



Mark Scheme (Results)

Summer 2025

Pearson Edexcel GCE in English Language and
Literature (9EL0)

Paper 1: Voices in Speech and Writing

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General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- 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 may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Specific Marking Guidance

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- 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 weighed. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors
- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

Question Number	Indicative content
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1	Candidates will apply an integrated literary and linguistic method to their analysis. Candidates may refer to the following in their answers for Text A: • Audience: readers of the blogs published by 'Little Miss ME'; those with an interest in, or who suffer from, ME. • Purpose: to provide insight into the condition of ME; to reflect on how the pandemic of 2020 impacted on the condition of the writer and/or the lives of her readers. • Mode: blog, published online. Points of interest/comment might include: • the conventions of genre and how these are applied • the humour of the sub-heading; the assumption that the audience will recognise the musical/cinematic allusion here • predominantly informal register/tone and how this captures the 'voice' of the blogger • inclusive pronouns to connect and involve the reader • temporal markers to structure/sequence, e.g. 'When the year started'; 'Then winter hit!' • use of interrogatives to conclude each section and the interaction this prompts • the way in which the writer references her condition and its effect on her, e.g. metaphor: 'Thanks to my ME, both my body and mind were saying no.' • reference to the online communication platforms that became central to the home-based working practices during lockdown • the overall positivity exemplified by the imperative call to united action: 'Let's all pull together'. Candidates may refer to the following in their answers for Text B: • Audience: Bennett himself; fans of Bennett and his work; general readers of published diaries. • Purpose: to record and reflect on his life; ultimately written with a view to publication; to reflect on the death of Richard Griffiths. • Mode: a printed, book-form text. Points of interest/comment might include: • use of the genre conventions of diary writing/memoir, e.g. use of dated entries, first person perspective • semantic fields and subject-specific phrasing that relate to places and with a lexis drawn from local geography, e.g. 'Ramsgill via Ripon and Thirsk to Rievaulx' • the field of rule-breaking playfully deployed in the entry to the abbey, e.g. 'trespass', 'scale', 'break in' • the characteristically self-effacing voice of Bennett and how he constructs this • historical focus reflecting the academic studies of Bennett; the satirical tone with which he references academics • varying use of tense to achieve a balance of action and reflection • post-modified nouns and adjectival phrasing to connect with the senses, e.g. 'warm and windless', 'the stones of the abbey sodden and brown'. • pre-modified noun phrases to express opinion and provide description, e.g. 'barmier members', 'unctuous telephone calls'
Question Number	Indicative content

1 contd	• speech – imagined and actual, e.g. “We’re sorry to be the bearer ...” and “A slight hiccup on the atypical ...” - conveys Bennett’s opinion of the speakers • the anecdote that concludes the text that reflects both his affection for, and sadness at, the death of Richard Griffiths, and to encapsulate the actor’s wit and skill with language. Points that link or differentiate the texts might include: • the different contexts in which the texts were produced and received • the different nature of the assumed audiences of each text • the differing timeframes of each • both offer reflection on personal experiences at a specific time in the lives of the writers • the blog has a narrower focus in terms of content than the diary • the language used by both; range of literary and linguistic techniques used. These are suggestions only. Accept any valid interpretation of the writers’ purposes and techniques based on different literary or linguistic approaches.
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Please refer to the Specific Marking Guidance when applying this marking grid.

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

AO4 = bullet point 4

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material.
Level 1	1–5	Descriptive • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer's/speaker's craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.
Level 2	6–10	General understanding • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer's/speaker's craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.
Level 3	11–15	Clear relevant application • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer's/speaker's craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.
Level 4	16–20	Discriminating controlled application • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer's/speaker's craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.
Level 5	21–25	Critical evaluative application • 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
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2	All My Sons Candidates will apply an integrated linguistic and literary method to their analysis. This extract comes towards the end of ACT THREE as the play escalates to its tragic conclusion. Joe is forced to acknowledge the implications of his actions and confront the central moral dilemma of the play. Finally, and fatally, he recognises there is something 'bigger' than the responsibility for family that he has used as a justification for his actions throughout the play. It is this concept of responsibility that has led to seemingly irreparable conflict with Chris. The sense of waste is overwhelming: not just of Joe's life, but of all the other lives that have been lost or torn apart because of the pursuit of profit. The deceit of Kate is also exposed as she drives her husband to confession and acceptance. Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play. Points of interest might include: - the lack of confidence in Kate's voice as she proposes confession to Joe, constructed through hedge, hesitation and consolidated through stage direction, e.g. 'I mean'; '[<i>Not looking into his eyes</i>]' - the suggestion of punishment/imprisonment and Joe's realisation that this is at the centre of Kate's argument, conveyed by stage direction, e.g. '[<i>sensing...</i>]'; '[<i>struck...</i>]' - the imperatives used by Kate, weakened by hesitation - Joe's repetition and reformulation of Kate's utterances as realisation sets in - the concept of forgiveness and how this is placed at the centre of the argument - repeated use of the comparative 'bigger', used initially in firm declaratives, e.g. 'Nothin's bigger than that', latterly in conditional constructions, 'If there's something bigger...' - Joe's repeated (and weakening) attempts to justify his actions through material provision for his family - the statement that foreshadows his suicide as he struggles to accept wider moral responsibility: 'I'm his father and he's my son and if there's something bigger than that I'll put a bullet in my head' - Joe's misguided comparison of his sons and how this is constructed. The question prompts consideration of the conflict between family and broader moral responsibility that lies at the heart of the play. There are many opportunities for this. The lines are clearly drawn in the opening acts of the play through, for example, the arguments between Joe and Chris regarding the sale of the cracked cylinder heads in ACT ONE or Chris's account of his experience in war as relayed to Ann in the same Act. In peacetime America, the sense of brotherhood he experienced has been replaced by an overwhelming desire for material gain, epitomised by Joe and justified by responsibility to family. As the play progresses these seemingly polarised lines are blurred by the actions and deceit of the family. No one is exempt from this.
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Question Number	Indicative content
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2 contd	Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as a performance piece, e.g. set as device; the significance of stage direction; voice and character as constructs • the critical acclaim compared to the controversy associated with it that led to Miller appearing before the House Un-American Activities Committee – suspected as a communist sympathiser • the backdrop of war and loss and post-war recovery that frames the play • the development of America as consumer-driven, iconic capitalist society which leads Keller to make the ill-fated decision that sent American pilots to their deaths • the seeming irreconcilability of moral fortitude/social responsibility and practicality/self-protection • the concept of family and the social pressure on men to provide and protect • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer’s purposes and techniques based on different linguistic and literary approaches.
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Question Number	Indicative content
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3	A Streetcar Named Desire Candidates will apply an integrated linguistic and literary method to their analysis. This extract is drawn from the opening scene of the play. Williams is highly detailed in establishing his setting, as all the real-time action of the play takes place in, or just outside, the Kowalski apartment in Elysian Fields. From the start, Blanche appears incongruous to the industrialised, working class and multicultural New South that Elysian Fields symbolically and literally represents. The setting emphasises the fragility of Blanche and, contrasting as it does, with the illusory grandeur of Belle Reve, represents some of the central conflicts of the play. Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play. Points of interest might include: - the stage directions that introduce Blanche and how her reaction to Elysian Fields is conveyed, e.g. '<i>shocked</i>', '<i>disbelief</i>' - how these directions develop to convey the incongruous fragility of Blanche culminating in the central metaphor '<i>a moth</i>' - the easy informality of the voice of Eunice placed in opposition to the genteel formality of Blanche - Blanche's sequencing of her journey in New Orleans via names of the three streetcars ('Desire', 'Cemeteries', 'Elysian Fields') that have delivered her to the building. The symbolic association with Greek mythology/Virgil may well be referenced here as signal to the ultimate fate of Blanche. - the developing non-fluency in Blanche's utterances and how they convey her growing distress - Blanche's initial reference to her sister as 'Stella Dubois' and her reformulation to 'Mrs Stanley Kowalski' - how stage directions specify in great detail how the interior of the apartment set is constructed to emphasise its size and lack of private space - Eunice's response to Blanche's disparaging reaction, conveyed through adverb '<i>defensively</i>' - Eunice's incorporation of Mexican language into her speech and what this says about the cultural mixes in New Orleans - her questioning of Blanche about her background; Blanche's monosyllabic responses - Eunice's description of Belle Reve, how this contrasts with Elysian Fields; how the very mention of this place prompts a kind of reverie in Blanche. The question prompts consideration Elysian Fields as backdrop to the action that takes place primarily inside and in front of the Kowalskis' two-room apartment. Candidates may reference Williams' very specific and detailed instructions on the construction of the set which situates the Kowalskis' building, noting the presence of a bowling alley and a bar around the corner—the latter close enough to hear its (highly symbolic) music. To Blanche, Elysian Fields represents the ugliness of her new reality; she sees the 'crude' people that live on the street as evidence of the decline of 'civilized' culture. Candidates may consider the contrasting perspective of Stanley, who thrives here; he thinks of his small apartment as his kingdom. He sees Blanche as an intruder to his environment. She occupies the room adjacent to the couple's bedroom so close that it impinges on their privacy. Stanley does not want her fantasy world to encroach upon his domain. In the play, the tightly squeezed setting is a key factor in the drama: it provides instant and on-going conflict.
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Question Number	Indicative content
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3 contd	Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as a performance piece, e.g. set as device; the significance of stage direction; construction of character and voice • post-World War II USA and the shifting societal structures that frame the play • patriarchal nature of 1940s society and how this is reflected in the characters developed by Williams • the post-war modernisation of New Orleans and its emergence as an economic centre in the South which led to an intermingling of diverse peoples • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.
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Question Number	Indicative content
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Elmina's Kitchen

Candidates will apply an integrated linguistic and literary method to their analysis.

This extract is taken from Act One, Scene Three and develops the role of the key female figure, Anastasia, as a potential force for positive change in the play. Here Anastasia is establishing herself in Deli's life and investing her energies in his restaurant. She, together with the lingering presence of Elmina, serve as a symbol of the potential of the female in this predominately male environment, to heal the wounds in Deli's family and advance his life and business. She attempts to apply her perspectives on spirituality that have offered a coping mechanism following the death of her son to help Deli improve his situation. However, there have already been hints that Anastasia is not entirely as she seems, and several factors are destined to thwart the relationship as Anastasia develops into the catalyst for conflict.

Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.

Points of interest might include:

- the switches between patois/Caribbean dialect and more standard forms of English and the dramatic reasons for this
- elements of patois/dialect incorporated into the utterances, e.g. 'tings', 'mash'
- the force of Anastasia's reaction to Deli's tone and how his subsequent apology cements the power dynamic in this exchange
- her reasons for choosing the page from 'Acts of Faith'
- Deli's ridicule of the text's 'philosophical' language and how this is constructed verbally, e.g. 'rubbish', 'blah blah blah' and via stage direction, e.g. '*kissing his teeth*'
- Anastasia's reaction via stage direction and counters to Deli's dismissive utterances, e.g. '*(increasingly frustrated)*'; 'It ain't no blah blah blah...this is life-healing stuff'
- Deli's change in tone, and his reversion to patois/Caribbean dialect, following Anastasia's reference to 'good tings'. The despair he feels about any attempts he has made to improve his life/relationships which come to nothing as conveyed through his repeated use of 'mash'
- Anastasia's direction of topic to the restaurant
- the passion she feels about the need for change and how this is conveyed
- her association of Digger with stench and death and the implications of this for Deli and his business.

The question asks candidates to comment on the role of Anastasia, and reactions to her, across the play. There are many opportunities for this as Anastasia is a complex juxtaposition of female sexuality and nurturing mother figure. As such she represents different aspects of Black British womanhood which in turn provoke a range of differing reactions to her. Candidates may refer to her African and sensual physicality and the stage directions that describe her entrance to the play. Ashley, emulating the masculinity of his male-dominated culture, sees her in essentially sexual terms. The audience quickly learns she is an independent woman who can hold her own against all the male characters and could cite several examples of encounters with men on this. There is also a past we never truly discover but which is hinted at through the vague remembrances of Digger. Her motives are also questioned by Clinton, and her seduction by him ultimately leads to her downfall. Overall, Anastasia is the play's only positive force for change, and she, along with Elmina, are figures of hope, but neither can save the men in their lives from destruction.

Question Number	Indicative content
4 contd	Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as a performance piece, e.g. set as device; the significance of stage direction; voice and character as constructs • the social and historical significance of the male-dominated gang/Yardie culture and the role of women within it • Hackney and its 'Murder Mile' as setting • differing Black British attitudes towards the role of women in British society • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
5	<i>Equus</i> Candidates will apply an integrated linguistic and literary method to their analysis. This extract is drawn from Scene 14 and further reveals the religious aspect of Alan's fixation. The long royal genealogies from Prince to Equus witnessed by Frank are modeled on those that occur repeatedly in the Old Testament and in the New Testament Gospels of Matthew and Luke. The two Gospels describe, specifically, the ancestry of Jesus, whose role in Alan's thought-world is assumed by Equus. The self-flagellation described by Frank has long been associated with religious penitence in various traditions, including ancient and medieval Christianity. Rooted as they are in the Bible, the utterances are also shaped by the adolescent voice of Alan and by the influence of his mother. Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play. Points of interest might include: • the fact that Frank was eavesdropping on his son • the blame that Frank attributes to the influence of his wife and how this is constructed/conveyed • Frank's noun choice in his dismissal of the chants and their Biblical references: 'That sort of nonsense' • how Alan's involvement in the scene and the management of timeframes is handled dramatically • the significance of the photograph of the horse. Candidates may reference the nature of the religious picture it replaces, as referenced earlier by Dora • Alan's list of 'Begats'; links to genealogy in the Book of Genesis (Old Testament) and in the New Testament Gospels of Matthew and Luke • how the immature language used by the 12-year-old Alan combines with Biblical phrasing, e.g. 'Spunkus the Great, who lived three score years' • how the components evolve linguistically to trace the anatomy of a horse. The repeated suffix 'us' is significant here. • the sexual undertones of other components, e.g. 'Spankus begat Spunkus' • the links developed between Equus and the Christ-figure • Frank's difficulty with describing his son's self-flagellation; Dysart's intervention • the certainty of Frank's assertion, 'Religion's at the bottom of all of this!' which targets responsibility on his wife. The question prompts consideration of the origins of Alan's religious fixation, and there are clear opportunities across the play to do this. The primary influence is, of course, Dora, e.g. her reading of Biblical stories to her young son. There is considerable evidence that Alan's obsession may be seen, in part, as an act of rebellion against his atheist father. Candidates may refer to the encounter with the horse on the beach or Frank's replacement of the explicit picture of Christ with that of the horse's head.

Question Number	Indicative content
5 contd	Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as a performance piece, e.g. set as device, the significance of stage direction, the handling of time frames • contextual information about the prevalent psychiatric theories that inform the nature of Dysart's techniques and his perspective on them • changing 20th century attitudes on religion • the Christian focus of the text and the Biblical references it contains • contextual information about faith and worship, primarily Christian, and how this influences Alan's actions and reactions to them • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
6	<i>The History Boys</i> Candidates will apply an integrated linguistic and literary method to their analysis. In this extract Hector and Irwin are discussing the boys' level of preparation for the exam. The discussion develops into a consideration of the wider educational value of the examination system as Bennett returns to the debate about results-driven teaching. There is some common ground. The two unexpectedly seem to agree that examinations contribute little to overall education, and Hector appears to concede to Irwin's view that taking examinations is a fact of life in the changing educational landscape. Differences re-emerge and develop as the pair consider the value of their respective approaches to teaching their students. As Irwin questions Hector on the value of the knowledge he is teaching the boys if it will not help them get into Oxbridge and Hector replies that what the boys learn in his class will serve them later in their lives, regardless of their exam results, their opposing stances are confirmed. Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play. Points of interest might include: • the fact that the 'boys seem to know more than they're telling' drives Irwin to open dialogue and the reasons behind this • how Hector's praise of 'Diffidence' places him at odds with Irwin, exemplified by Irwin's exasperated interrogative 'In an examination?' • the colloquial lexis/idiom of Irwin, e.g. 'stuff', 'tip the balance' vs. the more formal/archaic voice of Hector which places them at different points in the timeframe of education • the significance of Hector's damning metaphor 'I count examinations as the enemy of education' and its extension/reformulation '...education as the enemy of education' • the surprising, if brief, convergence achieved through Irwin's concession, 'I sympathise with your feelings about examinations'. This is immediately qualified by conjunction and idiom 'but they are a fact of life' • Hector's outrage at Irwin's application of the term 'gobbets' to his teaching • the lexemes 'Codes, spells, runes' Hector offers as alternatives. The mystical associations are significant here • Hector's ridicule of Irwin's desire to incorporate these 'gobbets' of rote-learned texts, achieved via metaphor '...a Christmas tree hung with the appropriate gobbets' • the use of time markers to consolidate the differing perspectives on the purpose of education, e.g. 'now' vs 'after' • the arrival of the headmaster; his growing desperation and the pressure he exerts on Irwin and how this is conveyed • the headmaster's placement of Hector's 'old-fashioned faith in the redemptive power of words' in direct opposition to Oxbridge requirements, expressed through comparative adjective 'snappier'. The question prompts consideration of Bennett's exploration of the debate about results-driven teaching, specifically the idea that education should be focused on preparing students for exams. There are many opportunities across the play for consideration of this issue. Several scenes polarise the approaches of Irwin and Hector. The headmaster also presents many opportunities to explore the overriding pressure on leaders to improve results and his belief in Oxbridge as a gold standard of education. The insight and commentary of Mrs Lintott is of considerable significance. Candidates may well consider the attitudes of the boys to their teachers.

Question Number	Indicative content
6 contd	Candidates will be expected to comment on relevant contextual factors. Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as performance piece, e.g. stage direction; character and voice as construct; set as device • information about how the play was received: successful play, also adapted into successful film • the political backdrop to the play with Margaret Thatcher as Prime Minister and her policies on education • the quest for measurability in education that is driven by data • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
7	Top Girls Candidates will apply an integrated linguistic and literary method to their analysis. This extract is drawn from the opening of Act 3 and flashes back to one year before the scene that closes Act 2. The action here decodes much of what we have learned about Angie earlier in the play; it explains her adoration of Marlene and allows the audience insight into the day that Angie described earlier as the best day of her whole life. The Angie in this scene is much more outgoing and childlike than the future Angie in the rest of the play, implying that something very painful or disorienting has happened to her between this moment and the events of the earlier scenes. Angie's desire to have Marlene around is so strong that she has defied her mother and invited Marlene without her knowing. Marlene is using the opportunity to lavish gifts on her sister and niece and show off how successful she has become and also, possibly, to alleviate a sense of guilt regarding her seeming indifference to her family. The scene prepares us for the confirmation that Angie is in fact Marlene's biological daughter and positions Joyce and Marlene as foils, representing the opposing political positions in Britain, and Marlene's choices concerning Angie are central to this. Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play. Points of interest might include: • the non-linear structure of the play and Churchill's characteristic overlapping dialogue • the fact that in the previous scene (one year later) Angie showed up to London unannounced to visit Marlene • the fact that Marlene has not returned 'home' for six years • the significance of the dress, here new, but worn across the play, and often weaponised by Angie to upset Joyce. It is a significant visual symbol of Angie's desire to connect with her biological mother • the contrasts in Joyce's references to Angie, the conflict this reveals, e.g. 'pet', 'big lump' • Joyce's lack of enthusiasm for opening her gift of perfume, the difference it crystallises in the lifestyle of the sisters and the tensions this expensive gift suggests, e.g. 'There's no danger I'd have it already' • Angie's differing response to the perfume and her (possibly) aspirational declarative 'Now we all smell the same' • Joyce's embarrassment at being caught 'on the hop'; her inability to provide a meal, other than an egg. The poverty this suggests • the significance of the phone; the 'luxury' it represents to Joyce; its functionality for Marlene and Angie's cunning use of it in her deceitful invitation. The question prompts consideration of the dramatic significance of Angie across the play. She is developed as a disadvantaged, often reviled character who somehow accomplishes a great deal in the play, e.g. her real, if tense, friendship with Kit; her independent navigation of London to find the aunt. She reveres Marlene despite the fact that her mother effectively denies her existence both as her daughter and as a working-class girl. The non-linear structure of the three acts makes sense of Angie in strange sequence. Angie is constructed as the victim of Thatcherite politics and an individualistic society, but she is more than that. Candidates may well reference her doubling with Dull Gret in Act One and the courage and resilience that both underestimated characters present that suggests that Angie and her biological mother have much more in common than initially seems. Her function as focus of conflict between Marlene and Joyce is highly significant in the social political comment this affords.

Question Number	Indicative content
7 contd	Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as a performance piece, e.g. non-linear structure and time frames; Churchill's characteristic 'overlapping' dialogue; voice and character as constructs • the parallels between historical characters and their 20th century counterparts • the patriarchal nature of society over time • the seeming irreconcilability of family and career • the link between class, privilege and opportunity (or lack of it) in 1980s Britain • the feminism that informs the play as a whole • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

Question Number	Indicative content
8	Translations Candidates will apply an integrated linguistic and literary method to their analysis. This extract is drawn from the closing scenes of the play. Hugh witnesses Jimmy Jack's retreat into his fantasy past as an escape from the intolerable nature of his present. He reads from the Name-Book, voicing the anglicised place names as opposed to their Irish originals. The discussion that ensues with Owen regarding the book establishes Owen's regret at his involvement in the process and hints at his decision to join the resistance movement. Hugh, in contrast, is certain and pragmatic. The Irish must adapt and move on if they are to survive and avoid the fossilisation, linguistic and cultural, that he references here and which Jimmy Jack personifies. He does not advocate blind allegiance to the old traditions, nor acceptance of the new colonised landscape, rather, the appropriation of the English language for Irish culture. Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play. Points of interest might include: • the tragic absurdity of Jimmy and how this is conveyed by stage direction • Hugh's handling of the Name-Book. The stage directions and their reference to the names as 'strange' as indication of an initial difficulty in pronunciation • the entry of Owen into the scene at the point at which Hugh reads the list of 'new' place names • the stage directions and how they convey Owen's changed attitude towards the text, e.g. through dynamic verb forms 'snatches', 'throws' or instruction on delivery (<i>in apology</i>) • Owen's language when referring the text, e.g. 'It's only a catalogue of names' and the significance of his reformulation: 'A mistake - my mistake' • Hugh's firm assertions: 'I know what it is'; 'We must learn those new names' • the significance of his developing metaphor, conveyed through parallel structures and repeated modal forms: 'We must learn where we live. We must learn to make them our own. We must make them our new home' • his assertion that languages and cultures inevitably evolve to avoid 'fossilisation' and his recognition that Jimmy exemplifies this through his complete inability to perceive reality • Owen's completion of his father's characteristic three-item list; his reworking of Hugh's reference to 'fact' to comment on the immediate crisis facing the community • Hugh's reversion to Latin in response • the significance of Owen's need to see Doalty • Hugh's closing statement, directed at his son who has already left, 'To remember everything is a form of madness' and his subsequent, seemingly final, survey of the room ultimately settling on the sleeping Jimmy. The question prompts consideration of Hugh and his perspective on the events unfolding in Baile Beag and across Ireland. There are many opportunities for this. Candidates may reference the self-parody/mimicry with which he delivers his proclamations regarding Irish language and culture in his discussions with Yolland, e.g. 'we like to think we endure around truths immemorially posited'. The prestigious position at a school which he accepts, remaining ambivalent but resigned to the increasing British political influence in his homeland, reveals a man prepared to adapt. The fact that Hugh himself, though he initially refuses to even discuss the teaching of English with Maire, can speak the language, and does, only if 'outside the parish' and 'for the purposes of commerce'. In this he is recognising the fact that the actualities of power and history demand adaptation and compromise to ensure survival.

Question Number	Indicative content
8 contd	Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include: • the context of the play as a performance piece, e.g. hedge school set as device; the significance of stage direction; voice as dramatic construct • contextual information about how the play was written; background of Irish struggles against the English and the beginnings of resistance • significance of the setting – 1833 – which marks the beginning of more active intervention in Ireland by Britain • the role of education in society • links between language and identity and power • 21st century contextual reception. These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.

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 - 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 - 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 - 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 - 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 - 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.	

