



A Level English Language and Literature

PAPER 1

VOICES IN SPEECH
AND WRITING

SPECIMEN PAPERS

Pearson Edexcel Level 3 Advanced GCE in English Language and
Literature Paper 1 (9EL0/01)

Introduction

This specimen paper has been produced to complement the sample assessment materials for Pearson Edexcel Level 3 Advanced GCE in English Language and Literature and is designed to provide extra practice for your students. The specimen papers are part of a suite of support materials offered by Pearson.

The specimen papers do not form part of the accredited materials for this qualification.

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 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

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 fulfil 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.

Pearson Edexcel Level 3 GCE

English Language and Literature

Advanced

Paper 1: Voices in Speech and Writing

Specimen papers for first teaching
September 2015

Source booklet

Paper Reference

9EL0/01

Do not return this source booklet with the question paper.

Turn over ►

S49210A

©2015 Pearson Education Ltd.

1/1/1/1/1



PEARSON

CONTENTS

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

	Page
Text A – Nolan Bond: Memoir based on the first Apollo Moon landing (Unseen text)	3
Text B – Chris Rainier: ‘Tsunami Eyewitness Account by Nat Geo photographer’ (Voices Anthology)	4–5

SECTION B: Drama Texts

<i>All My Sons</i>	6
<i>A Streetcar Named Desire</i>	7–8
<i>Elmina’s Kitchen</i>	9–10
<i>Equus</i>	11
<i>The History Boys</i>	12–14
<i>Top Girls</i>	15–16
<i>Translations</i>	17–18

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

Text A

This is an edited extract from an online archive of memoirs written by people who watched the first Moon landing which took place on 20th July 1969 as part of the American 'Apollo' space programme. The event was televised and broadcast live across the world. This extract is taken from the memoir of Nolan Bond.

Where Were You? Stories of the Most Amazing Day on Earth: July 20th, 1969.

The first dusty footprints left by MEN ON THE MOON were also indelible footprints left on the hearts and imaginations of the human race. No other adventure was shared by more people. No other quest has meant more to our species as a standard by which we measure our incredible potential. It is One Day in the Life of Earth – late 20th Century – preserved in the reflection of an extraordinary achievement.

Memoir 1: Nolan Bond

A man steps on the Moon and the Earth gets smaller. . .

I was sitting in a tiny apartment in Long Beach, Massachusetts during one of the loneliest periods of my life. I was just out of college, in my first teaching position and a long way from home and friends. I had rented some furniture and a TV and had just got it hooked up as Walter Cronkite – in a choked, cracking voice – reaffirmed that “the Eagle has landed”.

From that point on, I stayed in front of that set watching man reach a goal that transcended all my petty problems. By the courage and skill of the astronauts and all the people who had put them there, somehow I wasn't alone any longer. As Neil Armstrong stepped onto the powdery surface of the Moon, my phone started ringing. One after another, friends and family started calling me. Some I hadn't heard from in years. How they found me, I'll never know. But they did. And the simple fact that they HAD gone to all that trouble to share that moment with me touched me as deeply as I've ever been touched.

Suddenly, I had to reach out to other people that meant something to me so that we could all somehow be connected at this time. I called a college roommate in Massachusetts, an uncle in St. Louis, a high school buddy in Texas. We talked as we watched history being made, storing up memories for my grandchildren and simply being a part of it all.

Now I have those grandchildren and I have passed on to them my memories of a time when man “slipped the surly bonds of Earth and touched the face of God”. A time when Americans everywhere were all a part of a moment in time that can never be duplicated but surely relived and cherished.

Glossary

Walter Cronkite – American broadcast journalist who coordinated live CBS News coverage of the Moon landing.

The Eagle – the insignia of the Apollo 11 mission – an eagle with an olive branch in its claws.

Text B

This is a first person account published in The National Geographic News, of the photographer Chris Rainier's experiences of a Tsunami in Indonesia in 2005.

Tsunami Eyewitness Account by Nat Geo Photographer

The best way to describe this—because we grew up with the images and we all know what it looked like—is that Banda Aceh looks like Hiroshima after the atomic bomb. It's totally destroyed. The buildings have been flattened for miles and entire communities—probably something like a hundred thousand people—have been swept out to sea.

It's day 15 [January 10, 2005] since the disaster, and still there are vast areas where exposed bodies can be seen lying around, decaying. Just cleaning up, picking up the bodies, remains the biggest challenge.

The medical situation is just as daunting. Hundreds of thousands of survivors are refugees, squatting in makeshift camps wherever you go. A lot of relief agencies are trying to get in here to set things up. But the logistics remain a nightmare.

Everyone is very impressed with the U.S. military relief effort and the UN's coordination of some 200 different [charity organizations] setting up here. The urgent challenge is to make sure that another hundred thousand people don't die from disease.

The horror of this place reminds me of something from a biblical disaster story or the sketches of Hieronymus Bosch [a painter of monstrous scenes of hell]. Everywhere I go I have to be careful I don't step on a corpse.

The magnitude of this thing is that this goes on for hundreds of miles in both directions. In one area some 10 square miles [25 square kilometers] of the city was completely flattened. It is feared that something like 30,000 bodies are still in there.

The government has confirmed 95,000 dead and 77,000 missing. They are likely soon to convert that 77,000 missing into confirmed dead.

Are the emergency supplies of food and medicine getting through to the people?

Food and medical aid is arriving, and it is getting to the survivors. An infrastructure is being set up here in Banda Aceh—but the needs are huge. We still see a lot of people with broken bones that have not received treatment. We see people with deep lacerations that have been covered with a dirty rag.

The U.S. military works here from dawn to dusk, and cruise ships have arrived from Singapore with relief workers and supplies. People are very, very appreciative that we are here. They appreciate America's help. People come up to me all the time to say thanks, give me hug, or start crying in appreciation. The U.S. military is being well received.

It's going to be interesting to see how the massive amount of money raised in the U.S. and other countries will translate into help on the ground. The bottleneck is a challenge. So many people are here and so much assistance is coming in. Getting it out to all the outlying places and all the people who need it is a problem.

Picking up the bodies is a priority. Then the medical assistance needs to move beyond the most urgent triage to treating broken limbs and deep wounds. People are dying because they are unable to get this basic medical attention.

A huge number of people are displaced. The challenge is to stabilize their communities and set up new places for them to live.

(Source: Voices Anthology)

SECTION B: Drama Texts

All My Sons, Arthur Miller

Chris It's all mixed up with so many other things.... You remember overseas I was in command of a company?

Ann Yeah, sure.

Chris Well, I lost them.

Ann How many?

Chris Just about all.

Ann Oh, gee!

Chris It takes me a little time to toss that off. Because they weren't just men. For instance, one time it'd been raining several days and this kid came to me, and gave me his last pair of dry socks. Put them in my pocket. That's only a little thing... but... that's the kind of guys I had. They didn't die; they killed themselves for each other. I meant that exactly; a little more selfish and they'd've been here today. And I got an idea – watching them go down. Everything was being destroyed, see, but it seemed to me that one new thing was made. A kind of... responsibility. Man for man. You understand me? – To show that, to bring that on to the earth again like some kind of a monument and everyone would feel it standing there, behind him, and it would make a difference to him. *(Pause)* And then I came home and it was incredible. I... there was no meaning in it here; the whole thing to them was a kind of a – bus accident. I went to work with Dad, and that rat-race again. I felt... what you said... ashamed somehow. Because nobody was changed at all. It seemed to make suckers out of a lot of guys. I felt wrong to be alive, to open the bank-book, to drive the new car, to see the new refrigerator. I mean you can take those things out of a war, but when you drive that car you've got to know that it came out of the love a man can have for a man, you've got to be a little better because of that. Otherwise what you have is really loot, and there's blood on it. I didn't want to take any of it. And I guess that included you.

Ann And you still feel that way?

Chris I want you now, Annie.

Ann Because you mustn't feel that way any more. Because you have a right to whatever you have. Everything, Chris, understand that? To me, too... And the money, there's nothing wrong in your money. Your father puts hundreds of planes in the air, you should be proud. A man should be paid for that...

Chris Oh Annie, Annie... I'm going to make a fortune for you!

From Act 1 pp.35–36

A Streetcar Named Desire, Tennessee Williams

- Blanche** You see I still have that awful vanity about my looks even now that my looks are slipping! (*She laughs nervously and glances at Stella for reassurance.*)
- Stella** (*dutifully*) They haven't slipped one particle.
- Blanche** After all I've been through? You think I believe that story? Blessed child! (*She touches her forehead shakily.*) Stella, there's – only two rooms?
- Stella** And a bathroom.
- Blanche** Oh, you do have a bathroom! First door to the right at the top of the stairs? (*They both laugh uncomfortably.*) But, Stella, I don't see where you're going to put me!
- Stella** We're going to put you in here.
- Blanche** What kind of bed's this – one of those collapsible things? (*She sits on it.*)
- Stella** Does it feel all right?
- Blanche** (*dubiously*) Wonderful, honey. I don't like a bed that gives much. But there's no door between the two rooms, and Stanley – will it be decent?
- Stella** Stanley is Polish, you know.
- Blanche** Oh, yes. They're something like Irish, aren't they?
- Stella** Well –
- Blanche** Only not so – highbrow? (*They both laugh again in the same way.*) I brought some nice clothes to meet all your lovely friends in.
- Stella** I'm afraid you won't think they are lovely.
- Blanche** What are they like?
- Stella** They're Stanley's friends.
- Blanche** Polacks?
- Stella** They're a mixed lot, Blanche.
- Blanche** Heterogeneous – types?
- Stella** Oh, yes. Yes, types is right!
- Blanche** Well – anyhow – I brought nice clothes and I'll wear them. I guess you're hoping I'll say I'll put up at a hotel, but I'm not going to put up at a hotel. I want to be *near* you, got to be *with* somebody, I *can't* be *alone*! Because – as you must have noticed – I'm *not* very well... (*Her voice drops and her look is frightened.*)
- Stella** You seem a little bit nervous or overwrought or something.
- Blanche** Will Stanley like me, or will I be just a visiting in-law, Stella? I couldn't stand that.

Stella You'll get along fine together, if you'll just try not to – well – compare him with men that we went out with at home.

Blanche Is he so – different?

Stella Yes. A different species.

Blanche In what way; what's he like?

Stella Oh, you can't describe someone you're in love with! Here's a picture of him!
(*She hands a photograph to **Blanche**.*)

Blanche An officer?

Stella A Master Sergeant in the Engineers' Corps. Those are decorations!

Blanche He had those on when you met him?

Stella I assure you I wasn't just blinded by all the brass.

Blanche That's not what I –

Stella But of course there were things to adjust myself to later on.

Blanche Such as his civilian background! (***Stella** laughs uncertainly.*) How did he take it when you said I was coming?

Stella Oh, Stanley doesn't know yet.

Blanche (*frightened*) You – haven't told him?

Stella He's on the road a good deal.

Blanche Oh, travels?

Stella Yes.

Blanche Good. I mean – isn't it?

Stella (*half to herself*) I can hardly stand it when he is away for a night...

Blanche Why, Stella?

Stella When he's away for a week I nearly go wild!

Blanche Gracious!

Stella And when he comes back I cry on his lap like a baby... (*She smiles to herself.*)

Blanche I guess that is what I meant by being in love... (***Stella** looks up with a radiant smile.*) Stella –

From Scene 1 pp. 9–11

Elmina's Kitchen, Kwame Kwei-Armah

Anastasia *(firm and confident)* Hi! I come to apply for the job in the window.

Deli/Digger Really!

Anastasia No, I just like opening me mouth and talking stupidity!

The boys clock each other.

Deli Right, um, you have any experience?

Anastasia *full of natural sexiness, walks and puts her bag on the counter. She takes out a Pyrex dish of macaroni pie and steps back.*

Anastasia Macaroni pie. I cooked it yesterday, but next morning food is always the sweetest.

Digger *(half under his breath)* Mind she obea you, boy!

Deli Shut up, Digger!

Deli So you've worked in a West Indian restaurant before?

Anastasia *(almost winking)* No. But I figure it's not beyond me!

Deli *(a little surprised)* What makes you would want to work here?

Anastasia The truth? You're in serious trouble my bredren! Anyone that names his restaurant Elmina's Kitchen is in need of help. The good news! It's the help that I can give...

Deli Elmina's my mother's name!

Digger Ras!

Deli And your name is?

Anastasia Anastasia, it's the name of a princess. Brudder, you can't have a picture of a woman on the wall and the place look so! But what really makes me wanna work here! You is the best-looking man I have seen in a very long time.

Digger *looks up.*

Deli *(taken aback)* Really?

Anastasia No, but I knew that would sweet you. So how about you taste my macaroni pie na?

Deli Are you smoking rock?

Anastasia *(shakes her head)* No, I don't do drugs and I don't drink.

Deli ...Cos, girl, you got brass balls coming in here and tell me about my mudder! People have dead for less.

Digger True!

Beat.

Anastasia (*seriously*) Forgive me, I have a warped sense of humour.

Pause.

Deli *takes off the top of the Pyrex dish. Anastasia takes a pre-package plastic spoon from her bag and hands it to Deli. She also takes her book out and clenches it like a Bible. It is The Celestine Prophecy.*

Anastasia Don't you want to heat it up?

Deli *shakes his head. He tastes the pie. Digger shakes his head.*

Deli Ummmm, that's good... wicked in fact. Wow. You got anything else in there?

Anastasia I have a goat ready for stewing.

Deli (*gets serious*) Well, it's a full-time post we have here. It may not look busy now but it can get real rushed at lunchtimes.

Digger *coughs.*

Deli And we have a reputation in the area for excellence.

Anastasia So, you offering me the job?

Deli Why, don't you want it?

Anastasia You know what I mailed my son last night? I tell him that me walk into a restaurant named after a slave castle but couldn't see the castle.

Deli *doesn't quite know how to respond.*

Digger (*exclaims*) Rasclaat!

Deli (*ignoring*) So, when can you start?

Anastasia Whenever.

Deli Thursday?...

Anastasia (*before it's come out of his mouth*)... Thursday? Fine.

She gathers her things and gets up to leave.

Do you read?

Deli What do you mean?

Anastasia How you does feed your mind if you don't read? Typical man.

From Act 1 Scene 1, pp. 15–18

Equus, Peter Shaffer

Darkness.

Silence.

Dim light up on the square. In a spotlight stands Alan **Strang**, a lean boy of seventeen, in sweater and jeans. In front of him, the horse Nugget. Alan's pose represents a contour of great tenderness: his head is pressed against the shoulder of the horse, his hands stretching up to fondle its head. The horse in turn nuzzles his neck.

The flame of a cigarette lighter jumps in the dark. Lights come up slowly on the circle. On the left bench, downstage, Martin **Dysart**, smoking. A man in his mid-forties.

Dysart With one particular horse, called Nugget, he embraces. The animal digs its sweaty brow into his cheek, and they stand in the dark for an hour – like a necking couple. And of all nonsensical things – I keep thinking about the *horse!* Not the boy: the horse, and what it may be trying to do. I keep seeing that huge head kissing him with its chained mouth. Nudging through the metal some desire absolutely irrelevant to filling its belly or propagating its own kind. What desire could that be? Not to stay a horse any longer? Not to remain reined up for ever in those particular genetic strings? Is it possible, at certain moments we cannot imagine, a horse can add its sufferings together – the non-stop jerks and jabs that are its daily life – and turn them into grief? What use is grief to a horse?

Alan leads Nugget out of the square and they disappear together up the tunnel, the horse's hooves scraping delicately on the wood.

Dysart rises, and addresses both the large audience in the theatre and the smaller one on stage.

You see, I'm lost. What use, I should be asking, are questions like these to an overworked psychiatrist in a provincial hospital? They're worse than useless: they are, in fact, subversive.

He enters the square. The light grows brighter.

The thing is, I'm desperate. You see, I'm wearing that horse's head myself. That's the feeling. All reined up in old language and old assumptions, straining to jump clean-hoofed on to a whole new track of being I only suspect is there. I can't see it, because my educated, average head is being held at the wrong angle. I can't jump because the bit forbids it, and my own basic force – my horsepower, if you like – is too little. The only thing I know for sure is this: a horse's head is finally unknowable to me. Yet I handle children's heads – which I must presume to be more complicated, at least in the area of my chief concern... In a way, it has nothing to do with this boy. The doubts have been there for years, piling up steadily in this dreary place. It's only the extremity of this case that's made them active. I know that. The *extremity* is the point! All the same, whatever the reason, they are now, these doubts, not just vaguely worrying – but intolerable... I'm sorry. I'm not making much sense. Let me start properly: in order. It began one Monday last month, with Hesther's visit.

From Act 1 Scene 1 pp. 1–2

The History Boys, Alan Bennett

- Irwin** (distributing exercise books) Dull.
Dull.
Abysmally dull.
A triumph... the dullest of the lot.
- Dakin** I got all the points.
- Irwin** I didn't say it was wrong. I said it was dull.
Its sheer competence was staggering.
Interest nil.
Oddity nil.
Singularity nowhere.
- Dakin** Actually, sir, I know tradition requires it of the eccentric schoolmaster, but do you mind not throwing the books? They tend to fall apart.
- Crowther** It's the way we've been taught, sir.
- Lockwood** Mrs Lintott discourages the dramatic, sir.

'This is history not histrionics.'
- Timms** You've got crap handwriting, sir.

I read Irwin as 'I ruin'. Significant or what?
- Irwin** It's your eyesight that's bad and we know what that's caused by.
- Timms** Sir! Is that a coded reference to the mythical dangers of self-abuse?
- Irwin** Possibly. It might even be a joke.
- Timms** A joke, sir. Oh. Are jokes going to be a feature, sir? We need to know as it affects our mind-set.
- Akthar** You don't object to our using the expression, 'mind-set', do you, sir? Mr Hector doesn't care for it. He says if he catches any of us using it he'll kick our arses from bollocks to sundown, sir.
- Irwin regards them for a moment or two in silence.*
- Irwin** At the time of the Reformation there were fourteen foreskins of Christ preserved, but it was thought that the church of St John Lateran in Rome had the authentic prepuce.
- Dakin** Don't think we're shocked by your mention of the word 'foreskin', sir.
- Crowther** No, sir. Some of us even have them.
- Lockwood** Not Posner, though, sir. Posner's like, you know, Jewish.

It's one of several things Posner doesn't have.

Posner mouths 'Fuck off.'

Lockwood That's not racist, though, sir.

Crowther Isn't it?

Lockwood It's race-related, but it's not racist.

Akthar Actually, I've not got one either. Moslems don't.

Another pause while Irwin regards the class.

Irwin Has anybody been to Rome?

No? Well, you will be competing against boys and girls who have. And they will have been to Rome and Venice, Florence and Perugia, and they will doubtless have done courses on what they have seen there. So they will know when they come to do an essay like this on the Church on the eve of the Reformation that some silly nonsense on the foreskins of Christ will come in handy so that their essays, unlike yours, will not be dull.

Think bored examiners.

Think sixty, think a hundred and sixty papers even more competent than the last so that the fourteen foreskins of Christ will come as a real ray of sunshine.

Come the fourteen foreskins of Christ and they'll think they've won the pools.

Irwin pauses as before.

You should hate them.

Crowther Who, sir?

Irwin Hate them because these boys and girls against whom you are to compete have been groomed like thoroughbreds for this one particular race. Put head to head with them and, on the evidence of these essays, you have none of you got a hope.

Crowther So why are we bothering?

Irwin I don't know.

I don't know at all.

You want it, I imagine. Or your parents want it. The Headmaster certainly wants it.

But I wouldn't waste the money. Judging by these, there is no point.

Go to Newcastle and be happy.

Long pause.

Of course, there is another way.

Crowther How?

Timms Cheat?

Irwin Possibly.

From Act 1 pp. 18–20

Top Girls, Caryl Churchill

Marlene And at first he seemed perfectly normal?

Griselda Marlene, you're always so critical of him./Of course he was normal, he was very kind.

Marlene But Griselda, come on, he took your baby.

Griselda Walter found it hard to believe I loved him. He couldn't believe I would always obey him. He had to prove it.

Marlene I don't think Walter likes women.

Griselda I'm sure he loved me, Marlene, all the time.

Marlene He just had a funny way/of showing it.

Griselda It was hard for him too.

Joan How do you mean he took away your baby?

Nijo Was it a boy?

Griselda No, the first one was a girl.

Nijo Even so it's hard when they take it away. Did you see it at all?

Griselda Oh yes, she was six weeks old.

Nijo Much better to do it straight away.

Isabella But why did your husband take the child?

Griselda He said all the people hated me because I was just one of them. And now I had a child they were restless. So he had to get rid of the child to keep them quiet. But he said he wouldn't snatch her, I had to agree and obey and give her up. So when I was feeding her a man came in and took her away. I thought he was going to kill her even before he was out of the room.

Marlene But you let him take her? You didn't struggle?

Griselda I asked him to give her back so I could kiss her. And I asked him to bury her where no animals could dig her up./It

Isabella Oh my dear.

Griselda was Walter's child to do what he liked with.*

Marlene Walter was bonkers.

Gret Bastard.

Isabella *But surely, murder.

Griselda I had promised.

Marlene I can't stand this. I'm going for a pee.

Marlene goes out.

The **Waitress** brings dessert.

Nijo No, I understand. Of course you had to, he was your life. And were you in favour after that?

Griselda Oh yes, we were very happy together. We never spoke about what had happened.

Isabella I can see you were doing what you thought was your duty. But didn't it make you ill?

Griselda No, I was very well, thank you.

Nijo And you had another child?

Griselda Not for four years, but then I did, yes, a boy.

Nijo Ah a boy./So it all ended happily.

Griselda Yes he was pleased. I kept my son till he was two years old. A peasant's grandson. It made the people angry. Walter explained.

Isabella But surely he wouldn't kill his children/just because—

Griselda Oh it wasn't true. Walter would never give in to the people. He wanted to see if I loved him enough.

Joan He killed his children/to see if you loved him enough?

Nijo Was it easier the second time or harder?

Griselda It was always easy because I always knew I would do what he said.

From Act 1, pp. 24–26

Translations, Brian Friel

Doalty and **Bridget** enter noisily. Both are in their twenties.

Doalty is brandishing a surveyor's pole. He is an open-minded, open-hearted, generous and slightly thick young man.

Bridget is a plump, fresh young girl, ready to laugh, vain, and with a countrywoman's instinctive cunning.

Doalty enters doing his imitation of the master.

Doalty Vesperal salutations to you all.

Bridget He's coming down past Carraig na Ri and he's as full as a pig!

Doalty *Ignari, stulti, rustici* – pot-boys and peasant whelps – semi-literates and illegitimates.

Bridget He's been on the batter since this morning; he sent the wee ones home at eleven o'clock.

Doalty Three questions. Question A – Am I drunk?

Question B – Am I sober? (*into Maire's face*) *Responde – responde!*

Bridget Question C, Master – When were you last sober?

Maire What's the weapon, Doalty?

Bridget I warned him. He'll be arrested one of these days.

Doalty Up in the bog with Bridget and her aul fella, and the Red Coats were just across at the foot of Cnoc na Mona, dragging them aul chains and peeping through that big machine they lug about everywhere with them – you know the name of it, Manus?

Maire Theodolite.

Bridget How do you know?

Maire They leave it in our byre at night sometimes if it's raining.

Jimmy Theodolite – what's the etymology of that word, Manus?

Manus No idea.

Bridget Get on with the story.

Jimmy *Theo* – *theos* – something to do with a god. Maybe *thea* – a goddess! What shape's the yoke?

Doalty 'Shape!' Will you shut up, you aul eejit you! Anyway, every time they'd stick one of these poles into the ground and move across the bog, I'd creep up and shift it twenty or thirty paces to the side.

Bridget God!

- Doalty** Then they'd come back and stare at it and look at their calculations and stare at it again and scratch their heads. And Cripes, d'you know what they ended up doing?
- Bridget** Wait till you hear!
- Doalty** They took the bloody machine apart! (*And immediately he speaks in gibberish – an imitation of two very agitated and confused sappers in rapid conversation.*)
- Bridget** That's the image of them!
- Maire** You must be proud of yourself, Doalty.
- Doalty** What'd you mean?
- Maire** That was a very clever piece of work.
- Manus** It was a gesture.
- Maire** What sort of a gesture?
- Manus** Just to indicate... a presence.
- Maire** Hah!
- Bridget** I'm telling you – you'll be arrested.

From Act 1, pp. 10–12

Source information

SECTION A

Text A: taken from <http://wherewereyou.com/>

Text B: taken from "Tsunami Eyewitness Account", National Geographic News, 11/01/2015
(Chris Rainier and David Braun)

SECTION B: extracts from prescribed editions

<i>All My Sons</i>	Arthur Miller, Penguin Classics, 2000
<i>A Streetcar Named Desire</i>	Tennessee Williams, Penguin Classics, 2009
<i>Elmina's Kitchen</i>	Kwame Kwei-Armah, Methuen Drama, 2003
<i>Equus</i>	Peter Shaffer, Longman, 1993
<i>The History Boys</i>	Alan Bennett, Faber & Faber, 2004
<i>Top Girls</i>	Caryl Churchill, Methuen Drama, 2008
<i>Translations</i>	Brian Friel, Faber & Faber, 1981

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

Write your name here

Surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

--	--	--	--	--

Candidate Number

--	--	--	--

English Language and Literature
Advanced
Paper 1: Voices in Speech and Writing

Specimen papers 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**.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, 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.

Turn over ►

S49210A

©2015 Pearson Education Ltd.

1/1/1/1



PEARSON

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 1 = 25 marks)

TOTAL FOR SECTION A = 25 MARKS



SECTION B: Drama Texts

Answer the question on your chosen text.

Questions relate to the play you have studied and to the relevant extract from that play in the source booklet. Begin your answer on page 14.

All My Sons, Arthur Miller

Read the extract on page 6 of the source booklet.

- 2** Using this extract as a starting point, and with reference to other parts of the play, discuss how Miller reveals the influence of Chris' wartime experience on his attitude towards life in post-war America.

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 7–8 of the source booklet.

- 3** Using this extract as a starting point, and with reference to other parts of the play, discuss how Williams uses exchanges between Blanche and Stella to reveal Blanche's prejudice.

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

(Total for Question 3 = 25 marks)

OR

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Questions relate to the play you have studied and to the relevant extract from that play in the source booklet. Begin your answer on page 14.

Elmina's Kitchen, Kwame Kwei-Armah

Read the extract on pages 9–10 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 the role of black women in the play.

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 page 11 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 professional and personal crisis.

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



Questions relate to the play you have studied and to the relevant extract from that play in the source booklet. Begin your answer on page 14.

The History Boys, Alan Bennett

Read the extract on pages 12–14 of the source booklet.

- 6 Using this extract as a starting point, and with reference to other parts of the play, discuss how Bennett crafts dialogue to challenge the inequalities of the education 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 15–16 of the source booklet.

- 7 Using this extract as a starting point, and with reference to other parts of the play, discuss how Churchill develops comment on marriage and the power balance within it.

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



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Questions relate to the play you have studied and to the relevant extract from that play in the source booklet. Begin your answer on page 14.

Translations, Brian Friel

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

- 8** Using this extract as a starting point, and with reference to other parts of the play, discuss how Friel develops the attitudes of his characters towards the British presence in Ireland.

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

(Total for Question 8 = 25 marks)



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

Chosen question number: **Question 2** **Question 3** **Question 4**
 Question 5 **Question 6** **Question 7**
 Question 8

Area with horizontal dotted lines for writing answers.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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



Paper 1 Mark scheme

Question Number	Indicative content
1	<p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Students may refer to the following in their answers for Text A:</p> <ul style="list-style-type: none"> • Audience: those interested in the Apollo programme and its historical significance. • Purpose: to document personal experiences of the Moon landing on the date that it occurred. To generate an historical archive of personal accounts. To celebrate the significance of the Moon landing. • Mode: online archive linked to a website. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied, both in terms of the individual personal retrospective account, and the nature and structure of the online archive itself • the construction of the title – the use of interrogative and superlative structures to signal stance on the event • the use of date to pinpoint the event in time • the introductory voice’s use of repetition: ‘footprints’, ‘No other...’, lexical substitution: ‘dusty/indelible’, metaphor and positive/hyperbolic modification: ‘quest/incredible/extraordinary/world changing...’ • use of imperative as discourse marker: ‘Read here...’ • the title of the account and its link between the Moon and Earth • the personal and retrospective first person perspective of the opening paragraph and the context it gives to the account • the reference to Cronkite, the reflection on the quality of his voice achieved via parenthesis and adjective: ‘- in a choked, cracking voice-’ and its connection to the broadcast statement • discourse markers to structure and sequence the text: ‘From that point on’, ‘Suddenly...’ • repeated reference to loneliness: ‘I wasn’t alone any longer...’ and how this achieves cohesion • the synchronisation of renewed contact with the televised events: ‘As Neil Armstrong...my phone started ringing’ • the unification achieved, via adverbial, between telephone conversations and watching events on screen: ‘we talked as we watched’ • the personal perspective placed on global events through projection to future via family and reference to ‘grandchildren’ • the move to present tense in the final paragraph, signalled by adverb of time/discourse marker: ‘now I have those grandchildren...’ and the cohesion this reference achieves with the previous paragraph. <p>Students may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: regular readers of ‘National Geographic’, those interested in the Tsunami and its impact/aftermath. • Purpose: to document personal account/experience of the days following the 2005 Tsunami, to provide information of the aid programme, to encourage charitable contributions to this programme. • Mode: article/first person account published in ‘The National Geographic News’. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied, both in terms of the eyewitness account, and the nature and structure of the article itself • the journalistic/photographic background of Rainier and how this informs style, voice and content • the collective memory used to contextualise the devastation achieved via collective pronoun: ‘we grew up’ and comparison: ‘like Hiroshima’, ‘the sketches of Hieronymus Bosch’

Question Number	Indicative content
1 contd	<ul style="list-style-type: none"> • assumed knowledge and parenthetical explanation: '[a painter of monstrous scenes of hell]' • use of temporal discourse markers: 'it's day 15' • use of present tense to create immediacy: 'it's totally destroyed' • use of figures to emphasise scale: 'a hundred thousand people', 'hundreds of miles', '30,000 bodies...' • the graphic nature of the descriptions and the underlying purpose here as in the repeated reference to corpses • use of adverb: 'still' to emphasise the ongoing nature of the disaster • use of adjective: 'daunting' and metaphor: 'nightmare' • the use of interrogatives – some rhetorical – to provoke action/response/evaluation • the balance achieved between praise for aid efforts so far, through collective reference: 'everyone is impressed' and the direct reference to US/UN efforts and the ongoing need conveyed by volta: 'but the needs are huge' and adjective: 'the urgent challenge...' • the promotion of National Geographic through reference to the positive impact of its documentaries • concluding sections and shift to short and mid-term priorities and how this is achieved and sequenced: 'picking up the bodies is a priority', 'Then the medical assistance needs to move beyond the most urgent triage to treating broken limbs and deep wounds...' <p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none"> • both texts are clearly linked by the first person accounts they present • the different contexts in which the texts were produced and received: <ul style="list-style-type: none"> ○ Text A contains a personal and retrospective account written by (and therefore representative of) an ordinary American citizen and their perspective on the Moon landing as it happened (viewed as it was via live broadcast). It forms part of a national archive of such accounts dedicated to this single event ○ Text B is a professionally written account by a photographic journalist and published in National Geographic with its international audience • both texts are created within the generic convention of a personal account but there are differences in scale and tone afforded both by the writers that produce them and the function of the texts themselves and the fact that Text A has a different introductory voice • despite the global significance of the landing the focus of its impact is essentially domestic/familial in Text A while Text B offers focus on a national/international scale • both texts offer positive focus on the US - Text A uses hyperbolic language to reflect a sense of national pride in the events whilst Text B is more measured/subtle in this respect • both texts relate to the significance of the event itself but use this in very different ways for very different purposes. <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

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

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material.
Level 1	1–5	<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>All My Sons</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>This scene represents a moment of confession between Chris and Ann. He articulates his wartime experience and the guilt he subsequently feels and how this has impacted on his attitude to life in post-war America. It also marks a key dramatic point at which his love for Ann might lead to his acceptance of capitalist culture in order to provide for her (an interesting link to his father).</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 Chris's account and Ann's reaction to it.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • pace of the scene and how this is determined by the mix of chained dialogue and extended speech • the sense of responsibility in the opening exchange and how this is achieved: 'I was in command... I lost them.' • the sense of unity and care articulated between commander and his men; the symbolic significance of the socks • the fatal idealism born of this unity, conveyed by reflexive form: 'they killed themselves for each other.' • the wider idealistic perspective born of the suffering and sacrifice Chris witnessed and the rhetorical framework through which this is conveyed, such as contrasting pairs: 'Everything was being destroyed/one new thing was made...' • the sense that society should have been changed, achieved through simile: 'like some kind of monument' placed in opposition to the reality: 'nobody was changed at all.' • the separation of his vision and reality signalled through discourse marker and pause: 'And then...' • the non-fluency introduced into his speech as he reflects on the reality of his return to American society, such as false start: 'I... there...', vague language: 'kind of a...' and pauses • the simile used to describe the attitude of America to the war and the loss of life: 'a kind of a-bus accident.' and how this reduces its significance to a domestic tragedy • the clichéd metaphor applied to the world of commerce: 'rat-race' • the resentment felt by Chris at the wasted lives of those with whom he served, conveyed through colloquial metaphor: 'suckers' • the rejection of post-war consumer/capitalist values driven both by guilt and desire to elevate and honour sacrifice: 'I felt wrong...open the bank book...drive the new car' • Chris's need to equate sacrifice and his idealistic vision with material gain and the implied cause and effect that links them: 'when you drive that car... it came out of the love' • the final metaphor (and its allusion to criminal activity) that explains his rejection of post war values: 'loot, and there's blood on it.' • his inclusion of love/Ann in this rejection • the shift indicated by adverbial: 'I want you now' • Ann's affirmation of his right to money and to her; the irony in her reference to the basis of Keller's financial success: '...put hundreds of planes in the air' • projection to the future, implied embrace of American values – and the reason for it – in the final exclamative: 'I'm going to make a fortune for you!'

Question Number	Indicative content
2 contd	<p>There are several other scenes which address Chris's struggle to reconcile the morality of making money and providing for a family in wartime or post-war America with the sacrifice and suffering he witnessed in combat. The loss of his men makes the fatal consequences of the sale of the faulty parts more relevant to this struggle. Scenes could include Chris's confrontation with George regarding his suspicions about Keller; his final realisation of his father's guilt and his reaction to this; Chris's continued acceptance of his father's money and his involvement in the family business; Larry's letter and Keller's final acceptance of a wider responsibility that echoes the early idealism of Chris, that, in the eyes of Larry and in a symbolic moral sense, all the dead pilots were his sons.</p> <p>Students will be expected to comment on relevant contextual factors: 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"> • exploration of the impact of the Depression and World War II on American life and the 'American Dream' within the context of the play • the critical acclaim – and the Drama Critics' Circle Award – the play received compared to the controversy associated with it which led to Miller appearing before the House of Un-American Activities Committee – suspected as communist sympathiser • the development of America as consumer-driven, iconic capitalist society as opposed to the vision of collective responsibility and care articulated in Chris's speech here • 21st century contextual reception – students may make personal comments relating to morality of war or the status of the US and its role as economic powerhouse. Also, they may offer their own views on consumerism and capitalism. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

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

Question Number	Indicative content
3	<p><i>A Streetcar Named Desire</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>This opening exchange between Blanche and Stella develops the widening gap between the choices Stella has made and the attitudes and values, steeped in the bigotry of the Old South, that Blanche carries with her to Elysian Fields. Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voice of the characters involved in the exchange and the attitudes towards resistance suggested in the question.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the stage directions and the generic conventions they employ; both linguistic and typographic • the dynamic between Stella and Blanche, both physical and verbal, and how this is presented via direction/adverb: 'nervously/dutifully/shakily/uncomfortably' • Blanche's preoccupation with appearance and its loss: '...my looks are slipping' and what this reveals about her • Stella's practiced reassurance achieved through reformulation: 'they haven't slipped one particle.' • the non-fluency features – especially pauses – built into Blanche's voice as she evaluates, and carefully phrases, the apartment and her position within it • the interrogative and adjacency structures through which Blanche clarifies that position: 'only two rooms?', 'will it be decent?' • Stella's awareness of cultural and social difference via her assertion: 'Stanley is Polish, you know' and the link to the open nature of the bedroom and, later: 'A different species.' • the racial and cultural assumptions made by Blanche, achieved through collective and inclusive pronoun: 'they', comparative structures: 'something like Irish...not so – highbrow' • the derogative racial term applied collectively by Blanche: 'Polacks' and what it reveals about her Southern attitudes and how it foreshadows confrontation with Stanley • Blanche's discomfort with racial mixing revealed in her clarification, and reformulation of, Stella's description: 'they're a mixed lot' to: 'Heterogeneous – types'; the contrast in lexical complexity here and the difference it reveals in the sisters • Blanche's increasingly desperate need for company and acceptance. How this is conveyed through emphasis, achieved via the convention of italics: '<i>near you/with somebody/alone</i>' • the change in register and tone achieved in Stella when the topic shifts to Stanley. What this reveals about the relationship: 'Oh, you can't describe someone you're in love with!' • the photograph as device to develop the differing attitudes of the sisters. <p>The question encourages an exploration of Blanche's prejudice along cultural and social grounds revealed in her assessment of Stella's position here. It also affords clear evidence of the metaphorical and literal distance Stella has travelled from Belle Reve to Elysian Fields. The fragility of Blanche and her hold on the 'old' perspectives to which she clings is also evidenced from this, the first scene of the play. There are many opportunities to trace this across the play, especially through conflict with Stanley, Stella's final allegiance to him and the world he represents and Blanche's failed relationship with Mitch.</p>

Question Number	Indicative content
3 contd	<p>Students will be expected to comment on relevant contextual factors: 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"> • the post-World War II timeframe: the emergent global power of America, the influx of refugees and immigrants that poured into America, changing perspectives represented by returning soldiers like Stanley and Mitch • the conflict between the old and the modern as Blanche's pride in her French ancestry and her cultured mind are derided by Stanley, son of Polish immigrants • the effect of industrial growth on rural life and the cotton plantations in the South • 21st century contextual reception – students may make personal comments on racial or social prejudice. <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

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

Question Number	Indicative content
4	<p><i>Elmina's Kitchen</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Anastasia is presented, from her arrival, as a strong and intelligent woman who generates very different reactions from the male characters in the play (in this scene specifically Deli and Digger).</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Anastasia, Digger and Deli and establish the attitudes and the dynamic suggested in the question.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the stage directions applied to Anastasia's opening delivery: '<i>firm and confident</i>' and her actions/presentation: '<i>full of natural sexiness</i>', '<i>almost winking</i>' • the adjacency structures used to represent dialogue and the dynamic this develops • the immediate effect of Anastasia's confidence on Deli, revealed through his non-fluency features: 'Right, um...' • aspects of Caribbean patois integrated into the voices such as : 'How you does', 'bredren', 'na', 'me mouth' • shifts between vernacular and standard English and how they link to purpose/context • the gender-based profanity: 'rasclaat', 'ras' and what it reveals about male/female attitudes and dynamic • Anastasia's use of sexuality to influence Deli • Digger's immediate sense of threat as voiced in his warning to Deli via imperative: 'Mind she obea you' • Digger's failed attempt to seize on potential conflict: 'True!' • Deli's continued refusal to listen to Digger's interjections achieved through imperative: 'Shut up' and stage direction: '<i>ignoring him</i>' and what this shows about the changing dynamic • the significance of name and how this is developed: 'Elmina's my mother's name', 'the name of a princess' • Anastasia's awareness of the significance of the historical/cultural significance of the name 'Elmina' • the significance of Elmina herself and the role she represents (though dead) to the Kitchen, to Deli and the broader community • Anastasia's reverence for the novel, 'The Celestine Prophecy' conveyed in stage direction through simile: '<i>clenches it like a Bible</i>' • the significance of 'The Celestine Prophecy', its exploration of Eastern tradition and perspectives on spirituality; how it offers a coping mechanism to Anastasia following the death of her son • Anastasia's firmly phrased declaratives: 'I don't do drugs and I don't drink' and how this places her in opposition to Yardie culture and Digger in particular • Anastasia's reference to her son and what this foreshadows • the significance of her final question to Deli: 'Do you read?' and the change in Deli this prefigures. <p>The question encourages an exploration of the presentation of black women in the play. There are many opportunities for this in that, among an almost entirely male-based cast, there are such strong female characters, Elmina and Anastasia. Students may develop comments on Elmina's significance: in the title of the play, in the allusion to Elmina's Castle, in the restaurant she owned, and in her continued psychological presence over her son. They may also make reference to how Anastasia represents hope of salvation for Deli's family and for Elmina's kitchen itself. She also promises reconciliation with Ashley and Deli but is defeated in the end by Clifton and his need to subjugate black women and his ultimate betrayal of his own son.</p>

Question Number	Indicative content
4 contd	<p>Students will be expected to comment on relevant contextual factors: 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"> • the title and its allusion to Elmina Castle: erected by the Portuguese in 1482, first established as a trade settlement but later became one of the most important stops on the route of the Atlantic slave trade • powerful comment on 20th century black culture amidst traditional white middle-class theatre productions/expectations • the archetype represented here of black families: single-parented/ mother-oriented and how this impacts on the four generations of men in the play • 21st century contextual reception – students may make personal comments relating to cultural attitudes towards women and perceptions of black culture and the reputation of Hackney. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
	<p>Equus</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>Dysart's first delivery is a crucial one which functions as a prologue to the play. His speeches here establish the voice and stance (and current instability) of Dysart – and the circular nature of the plot. Crucially the directions also signal the significance of the square and the circle to the context of set and staging.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voice of Dysart and establish the dramatic significance of his monologues in developing his personal and professional crisis.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the opening stage directions and the generic conventions they employ • how these directions address multiple audiences and purposes relating to the staging of the scene such as lighting: '<i>Darkness/dim light up/in a spotlight</i>', sound '<i>faint music</i>' and presentation of character: '<i>his head is pressed against the shoulder of the horse</i>', '<i>smoking</i>' • the subject specific language contained in these directions and how they link to the staged context of the text: '<i>lights come up</i>', '<i>downstage</i>', '<i>left</i>' • the division of the speech into two distinct sections and how and why this is achieved • the fact that the same sentence opens both Acts: 'With one particular horse, called Nugget, he embraces.' • the structural cohesion achieved by the line: 'keep seeing that huge head kissing him with its chained mouth' which is reformulated in the last lines of the play: 'There is now, in my mouth, this sharp chain. And it never comes out.' • the horse's head as a metaphor for his mental turmoil • the initial observation of the action of Strang with the horse – the present tense used to convey this and how this links to the chronological sequencing of the play, accentuated by the division of the set into square and circle • the significance of the simile: 'like a necking couple' • the repetition of 'keep': 'I keep thinking', 'I keep seeing' to emphasise the continuous nature of Dysart's obsession • the transferral of attention and focus and how this is signalled: 'Not the boy: the horse' • the way the horse defies conventional thinking on the consciousness of animals: 'some desire absolutely irrelevant to filling its belly...' • the questions this defiance triggers in Dysart and how they are signalled to the audience through repeated interrogatives and the use of pronoun • the transition in delivery and how this is signalled to the audience via stage direction and the use of set to accentuate this transition • the direct address and interaction that signals the second phase of delivery that constitutes a more conventional monologue: 'You see, I'm lost' • Dysart's definition of his role: 'an overworked psychiatrist in a provincial hospital' • his reference to the questions prompted by the boy and the horse as 'subversive' • the professional restrictions of which he is now aware and how these are conveyed through metaphor linked to horses: 'reined up/jump/clean hooved/track' and the opposition to convention signalled by the repeated adjective: 'old' • the final lines - the direct interaction and use of discourse markers taking the play to the start of its remembered action: 'let me start', 'it began last month'.

Question Number	Indicative content
5 contd	<p>The question encourages an exploration of the developing professional and personal unease in Dysart as revealed through his monologues. There are several opportunities for this with the action jumping back and forth in time with only the monologues of Dysart being in the present, offering reflection on his interactions with Alan and others and revealing his inner thoughts to the audience. For example Dysart’s dream monologue begins to call into question the integrity of his profession.</p> <p>Students will be expected to comment on relevant contextual factors:</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"> • the context of the play as a performance piece, referencing set as device, the significance of stage direction and the device of monologue as a structural and dramatic device • contextual information about the prevalent psychiatric theories increasingly called into question by Dysart through monologue • 21st century contextual reception – students may make personal comments relating to their own views of the characters and the role of psychiatry. <p>These are suggestions only. Accept any valid interpretation of the writer’s/speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
6	<p><i>The History Boys</i></p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>The extract presents Irwin's first formal interaction with the boys as teacher. It reveals attitudes towards teaching and the influence of teachers on the boys. It also establishes the collective ambition to Oxbridge and Irwin's role in the realisation of that ambition.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the different classrooms and how they prepare us for the debate in the play.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Irwin's damning assessment of the submissions and the language structures used to convey this to his students: <ul style="list-style-type: none"> ○ repetition: 'dull/nil' ○ modification: 'abysmally dull' ○ superlative: 'dullest' • Dakin's interjection: 'I got all the points' and how this reflects on Lintott's teaching style • Lockwood's incorporation of the voice of Lintott as definition of her approach to her subject: 'history not histrionics' • Irwin's association of competence with lack of flair and how this is achieved • the influence of Hector on the voice and attitudes of the boys and the initial resistance to Irwin this develops • the juxtaposition of heightened (and assimilated) language of the boys with the direct phrasing of Irwin: 'mythical dangers of self-abuse', 'a joke' • the significance of the pause and the evaluative regard of Irwin • the assimilated profanity of Hector and the challenge to Irwin it represents • Irwin's historical reference to foreskin as a counter to this and to encourage the students to look at history from a different perspective or to find alternative ways to answering predictable exam questions • the boys' development of the reference in an attempt to shock and challenge • Irwin's extended delivery on the difference between the boys and their 'competitors' achieved through characteristic rhetorical structures such as rhetorical questions: 'anybody been to Rome?/No?' and pronoun: 'they' • discourse markers to conclude the reference to foreskins: 'So...' and the negative comparison with the work (and by implication the life experience) of the boys, signalled by volta: 'unlike yours' • the circularity achieved through the repeated adjective 'dull' which frames the lesson • the repeated imperative that consolidates his point: 'Think...' • the development of competition through the extended metaphor of the horse race and the class – based comparison in the simile: 'like thoroughbreds'. <p>The question invites discussion on the inequalities in the British education system. Students may consider the need to cynically 'play' this system if the boys and their headteacher are to realise their ambition to Oxbridge where teachers are represented by Hector and Lintott will be sacrificed as a result. There are many opportunities across the play including Hector's early assertions that 'there is a world elsewhere' and his appeal to the boys to forget Oxford and Cambridge, the ambition of the headmaster and how it is projected onto the boys.</p> <p>Students will be expected to comment on relevant contextual factors:</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"> • information about how play was received: successful play and also been adapted into successful film – although also critical response to its idealised image of Northern England and the grammar school experience

Question Number	Indicative content
6 contd	<ul style="list-style-type: none">• how the headmaster reflects the adaptation of the educational system to the new political climate that is governed by marketplace logic and 'League tables. Open scholarships. Reports to the Governors'• 21st century contextual reception – students may make personal comments relating to their own views of examinations and the British education system. <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
7	<p>Top Girls</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>This exchange focuses on the story of Griselda's marriage and as such brings 13th century perspectives on the institution. As Griselda is the woman of her age, she agrees without questioning that a good woman should obey her husband in any way as evidence of her love and loyalty to him. The extract deals specifically with the first 'test' of this obedience – the giving up of a baby daughter – and prompts debate from the assembled women, which is shaped from the historical periods from which they are drawn.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that establish the distinct voices of the women in the exchange.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the disordered chronology of events that characterises the overall structure of the play • the characters in the extract; the era from which they are drawn and the attitudes to marriage and motherhood they represent and the gender roles assigned to them • the opening interrogative from Marlene; Griselda's response and what this shows about her attitude towards her husband • spoken word features such as simultaneous speech • the contrast between the voices of Marlene and Griselda and the language features employed in their development, such as Marlene's opinionated declaratives: 'he took your baby', 'I don't think Walter likes women' • features that differentiate the individual voices, such as Marlene's contemporary colloquialisms: 'bonkers', 'pee'; Gret's profanity: 'Bastard' • the interrogative interjections of Isabella and Joan and their focus on the child • the contrast in how these are phrased and how they differentiate the speakers. The directness of Joan versus the mitigated/gentler structures of Isabella • Griselda's central positive focus on her husband and her belief in his love for her: 'I'm sure he loved me' • the shift in Griselda's rationalisation of the actions of her husband from issues of class and attitudes of wider society to the unequal marriage: 'I was just one of them', 'a peasant's grandson' to the test: 'He wanted to see if I loved him enough'. Her unquestioning acceptance of both • the voice of Nijo and how it is crafted to converge with Griselda's compliance. The use of collective pronouns to hint at shared experience: 'it's hard when they take it away...' • the difference in pronouns applied to the daughter by Nijo: 'it' and Griselda: 'she' • the horror crafted into the requests made to the Marquis: 'I asked him to bury her where no animals could dig her up.' • Nijo's preoccupation with the gender of the children: 'Was it a boy?', 'ah a boy' and what this reveals about her cultural/social perspective • use of reported speech to offer the perspective of the Marquis: 'he said all the people hated me', 'he said he wouldn't snatch her...' • the 20th century perspective afforded by the incredulity of Marlene's voice through interrogative: 'You didn't struggle?' and her final utterances: 'I can't stand this. I'm going for a pee' • the irony of the nameless waitress and the fact that she is ignored by the party of women achievers and the statement this makes about change. <p>Students are encouraged to explore the context and other parts of the play. There are of course many opportunities to explore attitudes to marriage and the gender roles within it. These include the other historical characters in this scene and their</p>

Question Number	Indicative content
7 contd	<p>stories shaped by their specific historical context; Marlene’s own sacrifice – and the need for this sacrifice; Nell’s rejection of the traditional domestic role of the wife.</p> <p>Students will be expected to comment on relevant contextual factors: 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"> • the changes in the consciousness of women in the 1970s and the legislation that underpinned this • the use of a contemporary 1980s setting to gather the historical perspectives represented in this scene. The modern language used by each and the use of Marlene as focus and commentator • consideration of whether anything has changed for women post-1980 • 21st century contextual reception – students may make personal comments relating to the role of women in society and the Feminist movement. <p>These are suggestions only. Accept any valid interpretation of the writer’s/ speaker’s purposes and techniques based on different literary or linguistic approaches.</p>

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

Question Number	Indicative content
8	<p>Translations</p> <p>Students will apply an integrated literary and linguistic method to their analysis.</p> <p>The theft of the theodolite is a significant first gesture of resistance in the play. Exchanges here establish the voice and stance of Bridget and Doalty towards the act and the reaction of the soldiers to it. It also signals potential conflict between Maire and Manus. The device itself is symbolic of the mapping and reconfiguration of place and name central to the play.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voice of the characters involved in the exchange and the attitudes towards resistance suggested in the question.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the stage directions and the generic conventions they employ • how these directions address multiple audiences and purposes relating to the staging of the scene • the descriptions applied to Doalty and Bridget and the clues to presentation, and characterisation they contain • Doalty's imitation of Hugh and the Latin through which this is conveyed – the broader linguistic and historical significance of this • Bridget's 'translation' of Doalty's role play – the contrast this affords and its significance to the play as a whole. The vernacular through which the Irish peasant voice is created: 'wee ones', 'aul', 'on the batter', 'eejit' placed in opposition to the imitated formality of Hugh • the method by which Friel affords translation of Latin and Greek • the significance of the tripartite structure of the question: 'Question A ...' • the role of Manus and how this is developed through interrogatives: 'do you know the name of it?', 'What's the etymology?' • the contrast in the attitudes of Maire to both the theodolite and the soldiers and the reasons behind this. The significance of her completion of the adjacency addressed to Manus: 'Theodolite', what this reveals about the relationship between them and what it signals about both her interest in language and the activity of the soldiers • the interjection of Jimmy – the catalyst that brings about this - and the focus of his interest (etymology). What this reveals about Jimmy and his broader representative role in the play • the underlying prurience of Jimmy: 'What's the shape of the yoke?' at odds with his academic focus: 'Thea – a goddess...' and how this links to his obsession with Athene • the excitement and pace achieved in Doalty's and Bridget's chronologically structured account of the incident and how this is achieved - the seemingly insignificant mischief that lies behind it • the exclamative nature of Bridget's interjections: 'God!', 'Wait till you hear!' • the underlying significance of the act as one of subversion and disruption and the sense of the hidden powers that control and direct such action • the tone achieved in Maire's cold declaratives: 'You must be proud', 'that was a very clever piece of work' and what this reveals about her perspective • the friction between Manus and Maire and the significance to their reference to 'gesture'. <p>The question encourages an exploration of attitudes towards the British presence in Ireland: symbolic, linguistic and literal. There are many opportunities for this, for example the increasing yet inexplicit presence of the Donnelly twins, the conflict between Manus and Owen, Hugh and Jimmy and their historic journey to Sligo.</p>

Question Number	Indicative content
8 contd	<p>Students will be expected to comment on relevant contextual factors: 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"> • 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 into Ireland by Britain. Links to first production – 1980 – at the height of the resurgence of 'the troubles' in the late 20th century • 21st century contextual reception – students 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>

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

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

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

