann's closing account, the certainty of her judgement and the link she makes in terms of 'responsibility' to Larry • Mother's response to this implied connection. <p data-bbox="284 1783 1262 2007">The question encourages an exploration of the deceit that pervades this extract and the play as a whole. No principal character is guiltless and their lies are revealed as the play progresses. There are many opportunities, such as Mother's denial of Larry's death and the deceit that underpins this; Chris's suspicions about his father and his failure to voice them; Ann's concealment of Larry's letter and, of course, Keller's continuing attempts to shift blame or to justify his actions.</p>

Question Number	Indicative content
2 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none">• the context of the play as a performance piece, referencing set as device and the significance of stage direction• the critical acclaim compared to the controversy associated with it that led to Miller appearing before the House Un-American Activities Committee – suspected as a communist sympathizer• the backdrop of war and loss and post-war recovery that frames the play• the development of America as consumer-driven, iconic capitalist society which leads Keller to make the ill-fated decision that sent American pilots to their deaths• the concept of family and the social pressure on men to provide and protect• 21st century contextual reception – students may make personal comments relating to family dynamic and deceit. <p>These are suggestions only. Accept any valid interpretation of the writer’s/ speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

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

Question Number	Indicative content
3	<p data-bbox="260 176 671 203"><i>A Streetcar Named Desire</i></p> <p data-bbox="260 215 1299 275">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="292 320 1347 607">This extract depicts Stanley’s revelation of the facts he has uncovered about Blanche’s life (after she lost Belle Reve) to Stella. His triumphant tone conveys his pride in the fact that he has out-manuevered Blanche through his systematic investigation (primarily through his interrogation of the ‘supply-man’) to counter all that she has represented to him. It comes immediately after the promise of Blanche’s encounter with Mitch and precedes (and thwarts) the birthday celebrations that Stella has arranged. As such, the cruelty implied here is heightened, and signals the nature of the final confrontation and subsequent fall of Blanche.</p> <p data-bbox="260 640 740 667">Points of interest might include:</p> <ul data-bbox="292 707 1347 1283" style="list-style-type: none"> • dramatic convention and techniques • the significance of Blanche’s physical absence from the scene • the significance of the song and its lyrics • the placement of Blanche’s singing contrapuntally to Stanley’s revelations • Stanley’s continued uses of exclamatives and the excitement these convey • the repeated use of the ‘lily’ metaphor and the vocative ‘Dame Blanche’ and what this shows about Stanley’s attitude to Blanche’s façade • the connotations of the hotel’s name (Flamingo) • the shifts in register applied to Stanley’s delivery and how and why these are constructed • the construction and the nature of Stella’s reaction and response • Stanley’s assumptions about the reasons behind Stella’s distress and the metaphor/idiom through which this is expressed • the application of the term ‘loco-nuts’ by Stanley to Blanche. How this hints at Stanley’s subsequent tactics and foreshadows the final scene of the play • the reference to the army camp and links to Stanley’s role in WW2. <p data-bbox="260 1323 1321 1574">The question prompts consideration of the conflicts between Blanche and Stanley across the play, with a specific cue to link to subsequent scenes and Blanche’s ultimate ‘defeat’. There is much on the content of the excerpt to afford comment on Stanley’s motives here, and in other encounters such as: his aversion to pretense and façade; his resentment of the class divide and attendant attitudes; his need to protect his wife and his friends. Blanche’s increasing fragility is a factor in her ultimate demise – signaled here by Stanley’s reference to her perceived mental health issues.</p>

Question Number	Indicative content
3 contd	<p data-bbox="276 210 1238 271">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="276 309 1198 369">Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="264 439 1345 757" style="list-style-type: none">• the context of the play as a performance piece, referencing set as device and the significance of stage direction• the effect of industrial growth on rural life and the cotton plantations in the South• the formal manners and education that characterize a 'Southern Belle'• the rise of the new industrial working class as represented by Stanley• how the institutions and attitudes of post-war America placed restrictions on women's lives• 21st century contextual reception: students may make personal comments on gender, class and relationships. <p data-bbox="264 824 1273 920">These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

Please refer to the Specific Marking Guidance on page 3 when applying this marking grid.

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

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

Question Number	Indicative content
4	<p data-bbox="288 174 549 208"><i>Elmina's Kitchen</i></p> <p data-bbox="288 210 1321 275">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 309 1425 501">This extract presents one of the final exchanges between Deli and Clifton. It comes after several confrontations between father and son and after Deli's decision to leave Hackney in an attempt to rescue his own son, Ashley, from the gang culture that has enveloped him. Clifton, aging and unwell, feels that Deli should take responsibility for him, harking back (with possibly misplaced sentiment/nostalgia) to Caribbean attitudes to family and the elderly.</p> <p data-bbox="288 535 780 568">Points of interest might include:</p> <ul data-bbox="288 602 1406 1211" style="list-style-type: none"> • dramatic conventions and techniques • aspects of Caribbean patois integrated into the voices, e.g. 'Yardie', 'ah'; omission of copular verb, e.g. 'Your generation curse' • shifts between vernacular and standard forms (particularly in Clifton) and how these are shaped by the context in which they are delivered • the vocatives used by father and son and what they reveal • Clifton's continued application of the pronoun 'we' when talking of the café and what this implies about his hopes for the future • the significance of Clifton's repeated accusation that Deli is 'running away' and Deli's response to this • the assumptions Clifton makes about Deli's decision to sell his business; the real reasons behind this decision • Clifton's cricketing metaphor and its cultural significance • the concept of 'respect' and how father and son interpret this • Deli's assessment of Clifton's account of his role as a father; how this is constructed • Clifton's negative evaluation of the influence of British culture on Deli's generation • the poignancy of Clifton's closing declarative. <p data-bbox="288 1245 1406 1406">The question prompts consideration of the presentation of attitudes toward family responsibility across the play. There are several opportunities for this, such as Clifton's marriage to Elmina and his desertion of the family, the role of Elmina and Deli as single parents, Deli's concerns for his son, Ashley's attitude to his father and his wider 'family' and the resulting clash of loyalty/responsibilities.</p>

Question Number	Indicative content
4 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none">• the context of the play as a performance piece, referencing set as device and the significance of stage direction• comment on 20th century black culture amidst traditional white middle-class theatre productions/expectations• Hackney and its 'Murder Mile' as setting• Black British attitudes towards masculinity and family• 21st century contextual reception – candidates may make personal comments relating to attitudes towards gang culture and family responsibility. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

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

Question Number	Indicative content
5	<p>Equus Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>This extract comes immediately after Dora has struck her son whilst visiting him at Dysart's clinic. It presents the dramatically significant monologue in which Dora reacts to Dysart's psychiatric approach to treating Alan and his focus on the role of the Strangs as parents in shaping his character and influencing his actions. Dora's claims that she and Frank are not to blame for Alan's illness and the argument that her parenting of Alan is not necessarily the sole, or even major, cause of his behaviour, is the main thrust of her defence.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the dramatic techniques and conventions applied by Shaffer such as set, stage direction and monologue • the changes in Dora's tone as signaled by stage direction and the reasons behind this • Dora's response to Dysart's imperatives and how this marks a shift in dynamic • the shift in focus demanded by Dora's use of pronoun: 'me', 'us', 'we', 'our' • Dora's placement of Alan into her familial and domestic context. The repetition of 'parent'/ 'parenting' and the disadvantage this places Dysart in. This extended through juxtaposition 'patient'/'son' • Dora's rephrasing of Dysart's questions and the rebuttal of the criminality these suggest to her • the summary Dora presents on Alan's childhood and the challenge this implies to Dysart's assumptions about his upbringing • the shift in tone, signaled by stage direction: '(gravely)' as she moves to present her understanding of Alan's condition • the religious connotations of the lexis that attends this. <p>The question encourages consideration of the role of Dora and Frank in the upbringing of their son and the links presented between this and his actions and attitudes. All that has been revealed thus far, especially though flashback, has been linked to Dysart's essentially Freudian investigation of Alan's childhood and his implied conclusions about parenting. As such there are many opportunities for comment across the play as a whole. What Dora does here is challenge Dysart and the psychiatric community he represents – there may be some comment on the significance of her faith and also the significant point that Dysart is childless.</p>

Question Number	Indicative content
5 contd	<p data-bbox="320 226 1286 286">Candidates will be expected to comment on relevant contextual factors:</p> <p data-bbox="320 322 1246 383">Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul data-bbox="331 418 1302 707" style="list-style-type: none">• the context of the play as a performance piece, referencing set as device and the significance of stage direction• contextual information about the prevalent psychiatric theories that inform the nature of Dysart’s techniques• the legal system and its handling of mental health issues• contextual information about faith and worship, primarily Christian• 21st century contextual reception – students may make personal comments relating to their own views of the characters and their attitude to family, spirituality and mental health. <p data-bbox="331 741 1318 837">These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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AO3 = bullet point 3

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Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
6	<p data-bbox="288 181 555 215"><i>The History Boys</i></p> <p data-bbox="288 255 1318 315">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="288 356 1390 647">In this extract, the Headmaster outlines the reasons that Hector’s teaching methods are no longer ‘acceptable’. They go against contemporary changes in education, which legitimise different skills and knowledge and therefore require different teaching methods. He recognises that they are unsuitable for the new economic conditions, that require measurable results and data which are used as crucial criteria for producing legitimacy in education. As a result, Hector’s misconduct with the boys provides the Headmaster with a (welcome) reason to dismiss him. It is interesting that, as with other key moments in the play, Mrs Lintott fulfils the role of commentator/confidante here.</p> <p data-bbox="288 712 778 745">Points of interest might include:</p> <ul data-bbox="288 779 1422 1391" style="list-style-type: none"> • the dramatic techniques and conventions applied, e.g. stage direction, monologue/aside • the official language/field applied to the measuring the efficacy of a teacher or progress of a student • how this is incorporated onto the voice of the Headmaster; what it conveys about the need for ‘measurability’ and thus the problems presented by Hector’s methods • the evidence provided by the Headmaster of Hector’s deviation from the requirements of the English curriculum, e.g. the teaching of French, and the songs of George Formby and Gracie Fields • the shift in tone as the Headteacher states the nature of Hector’s misconduct: ‘he handled his pupils’ balls’ • the manner in which the Headmaster refers to his wife and what this suggests • the reformulation of ‘handled’ to ‘cradled’ and what this implies • the Headmaster’s relief that he can now dismiss Hector and how this is constructed and conveyed • Lintott and her initial ignorance of the specific nature of Hector’s misconduct • her shift to monologue and her presentation of her role as a woman – professionally and dramatically. <p data-bbox="288 1451 1422 1641">The question prompts consideration of the Headmaster and his role in school leadership and the pressures that the new realities in education place upon him. There are several opportunities for this such as his attitudes towards Oxbridge, his recruitment of Irwin, his attitude towards Hector and Lintott, the pressures of accountability to parents, governors and inspectors and how they are presented.</p>

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

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

Question Number	Indicative content
7	<p>Top Girls</p> <p>Candidates will apply integrated literary and linguistic method to their analysis.</p> <p>This extract presents Angie’s unannounced visit to Marlene. Marlene’s past and future come together in this scene. Angie is everything Marlene has fled; this flight involves a wilful rejection of her heritage, so much so that Marlene doesn’t recognise Angie at first. The class difference between aunt and niece (actually mother and daughter) is already pronounced. Angie idolises Marlene, but this appreciation is not reciprocated. For Marlene, Angie is tainted with failure and with her own shameful and deprived origins.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the linguistic and dramatic conventions applied in the construction and presentation of this dialogue • Marlene’s opening interrogatives and what they suggest about her concerns about the visit of her ‘niece’ • the incremental time references they contain: ‘night’; ‘week’ • Marlene’s repeated reference to Joyce • the voice of Angie and the predominance of monosyllables and simple sentences from which it is constructed • the downward convergence of Marlene • Marlene’s inability to resist the flattery of Angie concerning her career and the accommodation that attends it – what this reveals about both characters • the tone in Marlene’s implied reference to Howard: ‘he’s leaving at the end of the week and I’m going to do his job’ and what it reveals about her attitude to him and to her promotion • Angie’s response: ‘Is that good?’ and the moral question this implies • the ‘glass ceiling’ suggested by Marlene’s adverb: ‘Not quite everything’ • Angie’s stock/learned phrasing when lying/evading: ‘It’s all right’; ‘Don’t worry about it’ • the changing dynamic of the exchange and what this reveals about both participants • the cunning in Angie’s non-adjacent response: ‘Don’t you want me?’ • the hint of emotion in Marlene’s reply: ‘Don’t get upset’. <p>The question prompts consideration of the dramatic function of Angie across the play. There are many opportunities such as: the way Angie is perceived by others and how her manipulation of Marlene challenges this; the parallels between Marlene and Isabella in Act One including Marlene’s claim here that she has never had children; the role of Joyce and the restrictions Angie has placed on her life; the hostility of Angie toward Joyce and the reasons behind this; the significance of Angie’s interactions with Kit.</p>

Question Number	Indicative content
7 contd	<p>Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none">• the dramatic conventions and techniques that shape the play• the feminism that informs the play as a whole• 1980s Britain under Margaret Thatcher• the ideal of driven individualism that values professional success above all else and the seeming incompatibility between family and career• 21st century contextual reception – candidates may make personal comments relating to the role of women in the home/family and in the workplace. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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AO1 = bullet point 1

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Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes some links between significance and influence of how texts are produced and received.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.
Level 5	21–25	<p>Critical evaluative application</p> <ul style="list-style-type: none"> • Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology. • Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft. • Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.

Question Number	Indicative content
8	<p>Translations</p> <p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>This extract comes after the disappearance of Yolland and presents the response of Lancey, and the forces that he represents, to this disappearance. Lancey's tone and attitude have hardened – both towards the community and to Owen and his role as interpreter. There are parallels to the beginning of the play here, although the dynamic, and the language that develops this, have undergone a complete reversal. The threats delivered by Lancey have terrifying potential consequences to the community and reveal that he has cast off any attempts to portray the presence of British soldiers as beneficial to the Irish. Instead, he asserts the might of the British coloniser.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the linguistic and dramatic conventions applied to the construction and presentation the scene • Lancey's formal and factual tone and how this is constructed • the military connotation of the lexis applied to the townlands: 'section', 'clearance' • the certainty of consequence expressed through auxiliary: 'we will'; 'I will' • the imperatives used to address Owen: 'At once'; 'Translate!'. What this reveals about the way in which the captain now perceives his translator • the nature of Owen's translation – how and why this differs from his translations earlier in the play • the irony in the inverted translation of place names • the gradual shift in Owen's language towards vernacular forms – what this implies • the symbolic significance of Sarah; what her inability to speak in the face of Lancey's aggression signifies • Owen's articulation on her behalf and what this signifies. <p>The question prompts consideration of the role of Owen as translator here and across the play as a whole. There are many changes as the play draws to its conclusion, both in the Owens' relationship with the military forces he so willingly once served, and his growing awareness of the link between name and identity and thus of the true significance of his earlier actions. There are contrasts to be made in the relationship between Lancey, Yolland and Owen and also in the conflicting attitudes towards the 'name book' from others, such as Manus. Owen's role in the development of the relationship between Maire and Yolland – and the nature of its consequences – is also of potential significance here.</p>

Question Number	Indicative content
8 contd	<p>Candidates will be expected to comment on relevant contextual factors:</p> <p>Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"> • the context of the play as a performance piece, referencing set as device, the significance of stage direction • contextual information about how the play was written; background of Irish struggles against the English, dominance of English as lingua franca, Friel's handling of multiple languages • significance of the setting – 1833 – which marks the beginning of more active intervention in Ireland by Britain. Links to first production – 1980 – at the height of the resurgence of 'the troubles' in the late 20th century and escalating conflict between the British Army and the guerilla tactics of Republican paramilitaries • 21st century contextual reception – candidates may make personal comments relating to their own views of the characters, the concept of 'colonisation/imperialism' and resistance. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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