

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

Sample Assessment Materials (SAMs)

First certification 2017

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Introduction

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

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

General marking guidance

- 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.

Pearson Edexcel Level 3 GCE	
<h1>English Language and Literature</h1>	
Advanced Paper 1: Voices in Speech and Writing	
Sample assessment materials for first teaching September 2015 Time: 2 hours 30 minutes	Paper Reference(s) 9EL0/01
You must have: prescribed text (clean copy) and source booklet (enclosed)	

Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer the question in Section A and one question in Section B on your chosen text.
- Answer the questions in the spaces provided
 - *there may be more space than you need*

Information

- The total mark for this paper is 45.
- The marks for each question are shown in brackets
 - *use this as a guide as to how much time to spend on each question.*

Advice

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

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SECTION B: Drama Texts

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

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

A Doll's House, Henrik Ibsen

Read the extract on pages 7–9 of the source booklet.

Question 2

Using this extract as a starting point, and with reference to other parts of the play, discuss how Ibsen presents financial responsibility as a source of conflict.

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

(21)

OR

All My Sons, Arthur Miller

Read the extract on pages 10–11 of the source booklet.

Question 3

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

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

(21)

OR

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

A Streetcar Named Desire, Tennessee Williams

Read the extract on pages 12–13 of the source booklet.

Question 4

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

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

(21)

OR

Elmina's Kitchen, Kwame Kwei-Armah

Read the extract on pages 14–15 of the source booklet.

Question 5

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

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

(21)

OR

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

Equus, Peter Shaffer

Read the extract on pages 16–18 of the source booklet.

Question 6

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

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

(21)

OR

The History Boys, Alan Bennett

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

Question 7

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

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

(21)

OR

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

Top Girls, Caryl Churchill

Read the extract on pages 21–23 of the source booklet.

Question 8

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

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

(21)

OR

Translations, Brian Friel

Read the extract on pages 24–25 of the source booklet.

Question 9

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

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

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Pearson Edexcel Level 3 GCE**English Language and
Literature****Advanced****Paper 1: Voices in Speech and Writing**Sample assessment materials for first teaching
September 2015

Paper Reference(s)

9EL0/01**Source booklet**Do not return this source booklet with the
question paper.

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Section B: Drama Texts

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

Text A

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

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

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

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

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

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

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

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

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

Acknowledgements: © The Nelson Mandela Foundation

Glossary

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

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

Reserves: designated land set aside for black Africans.

TEXT B

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

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

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

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

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

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

Much of lunch was already on the kitchen table.

Vivian Baxter was very serious about her delicious meals.

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

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

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

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

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

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

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

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

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

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

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

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

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

Section B: Drama Texts

A Doll's House, Henrik Ibsen

The front door-bell rings in the hall; a moment later, there is the sound of the front door being opened. NORA comes into the room, happily humming to herself. She is dressed in her outdoor things, and is carrying lots of parcels which she then puts down on the table, right. She leaves the door into the hall standing open; a PORTER can be seen outside holding a Christmas tree and a basket; he hands them to the MAID who has opened the door for them.

Nora Hide the Christmas tree away carefully, Helene. The children mustn't see it till this evening when it's decorated. (*To the PORTER, taking out her purse.*) How much?

Porter Fifty öre

Nora There's a crown. Keep the change.

(The PORTER thanks her and goes. NORA shuts the door. She continues to laugh quietly and happily to herself as she takes off her things. She takes a bag of macaroons out of her pocket and eats one or two; then she walks stealthily across and listens at her husband's door.)

Nora Yes, he's in.

(She begins humming again as she walks over to the table, right.)

Helmer (*In his study*) Is that my little sky-lark chirruping out there?

Nora (*Busy opening some of the parcels*) Yes, it is.

Helmer Is that my little squirrel frisking about?

Nora Yes!

Helmer When did my little squirrel get home?

Nora Just this minute. (*She stuffs the bag of macaroons in her pocket and wipes her mouth.*) Come on out, Torvald, and see what I've bought.

Helmer I don't want to be disturbed! (*A moment later, he opens the door and looks out, his pen in his hand*) 'Bought', did you say? All that? Has my little spendthrift been out squandering money again?

- Nora** But, Torvald surely this year we can spread ourselves just a little. This is the first Christmas we haven't had to go carefully.
- Helmer** Ah, but that doesn't mean we can afford to be extravagant, you know.
- Nora** Oh yes, Torvald, surely we can afford to be just a little bit extravagant now, can't we? Just a teeny-weeny bit. You are getting quite a good salary now, and you are going to earn lots and lots of money.
- Helmer** Yes, after the New Year. But it's going to be three whole months before the first pay cheque comes in.
- Nora** Pooh! We can always borrow in the meantime.
- Helmer** Nora! (*Crosses to her and takes her playfully by the ear.*) Here we go again, you and your frivolous ideas! Suppose I went and borrowed a thousand crowns today, and you went and spent it all over Christmas, then on New Year's Eve a slate fell and hit me on the head and there I was...
- Nora** (*Putting her hand over his mouth*) Sh! Don't say such horrid things.
- Helmer** Yes, but supposing something like that did happen... what then?
- Nora** If anything as awful as that did happen, I wouldn't care if I owed anybody anything or not.
- Helmer** Yes, but what about the people I'd borrowed from?
- Nora** Them? Who cares about them! They are only strangers!
- Helmer** Nora, Nora! Just like a woman! Seriously though, Nora, you know what I think about these things. No debts! Never borrow! There's always something inhibited, something unpleasant, about a home built on credit and borrowed money. We two have managed to stick it out so far, and that's the way we'll go on for the little time that remains.
- Nora** (*Walks over to the stove*) Very well, just as you say, Torvald.
- Helmer** (*Following her*) There, there! My little singing bird mustn't go drooping her wings eh? Has it got the sulks, that little squirrel of mine? (*Takes out his wallet.*) Nora, what do you think I've got here?
- Nora** (*Quickly turning round*) Money!

Helmer There! (*He hands her some notes*). Good heavens, I know only too well how Christmas runs away with the housekeeping.

Nora (*Counts*) Ten, twenty, thirty, forty. Oh, thank you, thank you, Torvald! This will see me quite a long way.

Helmer Yes, it'll have to.

From Act 1 pp. 1–3

All My Sons, Arthur Miller

Chris You killed them, you murdered them.

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

Chris Dad! Dad!

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

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

Keller (*Horrified at his overwhelming fury*) Don't, Chris, don't –

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

Keller If you're going to hang me then I –

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

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

Chris Then why'd you ship them out?

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

Chris Then why didn't you tell them?

Keller It was too late. The paper, it was all over the front page, twenty-one went down, it was too late. They came with handcuffs into the shop, what could I do?

(*He sits on bench.*) Chris... Chris, I did it for you, it was a chance and

I took it for you. I'm sixty-one years old, when would I have another chance to make something for you? Sixty-one years old you don't get another chance, do ya?

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

Keller I didn't say that.

Chris But you were going to warn them not to use them –

Keller But that don't mean –

Chris It means you knew they'd crash.

Keller It don't mean that.

Chris Then you *thought* they'd crash.

Keller I was afraid maybe –

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

Keller For you, a business for you!

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

Keller Chris... My Chris...

From Act 2 pp. 69–71

A Streetcar Named Desire, Tennessee Williams

Blanche May I – speak – *plainly*?

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

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

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

Stella Why, yes, I suppose he is.

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

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

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

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

Stanley Hey! Hey! Stella!

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

Blanche Stell, I –

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

Stanley Hiyuh, Stella, Blanche back?

Stella Yes, she's back.

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

Stella You must've got under the car.

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

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

From Scene IV pp. 46–48

Elmina's Kitchen, Kwame Kwei-Armah

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

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

Ashley I can!

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

Anastasia Ashley!

He turns to her momentarily.

Ashley What?

Digger Mr C. Later.

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

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

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

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

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

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

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

Clifton turns to Baygee embarrassed.

Clifton Oh God.

His hand begins to shake slightly. He calms it.

Hello son.

Deli checks Ashley who is watching him closely.

Deli Hello, Clifton.

Clifton and Baygee clock each other.

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

Deli Is that so?

Clifton I didn't mean nothin' by –

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

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

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

He opens the door for Clifton to leave.

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

Deli closes the door.

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

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

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

Silence. Clifton clocks that this is not public information.

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

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

Baygee Who?

Clifton Macknee the old Scottish man

Baygee Oh no!

From Act 1 Scene 3 pp. 35–37

Equus, Peter Shaffer

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

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

That'll be all, Nurse, thank you.

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

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

(Alan stands staring at him.)

Dysart Won't you sit down?

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

Is this your full name? Alan Strang?

(Silence.)

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

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

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

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

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

(The boy approaches him, hostile.)

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

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

(Pause.)

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

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

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

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

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

(Silence. The boy glares at him.)

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

(Alan stares at him. Nurse comes in.)

Nurse Yes, Doctor?

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

Nurse Very good, Doctor.

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

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

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

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

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

The History Boys, Alan Bennett

(Classroom)

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

Rudge What were A Levels, then?

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

(Posner looks up the word in the dictionary.)

– of General Studies.

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

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

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

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

(Pause)

'Loveliest of trees the cherry now.'

Akthar A. E. Housman, sir.

Hector 'A. E. Housman, sir.'

Timms Wasn't he a nancy, sir?

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

Timms You use it, sir.

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

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

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

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

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

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

Lockwood: Old, sir. Tried and tested.

From Act 1 pp. 4–6

Top Girls, Caryl Churchill

Marlene So what about money?

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

Marlene No, does he send you money?

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

Marlene Does Angie miss him?

Joyce She doesn't say.

Marlene Does she see him?

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

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

Joyce Did you fancy him?

Marlene No, he looked like a fish.

Joyce He was lovely then.

Marlene Ugh.

Joyce Well I fancied him. For about three years.

Marlene Have you got someone else?

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

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

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

Marlene Only got to ask.

Joyce So what about you? Good job?

- Marlene** Good for a laugh. / Got back from the US of A a bit
- Joyce** Good for more than a laugh I should think.
- Marlene** Wiped out and slotted into this speedy employment agency and still there.
- Joyce** You can always find yourself work then.
- Marlene** That's right.
- Joyce** And men?
- Marlene** Oh there's always men.
- Joyce** No one special?
- Marlene** There's fellas who like to be seen with a high-flying lady. Shows they've got something really good in their pants. But they can't take the day to day. They're waiting for me to turn into the little woman. Or maybe I'm just horrible of course.
- Joyce** Who needs them?
- Marlene** Who needs them? Well I do. But I need adventures more. So on on into the sunset. I think the eighties are going to be stupendous.
- Joyce** Who for?
- Marlene** For me. / I think I'm going up up up.
- Joyce** Oh for you. Yes, I'm sure they will.
- Marlene** And for the country, come to that. Get the economy back on its feet and whoosh, She's a tough lady, Maggie. I'd give her a job. / She just needs to hang in there. This country
- Joyce** You voted for them, did you?
- Marlene** Needs to stop whining. / Monetarism is not stupid.
- Joyce** Drink your tea and shut up, pet.
- Marlene** It takes time, determination. No more slop. / And

Joyce Well I think they're filthy bastards.

Marlene Who's got to drive it on? First woman prime minister. Terrifico. Aces. Right on. / You must admit. Certainly gets my vote.

Joyce What good's first woman if it's her? I suppose you'd have liked Hitler if he was a woman. Ms Hitler. Got a lot done, Hitlerina. / Great adventures.

Marlene Bosses still walking on the workers' faces? Still Dadda's little parrot? Haven't you learned to think for yourself? I believe in the individual. Look at me.

Joyce I am looking at you.

Marlene Come on, Joyce, we're not going to quarrel over politics.

Joyce We are though.

Marlene Forget I mentioned it. Not a word about the slimy unions will cross my lips.

From Act 3 pp. 91–94

Translations, Brian Friel

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

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

(Sarah shakes her head vigorously and stubbornly.)

Come on, Sarah. This is our secret.

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

Nobody's listening. Nobody hears you.

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

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

Sarah My...

Manus Great, 'My name –'

Sarah My... my...

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

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

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

Sarah My...

Manus Good.

Sarah My...

Manus Great.

Sarah My name...

Manus Yes?

Sarah My name is...

Manus Yes?

(Sarah pauses. Then in a rush.)

Sarah My name is Sarah.

Manus Marvellous! Bloody marvellous!

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

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

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

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

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

Jimmy Listen to this, Manus.

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

(Manus runs up the stairs.)

Jimmy Wait till you hear this, Manus.

Manus Go ahead! I’ll be straight down.

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

From Act 1 pp.2–4

Source information

Section A

Text A: taken from database of the Nelson Mandela Foundation
www.nelsonmandela.org

Text B: taken Maya Angelou, *Mom & Me & Mom*, Random House 2013

Section B: extracts taken from prescribed editions

<i>A Doll's House</i>	Four Major Plays, Oxford, 1998
<i>All My Sons</i>	Penguin Classics, 2000
<i>A Streetcar Named Desire</i>	Penguin Classics, 2009
<i>Elmina's Kitchen</i>	Methuen Drama 2003
<i>Equus</i>	Longman, 1993
<i>The History Boys</i>	Faber, 2004
<i>Top Girls</i>	Methuen Drama 2008
<i>Translations</i>	Faber, 1981

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Paper 1 Mark scheme

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

Question Number	Indicative content
1 contd	<ul style="list-style-type: none"> • provides an economical description of her landlady to give a snapshot of her personality 'a ready babysitter' • shows her own gratitude in using adjectives 'kind and grandmotherly' • humour in descriptions of landlady's food 'disastrous culinary exploits' juxtaposition of 'loyal, if often unhappy' • satirical use of French expression 'Chez Jefferson' • her mother's attitude to the lunch makes it like a religious ritual: 'She fervently blessed the food and put her left hand on the platter and her right on the bowl' • uses sensuous lexis of 'gluttonous', 'greedy' and 'seduction' to demonstrate the power of food • describes her mother with detachment eg 'make-up was perfect and she wore good jewelry', 'this pretty little woman' • uses reported speech as she recalls her mother's words • Angelou's mother compares her with women who have been significant public figures in her assessment of her daughter's potential • Angelou implies a possible shift in attitude to her mother 'Suppose she is right?' • issue of race referred to obliquely 'even some whites' • cultural context of American lifestyle indicated by lexical choices of 'cooking privileges', 'pontiac', 'hot dogs' • final paragraph indicates the episode is a turning point in her rejection of her current lifestyle • uses triadic structure of 'smoking, drinking, and cursing' for rhetorical effect • ends on a positive note with minor sentence 'Someday' <p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none"> • contrast in mode and audience. Text A is a speech delivered live to a global audience and has immediacy. Text B is a written retrospective account and is not context bound. • both the speaker and writer (Mandela and Angelou) were prominent public figures but with different status ie, Mandela as an influential global statesman and Angelou as a media celebrity. • issue of race relations is the focus of Text A whereas it is implied in Text B. • Text A is a formal political statement encouraging action whereas Angelou's is an anecdotal account focusing on domesticity and family relations. • Text A uses many typical rhetorical language techniques. Text B is literary writing with a reflective tone.

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's/speaker's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these. Approaches texts as separate entities.
Level 2	5–9	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's/speaker's techniques. Describes contextual factors but links between significance and influence are undeveloped. Gives obvious similarities, differences and makes links between the texts.
Level 3	10–14	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Identifies connections between texts, developing an integrated connective approach.
Level 4	15–19	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors. Analyses concepts and methods to produce a controlled analysis of connections across texts.
Level 5	20–24	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Evaluates connections across texts with critical application of concepts and methods.

Question Number	Indicative content
2	<p data-bbox="396 310 602 338"><i>A Doll's House</i></p> <p data-bbox="396 373 1425 491">This exchange establishes the theatrical context of the play and appears to give us a clear idea of the relationship between Nora and Torvald. Underlying tensions about money are dramatised in the dialogue and the main theme of concealment is also presented.</p> <p data-bbox="396 527 1417 583">Student responses may include references to aspects of syntax, lexis, phonology and discourse that establish the distinct voices of Nora and Torvald.</p> <p data-bbox="396 619 849 646">Points of interest might include:</p> <ul data-bbox="396 646 1425 1612" style="list-style-type: none"> • stage direction of sound of front door being opened foreshadows the end of the play • stage direction of Nora 'happily humming to herself' suggests her apparent contentment. Her carrying of a large number of presents suggests material wellbeing and no concerns about money • Nora has a porter and the maid Helene to attend on her • imperatives "Hide..." and "Keep the change" prepare the audience for the theme of deception and for Nora's reckless attitude to money • the way she eats the macaroons and 'stealthily' listens at the door indicate deception • Helmer's use of diminutive pet names and possessive pronouns ("my little skylark", " my little squirrel", "my little spendthrift") indicates his control over the relationship and symbolise her sense of entrapment • Helmer's offstage speech shows the distance between them and creates a sense of unease/tension • his exclamatory "I don't want to be disturbed!" and his holding of a pen represent his importance juxtaposed with the "frivolous" nature of Nora's shopping • Nora's apparently child-like, emotive lexis ("teeny-weeny", "horrid", "awful") suggests tension or conflict when compared with Torvald's more serious register ("your frivolous ideas") and his didactic tone ("Suppose I went and borrowed...", "There's always ... something unpleasant about a home built on credit", "Never borrow.") • convergence of tone when Torvald adopts a more playful register ("Has it got the sulks, that little squirrel of mine?") • context of patriarchal society where men and women have clearly-defined roles regarding financial responsibility and any relevant tensions in this regard • lexical field of money. <p data-bbox="396 1654 1393 1749">The theme of financial responsibility runs through the play and students can explore the gradual revelations of Nora's 'crime', her exchanges with Rank and Krogstad and Helmer's reaction to his discovery of what Nora has done.</p>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	5–8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9–12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13–16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17–21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
3	<p data-bbox="415 331 578 363"><i>All My Sons</i></p> <p data-bbox="415 394 1406 541">This scene represents the culmination of growing tension between Joe and Chris, in which the differing attitudes to business are dramatised. The scene is theatrically crucial as it appears to provide us with some resolution, leaves us on tenterhooks at the curtain drop and prepares us for the revelations of Act Three.</p> <p data-bbox="415 573 1430 663">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the power of the scene in developing the different stances of Chris and Joe.</p> <p data-bbox="415 695 867 726">Points of interest might include:</p> <ul data-bbox="415 730 1430 1696" style="list-style-type: none"> • pace of the scene and how this is determined by the mix of long speeches juxtaposed with chaining of dialogue • predominance of exclamatories and interrogatives (“What could I do!”) • physical emphasis of stage directions to suggest conflict or dilemma (‘Movements are now those of subtle pursuit’, ‘with burning fury’). Chris’ violent hyperbole “I’ll tear you to pieces” and “I ought to tear the tongue out of your mouth” leading from threats to violence (‘he pounds down upon his father’s shoulders.’) • Chris’ use of imperatives and statements to control the discourse • Keller’s idiolect typified by use of colloquialisms (“you’re going to hang me”), unconventional syntax (“The paper, it was all over the front page, twenty one went down, it was too late”) suggests unrehearsed speech and Keller losing control • Keller’s use of verbal patterning and generalisations to justify his actions to survive in business (“a hundred and twenty cracked, you’re out of business ...the process don’t work you’re out of business”). These also suggest the rehearsed nature of some of Joe’s earlier utterances, in contrast with some of Chris’s apparently spontaneous reactions • Chris’s bitterness shown by his use of mocking repetition (“You were afraid maybe!”) and adjacency pairs (“For me!”) • Chris’ mocking of Joe’s use of abstract nouns (“What is that, the world — the business?”) • use of names. Chris stops using the familiar “Dad.” Keller continues to use “Chris” • shaping the scene leading to a dramatic climax, emphasised by the use of the curtain at the end of the Act • foreshadowing of the revelation at the end of the play (“...you were killing my boys...”). <p data-bbox="415 1703 1430 1862">There are many other scenes where the struggle with the morality of making money in wartime is discussed. Students could discuss Mother’s refusal to condemn her husband’s business practices and the way she supports his stories. They could also discuss Joe’s reaction to the outcome of the trial and the attitudes of his neighbours.</p>

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	5–8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9–12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13–16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17–21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
4	<p data-bbox="414 302 781 331"><i>A Streetcar Named Desire</i></p> <p data-bbox="414 373 1422 611">This episode develops the contrasting, and conflicting, worlds represented by Blanche and Stanley. Blanche is depicted here by Williams as a relic of 'dead' Southern agrarian society, clinging with increasing hysteria to a fading world of gentility and artifice while Stanley epitomises the new South, condemned as brutish and unrefined by Blanche but perceived as vital and 'real' by Stella. And at the end of the scene when Stella throws herself into Stanley's arms, it is an obvious victory for Stanley.</p> <p data-bbox="414 653 1422 785">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Blanche and Stella and achieve contrasting attitudes towards Stanley as suggested in the question.</p> <p data-bbox="414 827 867 856">Points of interest might include:</p> <ul data-bbox="414 863 1435 1892" style="list-style-type: none"> • differing length and complexity of utterances and what this shows about the dynamic between the sisters at this point – Blanche's passionate outburst contrasted with Stella's cold, stark responses • fact that Stanley overhears the abuse Blanche aims at him – how this might foreshadow later events • language choices made by Williams to construct Blanche's tirade and attempt to persuade Stella. How this <i>represents the melodramatic notion held by many former plantation owners that the end of life in estates such as Belle Reve was the end of civilisation</i> <ul style="list-style-type: none"> ○ <i>use of exclamatory form to indicate heightened emotion/delivery "talks like one!"</i> ○ connotations of the adjectives applied to Stanley; initially class-based/social ("common, ordinary") progressively animalistic/Neanderthal ("bestial, sub-human, ape-like...") ○ verb choices applied to Stanley and his friends and how they give an impression of voice ("grunt, growl") <ul style="list-style-type: none"> ○ <i>use of pause/hyphen to indicate the precision with which Blanche constructs her abuse</i> ○ <i>use of pronoun in an attempt to include Stella in "our bringing up" and "my sister..."</i> • metaphorical reference (a potential to link back to Scene 1) to hunting/meat ("bearing raw meat home from the kill") • delusional/romanticised world view developed in opposition to the brutish world of Stanley achieved through tricolon: "as art- as poetry and music" • overriding metaphor of evolution and the sense of impending moral and cultural oblivion conveyed • desperation in the imperative "don't – don't hang back with the brutes!" intensified by false start • physical interruption of Blanche's utterance "Stell, I" – with Stella's movement to the door in response to Stanley's salutation. The choice this

Question Number	<i>A Streetcar Named Desire</i>
4 contd	<ul style="list-style-type: none"> • represents between Stanley and Blanche transformed demeanour of Stella as Stanley enters achieved in stage • direction through adverb 'fiercely' to confirm the sexuality that binds them together • the use of train noise (and the link to the central metaphor of the play) to conceal Stanley and achieve circularity in these concluding lines of the scene • the significance of Stanley's costume 'undershirt/grease-stained seersucker pants' to highlight his masculinity and his physical role/class as a worker • the grin from Stanley to Blanche as he embraces Stella that signals his victory and confirms the choice made by Stella • the final use of lighting and the introduction of 'blues piano and trumpet and drums' to still the embrace and reflect the jazz culture of the new America. <p>The prompt to move across the broader text offers many opportunities to explore the conflict between Stanley's vibrant, lively, passionate world of the working-class immigrants who will become the new driving force of the South, the downside of which is their coarse brutishness and violence. On the other hand we have Blanche who represents the fading aristocratic values of gentility, chivalry, intellectual enlightenment and 'decent' behaviour but the world she comes from is corrupt (witness her forefathers and their 'epic fornications'), deceitful and manipulative.</p>

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Level 1	1–4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factors and has little awareness of significance and influence of these.
Level 2	5–8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9–12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13–16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17–21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
5	<p data-bbox="397 281 636 306"><i>Elmina's Kitchen</i></p> <p data-bbox="397 338 1406 457">The arrival of Clifton generates very different reactions from his grandson (Ashley) and his son (Deli). The exchange between the three generations of the family reveals much about their views on and experiences of fatherhood and its responsibilities.</p> <p data-bbox="397 489 1398 609">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Clifton, Ashley and Deli and establish the attitudes and the dynamic suggested in the question.</p> <p data-bbox="397 640 850 665">Points of interest might include:</p> <ul data-bbox="397 674 1406 1745" style="list-style-type: none"> <li data-bbox="397 674 1406 737">• Ashley's warm interest in his grandfather's stories and the respect he seems to hold for him "I like to hear you, you're proper clever" <li data-bbox="397 745 1406 808">• the damning assessment of his sons and how this is conveyed by Clifton "One end up a bloody thieve, the next a brok – hand boxer" <li data-bbox="397 816 1406 913">• Clifton's separation of his "brains" from his 'brutish' sons conveyed in the interrogative "Where me brains go, Baygee?" Implied reference to genetics here and the fact he seeks alliance in Baygee (also in his 60s) <li data-bbox="397 921 1406 984">• sense of selfish entitlement via interrogative "Tell me what I did to deserve that, eh?" <li data-bbox="397 993 1406 1089">• significance of Deli's opening comments and what this reveals about Clifton's attitude to fatherhood and Clinton's aspirations for his relationship with his own son "...his father was around to support and nurture him" <li data-bbox="397 1098 1406 1161">• Clifton's reaction to the implied accusations and how this is conveyed non-verbally 'embarrassed/his hand begins to shake' and verbally "Oh God" <li data-bbox="397 1169 1406 1232">• contrast in terms of reference embedded within the phatic greeting between father and son "Hello son/Hello Clifton" <li data-bbox="397 1241 1406 1304">• Clifton's attempt to 'apologise' for the derogatory comments he thinks Deli has overheard "I didn't mean nothin' by"— and how this is cut short by Deli <li data-bbox="397 1312 1406 1375">• Ashley's reaction to his father's hostility conveyed through stage direction ('he's never seen his father...') <li data-bbox="397 1383 1406 1446">• formal (and standard) language used by Deli to achieve distance "...thank you for your visit" <li data-bbox="397 1455 1406 1518">• Clifton's regained composure/control and his use of food as social etiquette to achieve this "You wouldn't put a man out on an empty belly..." <li data-bbox="397 1526 1406 1547">• opening and closing of the door to reflect this shift <li data-bbox="397 1556 1406 1619">• Clifton's pointed comments about Deli's apparent prosperity "I hear you're doing OK/bought two acres of land home" <li data-bbox="397 1627 1406 1690">• implication of the purchase of land 'home' and the secrecy that surrounds this <li data-bbox="397 1698 1406 1719">• Deli's pointed and reformulated response to both observations <li data-bbox="397 1728 1406 1749">• socio-cultural context of Hackney gangs involved in crime and drugs. <p data-bbox="397 1780 1406 1877">The question encourages an exploration of the presentation of father and son relationships across the play (as represented by Deli/Clifton and Ashley/Deli) and there are significant opportunities for this.</p>

Question Number	Indicative content
5 contd	<p>Deli is resentful of Clifton and his abandonment of his family and his abdication of responsibility – this resentment explodes in their final encounter in Act 2 scene 4. Deli is determined not to allow the cycle to continue; his failed attempts to be a good father to Ashley and bring his son back from a life of crime to a stable environment (represented metaphorically by his attempts to clean up the café) are central to the tragedy. Friction between Deli and Ashley is evident from Act 1 Scene 1, is developed in their differing attitudes towards the rival restaurant in Act 1 Scene 2 and is exacerbated by the criminal influence of Digger across the play, which culminates in Ashley's fatal choice as the play concludes in Act 2 Scene 4.</p>

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Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Question Number	Indicative content
6	<p data-bbox="391 296 480 323"><i>Equus</i></p> <p data-bbox="391 354 1398 506">Alan and Dysart's first encounter is a crucial scene which establishes role and dynamic. Dysart's professional skill is evident and he is at this point in total control of the encounter and secure in his role as psychiatrist. The jingles with which Alan responds to questions are the first clue that Alan is, as Dysart describes him later in the play, <i>a modern citizen for whom society doesn't exist</i>.</p> <p data-bbox="391 537 1419 627">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voices of Dysart and Alan and establish the roles and the dynamic suggested in the question.</p> <p data-bbox="391 659 841 686">Points of interest might include:</p> <ul data-bbox="391 688 1419 1728" style="list-style-type: none"> <li data-bbox="391 688 1398 751">• Dysart's initial (phatic) greeting – both verbal and paralinguistic – and Alan's rejection of it <li data-bbox="391 762 1354 825">• opening interrogatives, their link to function, and Alan's continued lack of response (all indicated by stage direction) <li data-bbox="391 835 1317 898">• Alan's use of jingle to block/avoid/subvert – the reasons for this – and possible links to 1970s consumerism <li data-bbox="391 909 1354 999">• Dysart's tactics when confronted by this mechanism; his lack of response ('unperturbed'), his persistence with process – reading from the file and posing questions <li data-bbox="391 1010 1370 1100">• effect this has on Alan as indicated by stage direction initially 'singing low'; when this does not elicit the reaction he anticipates, 'singing louder'; then offering an attempt at physical intimidation 'approaches him, hostile' <li data-bbox="391 1110 1354 1138">• sense of physical challenge and confrontation this achieves (dramatically) <li data-bbox="391 1148 1398 1239">• Dysart's continued quest for adjacency/cooperation, gradually acknowledging the jingle "I wish you'd sit down if you're going to sing" and then responding to it "Can I hear that one again?" <li data-bbox="391 1249 1398 1312">• unsettling – and professionally crafted – effect this has on Alan – 'Alan starts away/glares at him' <li data-bbox="391 1323 1154 1350">• developing focus on Alan's stare/glare and its significance <li data-bbox="391 1360 1398 1451">• jubilant tone to the delivery of first phase diagnosis with three interrogatives designed to signal 'victory' to the boy: "which parent is it who won't allow you to watch television? Mother or father? Or is it both?" <li data-bbox="391 1461 1386 1524">• sense of mutual assessment and challenge in 'the boy sits staring at Dysart. Dysart returns the stare.' <li data-bbox="391 1535 1398 1625">• the professional control in the imperatives to the nurse "Take Strang here to Number Three" and the certainty of declarative "He's moving in there for a while" <li data-bbox="391 1635 1398 1698">• final, reluctant/aggressive cooperation/compliance as Alan 'rises and goes to Nurse' <li data-bbox="391 1709 1019 1736">• impact of the encounter on Dysart 'fascinated'.

Question Number	Indicative content
6 contd	<p>The second prompts encourage an exploration of the developing professional and personal unease in Dysart with a specific focus of the prevalent psychiatric theories of the 1970s (such as those of Freud and Jung). There are several opportunities for this. For example, after this first meeting with Alan, Dysart's experience of the dream begins to call into question the integrity of his profession (he is a gold-masked pagan priest eviscerating children in an elaborate ritual). For the rest of the play, Dysart's search for the meaning of Alan's act leads him to doubt his own vocation and its integrity.</p> <p>Other potential episodes include Dysart's opening/closing monologues, exchanges between Dysart and Hester (Act 2, Scene 25), Dora's condemnation (Act 2; Scene 23). The closer he comes to understanding his patient's motives, the more confused Dysart is about how he should respond to Alan and the mental world he has created.</p>

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Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

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

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Level 4	13–16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
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8	<p><i>Top Girls</i></p> <p>This exchange comes very late in the play, by which time the character's attitudes to the role of women have been firmly established and the main plot revelations have occurred. The real interest of the scene lies in the fact that it takes place a year before the main action of the play and informs our response to key characters and events.</p> <p>Student responses may include references to aspects of syntax, lexis, phonology and discourse that establish the distinct voices of Joyce and Marlene.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • misunderstanding about "money" indicates distance between the sisters • use of elliptical, phatic questions ("Good job?" "And men?") to establish differences between the sisters, where they are shown to be both familiar and distant • features of unrehearsed speech, such as overlapping dialogue, indicate lack of communication • Marlene's idiolect typified by business-style colloquialisms ("a bit wiped out"; "slotted into this speedy employment agency" "high-flying lady") and slang expressions such as "whoosh" and "terrifico." • different political allegiances indicated by Joyce's dismissive use of third person plural pronoun ("You voted for them, did you?") compared with Marlene's confident declarative ("Monetarism is not stupid.") • Marlene's confident tone when she is praising "Maggie" ("Get the economy back on its feet") • way the dialogue moves into a more confrontational mode with references to "Hitler" and "Hitlerina" and the use of taboo lexis ("filthy bastards") • Marlene's mocking of what she regards as political clichés ("bosses still walking on the workers' faces?") and personal insults ("Still Dadda's little parrot?") • students should comment on the movement of the scene from familial banter to outright hostility • dramatic irony: this scene takes place a year before the main action of the play in Act 2. <p>Students will need to find earlier scenes and there are plenty of opportunities to explore how women's' expectations are dramatised. These might include the opening scene in the restaurant where we are given a historical perspective or the scene in which Marlene interviews Jeanine.</p>

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Level 2	5-8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
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Question Number	Indicative content
9	<p data-bbox="418 222 594 254"><i>Translations</i></p> <p data-bbox="418 285 1383 558">The question prompts consideration of Sarah as a symbol for Irish identity and its attitude to the colonising forces in the play. She has great difficulty in speaking and more importantly she cannot even utter her name – which signifies her identity. Her silence is reflective of the silence of the Irish people as their culture is being overtaken by the English. Sarah's inability to speak represents the country's inability to rebel against the English invasion effectively and speak up as a united country. For Friel, Sarah is the personification of the frustrations and anger Ireland felt against the English.</p> <p data-bbox="418 594 1383 726">Student responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the exchange between Manus and Sarah, used here to establish the central themes of identity and communication suggested in the question.</p> <p data-bbox="418 768 870 800">Points of interest might include:</p> <ul data-bbox="418 804 1383 1881" style="list-style-type: none"> • significance of the opening stage positions (as specified in stage direction) as a striking opening image in a play in which language, naming, and identity will all become central themes • Manus's understanding of the physical links between breath, its expulsion and articulation of language through his opening imperatives "relax/breathe in/deep/out" • focus on name – Sarah's struggle to articulate hers and what this means in terms of what she symbolises in the play • the potential link to the concept of birthing here as Sarah ultimately 'delivers' her name • adjacency between the spoken language of Manus and the gesture/mime of Sarah: 'Sarah shakes her head' • the imperatives and praise applied by Manus "great/raise your head/marvellous!" and what this reveals about his natural instincts as a teacher • use of repetition to elicit vocalisation – links to child language acquisition are possible here • reference to Jimmy "nobody hears you" and the implied and broader reference to the symbolic significance of Sarah • adjacency structures that elicit and result in Sarah's final declarative sentence "My name is Sarah" • clear disparity between what Sarah understands and what she can articulate and how Friel reveals this through paralinguistic features... "The Infant Prodigy doesn't know what we're at/Sarah laughs at this" • Manus's success in getting Sarah to say her name to begin the process of communication and confirm her identity and how it prompts his exultant cry "Nothing'll stop us now! Nothing in the wide world!" There may be comment on the irony that pervades this • grounds for potential misunderstanding (and the foreshadowing of future events) in the hug of Manus and Sarah's response to it 'she smiles in shy, embarrassed pleasure'

Question Number	Indicative content
9 contd	<ul style="list-style-type: none"> • role of Jimmy – his existence through classic texts and the ‘dead’ languages through which they are constructed and the separation from the present that this affords • Jimmy’s symbolic representation of a past, idealised Ireland that is materially poor but possessed of cultural wealth • linguistic contrast afforded by Jimmy as Sarah is nervously forming words, Jimmy confidently quotes <i>The Odyssey</i> in the background • role of Manus as translator. <p>The question prompts consideration of the significance of Sarah across the broader text. There are several opportunities to do this , for example her loss of language under the intimidation of Lancey and how this again represents Ireland or her role as observer and her fatal – and pivotal – communication to Manus regarding the embrace between Yolland and Maire.</p>

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Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts.

Pearson Edexcel Level 3 GCE	
English Language and Literature	
Advanced	
Paper 2: Varieties in Language and Literature	
Sample assessment materials for first teaching September 2015 Time: 2 hours 30 minutes	Paper Reference(s) 9EL0/02
You must have: prescribed texts (clean copies) and source booklet (enclosed)	

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A on your chosen theme and **one** question in Section B on your chosen texts.
- Answer the questions in the spaces provided
 - *there may be more space than you need.*

Information

- The total mark for this paper is 49.
- 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.

SECTION A: Unseen Prose Non-fiction Texts

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

Society and the Individual

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

Question 1

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

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

(21)

OR

Love and Loss

Read Text B on pages 5–6 of the source booklet.

Question 2

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

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

(21)

OR

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

Encounters

Read Text C on page 7 of the source booklet.

Question 3

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

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

(21)

OR

Crossing Boundaries

Read Text D on pages 9–10 of the source booklet.

Question 4

Critically evaluate how Palin conveys his experiences in Saudi Arabia.

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

(21)

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TURN OVER FOR SECTION B

SECTION B: Prose Fiction and other Genres

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

Society and the Individual

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

Anchor texts

The Great Gatsby, F Scott Fitzgerald

Great Expectations, Charles Dickens

Other texts

The Bone People, Keri Hulme

Othello, William Shakespeare

A Raisin in the Sun, Lorraine Hansberry

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

The Whitsun Weddings, Philip Larkin

Question 5

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

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

(28)

OR

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

Love and Loss

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

Anchor texts

Enduring Love, Ian McEwan

Tess of the d'Urbervilles, Thomas Hardy

Other texts

A Single Man, Christopher Isherwood

Much Ado About Nothing, William Shakespeare

Betrayal, Harold Pinter

Metaphysical Poetry, editor Colin Burrow

Sylvia Plath Selected Poems, Sylvia Plath

Question 6

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

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

(28)

OR

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

Encounters

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

Anchor texts

Birdsong, Sebastian Faulks

Wuthering Heights, Emily Brontë

Other texts

The Bloody Chamber, Angela Carter

Hamlet, William Shakespeare

Rock 'N' Roll, Tom Stoppard

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

The New Penguin Book of Romantic Poetry, editor J Wordsworth

Question 7

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

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

(28)

OR

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

Crossing Boundaries

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

Anchor texts

Wide Sargasso Sea, Jean Rhys

Dracula, Bram Stoker

Other texts

The Lowland, Jhumpa Lahiri

Twelfth Night, William Shakespeare

Oleanna, David Mamet

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

North, Seamus Heaney

Question 8

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

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

(28)

Pearson Edexcel Level 3 GCE**English Language and
Literature****Advanced****Paper 2: Varieties in Language and Literature**Sample assessment materials for first teaching
September 2015**Source booklet**Do not return this source booklet with the
question paper.

Paper Reference(s)

9EL0/02

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Text D - Crossing Boundaries	9-10

Section A: Unseen Prose Non-fiction Texts

Society and the Individual

TEXT A

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

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

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

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

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

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

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

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

'Beyond the zone of utter death in which nothing remained alive houses collapsed in a whirl of beams, bricks and girders. Up to almost three miles from the centre of the explosion lightly built houses were flattened as though they had been built of cardboard. Those who were inside were either killed or wounded. Those who managed to extricate themselves by some miracle found themselves surrounded by a ring of fire. And the few

who succeeded in making their way to safety generally died twenty or thirty days later from the delayed effects of the deadly gamma rays. Some of the reinforced concrete or stone buildings remained standing but their interiors were completely gutted by the blast.

'About half an hour after the explosion whilst the sky all around Hiroshima was still cloudless a fine rain began to fall on the town and went on for about five minutes. It was caused by the sudden rise of over-heated air to a great height, where it condensed and fell back as rain. Then a violent wind rose and the fires extended with terrible rapidity, because most Japanese houses are built only of timber and straw.

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

Glossary

Petrified - changed into a stony substance

Love and Loss

Text B

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

Haworth, October 2nd, 1848

MY DEAR SIR, –

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

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

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

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

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

C. BRONTË.

Glossary

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

Encounters

Text C

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

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

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

Acknowledgements: © Weidenfeld & Nicolson

Glossary

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

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

Please turn over for Text D.

Crossing Boundaries

Text D

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

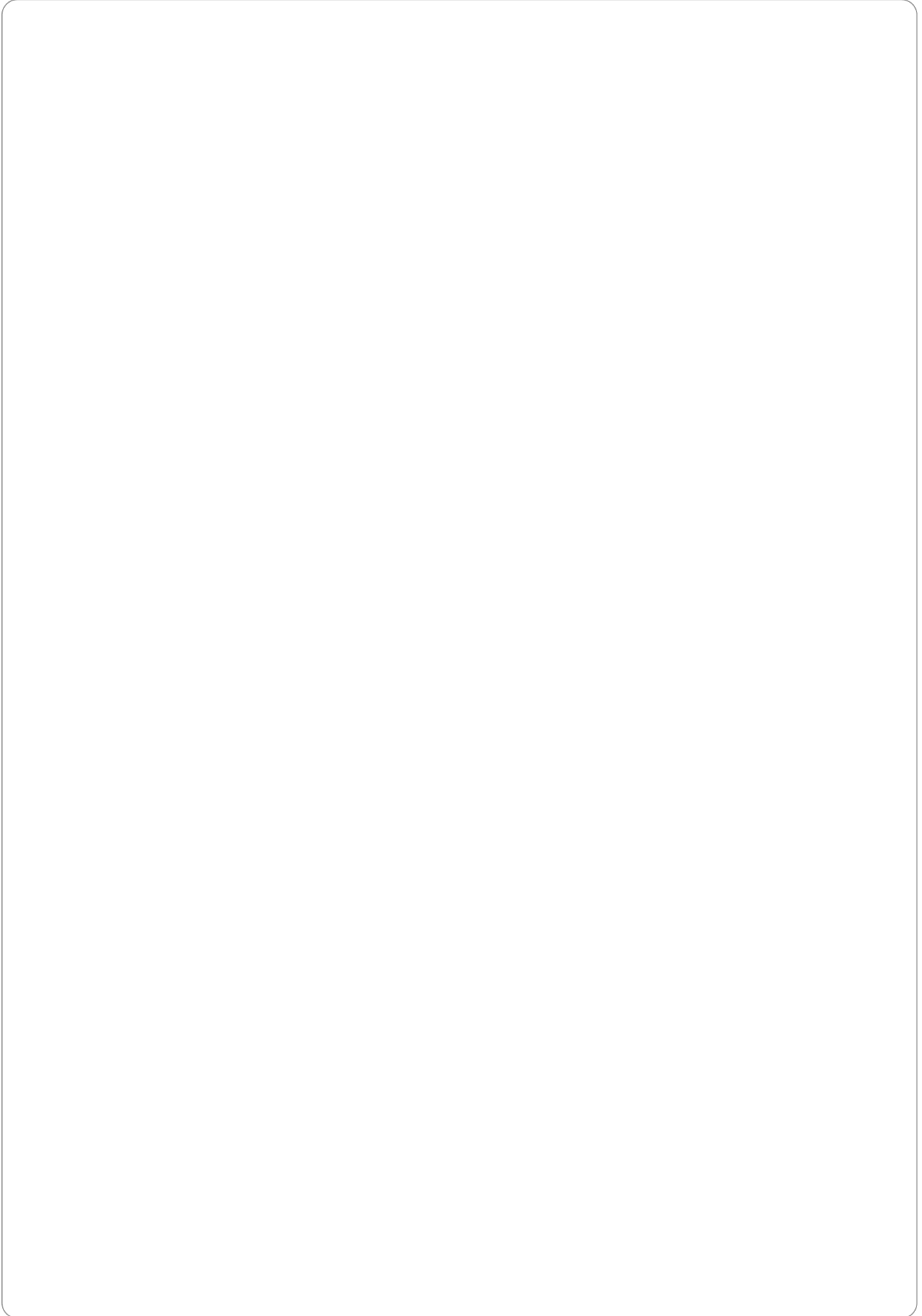
Most of the menial work in Saudi Arabia is done by foreigners. As well as the Egyptians there are Yemenis and Filipinos and South East Asians. The Saudis prefer to be behind desks, they don't really like to get their hands dirty. Difficult to know, quite inscrutable people, according to Nick from the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

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

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

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

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



Source information

Text A: *Faber Book of Reportage*. Ed: John Carey. Published 1987

Text B: *The Letters of Charlotte Bronte, 1848-1851*, ed. Margaret Smith (Oxford University Press, 1995), pp. 138-139.

Text C: *On the Edge: My Story*, Richard Hammond (London: Weidenfeld and Nicolson, 2007)

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

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Paper 2 Mark scheme

Question Number	Indicative content
1	<p data-bbox="402 275 1224 304">Society and the Individual – Japanese eyewitness account</p> <p data-bbox="402 344 667 373">Contextual factors</p> <ul data-bbox="402 380 1414 617" style="list-style-type: none"> • Genre of reportage. • First person account of the effects of the disaster. • Historical context of the culmination of World War 2. • Audience: dual audiences i.e. the contemporary audience who may or may not have been aware of the event immediately, and the present– day audience reading this as an historical account with knowledge of the political significance of the event. <p data-bbox="402 657 841 686">Linguistic and literary features</p> <ul data-bbox="402 693 1414 1831" style="list-style-type: none"> • Purpose: to inform; to convey the horror of witnessing the apocalyptic event. • A retrospective past-tense account. • Opening paragraph uses traditional narrative style to set the scene; ‘on August 6th there wasn’t a cloud in the sky’. • Chronological, diary-like account. • Significance of specific details of dates and times. • Many sentences begin with time markers e.g.: ‘August 6th’; ‘at nine minutes past seven’; ‘at 7.31’; ‘within a few seconds’; ‘about half an hour after’; ‘by the evening’. • Initially creates a tranquil atmosphere to contrast with the horror to come: ‘there wasn’t a cloud in the sky’; ‘a mild, hardly perceptible wind’; ‘almost perfect’. • Increases tension with false sense of security: ‘feeling themselves in safety’. • ‘Suddenly’ used as a sentence adverb to indicate shift in tone. • Extensive pre-modification to describe the scene. • Emphasises the rapidity and widespread nature of the disaster: ‘within a few seconds’; ‘instantly’; ‘thousands of people (were scorched)’; ‘many were killed’. • Similes to convey the vulnerability of structures and transport: trains compared to toys, houses with cardboard, grass with dry straw. • Evocative language portrays the horrific nature of the death and destruction: ‘intolerable’ (pain); ‘searing’ (heat); ‘annihilated’; ‘indescribable’ (suffering). • All inclusive nature of the disaster: ‘every living thing was petrified’ • Some use of technical, subject-specific terms: ‘American B– 29 planes’; ‘gamma rays’. • Accumulating images of death and destruction. • References to dramatic impact of the destruction caused by elemental forces: ‘whirlwind’; ‘ring of fire’; ‘gutted’; ‘violent wind’. • Balanced structure with list of three, ‘trees went up in flames, the rice plants lost their greenness’, ‘the grass burned on the ground’. • Cultural references: the type of houses, ‘most Japanese houses are built only of timber and straw’; their resources for making a living ‘rice plants’.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's/speaker's crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these.
Level 2	5-8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's/speaker's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning.

Question Number	Indicative content
2	<p data-bbox="402 237 824 264">Love and Loss – Brontë Letter</p> <p data-bbox="402 306 662 333">Contextual factors</p> <ul data-bbox="402 342 1414 926" style="list-style-type: none"> • Letter to a friend and yet high degree of formality ('My dear sir,... Yours sincerely'; use of surname rather than 'Charlotte') suggest Victorian conventions of the letter form. • Conventional salutation and signing off. • Conventional expressions following a bereavement ('Thank you for your kind sympathy'). • Quotation from Bible at start of letter – assumes shared knowledge with her correspondent. • Implications of gendered difference: 'My poor father naturally thought more of his <i>only</i> son than of his daughters' – indicates a culture of patriarchal primogeniture. • Overall mood of restrained grief and resignation confirmed by clear evidence of crafted rather than spontaneous language – grammar, rhetoric, paragraphs etc – Is this a sign of Victorian 'straight-laced' femininity? Or a defiance of gendered binaries which tend to assign self-control to males, and a disposition to hysteria in females? (Notably, the sisters are more restrained than the father in expressing emotion). <p data-bbox="402 961 837 989">Linguistic and literary features</p> <ul data-bbox="402 997 1414 1753" style="list-style-type: none"> • Extensive pre-modification – '<i>untimely dreary</i> extinction'; '<i>sudden, early, obscure</i> close'; '<i>awe and trouble</i> of the death– scene'; '<i>sustained animal</i> spirits' and '<i>efficient bodily</i> vigour'. • Rhetorical patterning of sentences, including features of zeugma and syllepsis, e.g.: 'remorse for his own time mis-spent, and talents misapplied', 'to see him take a wrong bent; to hope, expect, wait his return to the right path; to know the sickness of hope deferred'. • Phonological effects (assonance and alliteration) to capture tone of contained grief and stoic resignation: 'I had aspirations and ambitions for him once, long ago' emulates breathy, sighing sounds. • Relatively few signs of exclamation or rush of emotion: one example of fronted conjunction 'And then, when I...'; one example of repetition citing her father's emotions 'my son, my son!'; one use of orthography to convey emotion: 'Now he will <i>never</i> know'. • Literary flourish: 'gloomy tumult' (link to gothic genre?). • Allusion – biblical reference to David and Absalom. • Multiple instances of tri colon for rhetorical effect ('hope, expect, wait'; 'wreck of talent, the ruin of promise, the untimely dreary extinction') • Pronoun choices – increasingly shift from plural ('we... our') to singular ('I... my'). • Sibilance for effect (sympathy... sons... spared... suffering') at end. • Metaphor for unfulfilled genius ('a burning and a shining light').

Level	Mark	Descriptor (AO1, AO2, AO3)
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Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's/speaker's crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these.
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Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning.

Question Number	Indicative content
3	<p data-bbox="391 262 911 289">Encounters – Richard Hammond text</p> <p data-bbox="391 321 651 348">Contextual factors</p> <ul data-bbox="391 352 1414 867" style="list-style-type: none"> • Autobiography – first person confessional tone, use of anecdote. • Author is a presenter of a TV show about cars –such shows typically involve exaggerated performances of masculinity. The implied reader/intended audience is male. • Hammond seems to subvert the expected gendered convention by presenting himself (at this starting point of the text) as weak and vulnerable as he encounters failure. • Popular culture references refer to sporting and record-breaking heroes and encounters with speed/barriers. The focus on speed/man vs or working with machines to overcome barriers reflects on Hammond’s interests; his popularity; his accident and recovery. • Contemporary references (Campbell/Blue Bird) and awareness of audience(s) place Hammond’s age and age groups and icon of modernity, popular culture. Refers outwards to political correctness or ‘freer’ times ‘when they used to allow such things’. <p data-bbox="391 905 824 932">Language and literary features</p> <ul data-bbox="391 936 1430 1797" style="list-style-type: none"> • Varying sentences structures and length, showing anxiety and state of mind • Conversational stylistics and informal register • Use of alliteration and sibilance in paragraph 1 – captures sound of skis cutting across snow (recurs in penultimate paragraph) • Informal register cultivates phatic mood: fronted conjunctions, elision, ellipsis (‘Usual sort of thing’; ‘Or something.’), idiomatic expression (‘not a jot’) • Attempts to reflect his disturbed mind through use of questions: “Hadn’t they gone down in Windermere...? Actually no, that was Coniston. Or was it?”. • Use of asynchronous anecdotes to force contrast between the more recent self, lacking confidence, and his extreme confidence before the crash. • Literary flourish – simile makes allusion to myth, undercut by bathos: “I rose up through the foam like a small, straggly Neptune, in a borrowed blue wetsuit’. • Confidence bordering on arrogance captured though short, patterned sentences and punctuation logic “I was water-skiing; it was easy’ (semi-colon implies ‘obviously’). • Reflection on self-confidence ‘I got cocky and waved.’, ‘...and it worked’ ...‘and carried on’ used to contrast past exploits and control against current reality that mirrors opening fear and realisation ‘ I grew slowly more convinced’, ‘aftermath’, ‘struggling’, ‘my brain [...] never fix’. • Use of alliteration, sibilance, long and short sentences structures echoes language used in paragraph 1 – ‘skinny skis’, ‘dazzle’, ‘slithering’; ‘I must have dented my balancing gland.....’, ‘Or something’. to add bathos and comic effect to seriousness of situation and balances extract’s opening of fear and confusion to confirmation/recognition of fear.

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's/speaker's crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these.
Level 2	5-8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's/speaker's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning.

Question Number	Indicative content
4	<p data-bbox="391 233 964 260">Crossing Boundaries – Michael Palin text</p> <p data-bbox="391 296 651 323">Contextual factors</p> <ul data-bbox="391 327 1414 701" style="list-style-type: none"> • Contemporary (early 90s) travelogue. Written mode. Narrative structure, verbalised diary/running commentary style. • Palin’s voice/authorial stance, other ‘reported speech’ voices. • Palin’s status and TV/popular culture personality <i>developed as a social commentator with flavour of neutrality</i> • Nature/place of extract, references to rest of journey, methods of travel. • Possible intertextual/cross modal references to the original ‘Around the World in 80 days’ and Fogg as a fictional construct, ‘man of his age’ and Fogg/Verne as social commentators or wider pop culture references to the Fogg story and later interpretations/presentations (films, animated children’s series, etc) and the story in popular imagination <p data-bbox="391 737 824 764">Language and literary features</p> <ul data-bbox="391 768 1419 1946" style="list-style-type: none"> • Purpose: to entertain and inform, provide insights into travel, different cultures; Victorian methods of travel and purpose • Audience: wide, TV, ‘primetime’ when broadcast, book version, fans of TV show and Palin, anyone with an interest in travel, travelogues. • Provenance of text/register and ‘pitch’ of language towards audience types, edited after the event but use of present/present continuous; possible comments on ‘over the shoulder’ narratives. • Writer’s voice/treatment of subject matter: opening sweep of statement supported and undermined by narrator; use of ‘reported speech’ motif (‘according to Nick...’). • Lexis of travel/nationality, cosmopolitan feel, use of foreign lexis adds to this (‘French ladies’, ‘Cha-Hwa of Keelung’). • American spelling/links to influence on local culture, society and changes of scenery and level of comfort, contrasts of rich/poor dichotomies and geo-political/economic realities ‘not only is there hot and cold running water...’, ‘multi-million pound defence deal’. Further geopolitical contexts and subtle authorial stance (‘look like America,.. behave like Russia’, etc) • use of parentheses, providing extra or background of other ‘speakers’ • changing sentence structures, use of punctuation (commas) for pauses to add information without disrupting flow, contrast with familiar vs foreign • deictic referencing to coming days, and overall form of travel against time • commentary on political/wider contexts that provides information on Saudi culture hinted at earlier • Note-like nature of language, diary/journal-like movement. Contrasts in culture/setting- compares ‘Egyptian conviviality’ and the hidden/search out Jeddah balances new with historical point of view, contrasts between city-underlined by comparisons to/of nostalgic homesickness/familiarity and current location • semantic fields of travel, the exotic and the evoked (‘I chance upon/nostalgic sight’) ‘East’ and ‘West as constructs (‘Brickhouse/Dudley/Pennine Drain Cover vs ‘Jeddah/Al-Balad/ hookahs/ merchants/haj/Mecca/spice/Yemen) • ends with upbeat, more personalised commentary and appeal to senses grounded in evocative language, that gives a feel of place and pleasure: ‘delicious/fresh fruit/couscous/lamb/almond and sesame rolls’

Question Number	Indicative content
4 contd	<ul style="list-style-type: none">• provides contrasts between ideas of East and West- counterpoint of Westener abroad enjoying eastern delights vs Saudi's 'don't eat out much' and 'Western-style restaurants', contrasts 'mud huts' and history, emphasis on time ('slow boat/slower') and history as a factor earlier in the text• closes with semantics of comfort, lifestyle, empire: 'ambience/sit with shoes off/resting/carpeted pillow/Roman Emperor'

Level	Mark	Descriptor (AO1, AO2, AO3)
	0	No rewardable material
Level 1	1-4	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's/speaker's crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these.
Level 2	5-8	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's/speaker's techniques. Describes contextual factors but links between significance and influence are undeveloped.
Level 3	9-12	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links.
Level 4	13-16	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors.
Level 5	17-21	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning. Critical evaluation of writer's/speaker's linguistic and literary choices and their effects on shaping meaning.

Question Number	Indicative content
5	<p>Society and the Individual</p> <p>Texts available for discussion: ANCHOR: <i>The Great Gatsby</i> (GG), <i>Great Expectations</i> (GE) FICTION: <i>The Bone People</i> (BP) DRAMA: <i>Othello</i> or <i>A Raisin in the Sun</i> (RS) POETRY: <i>The Wife of Bath's Prologue and Tale</i> (WOB) or <i>The Whitsun Weddings</i> (WW)</p> <p>Students will be expected to identify and analyse a relevant range of examples that show how individuals are presented as outsiders from their own society. They will identify connections between texts in terms of the similarities and differences in ways such representations are presented by their authors.</p> <p>Relevant examples of outsiders might include:</p> <p>Individuals who don't belong:</p> <ul style="list-style-type: none"> • within their group/grouping within society (ALL – protagonists/antagonists) • because of their movements from one group to others – class and other aspects of wider society – ALL, Gatsby himself in reference to Tom/Daisy, GE – Pip and social status/education/advancement, Estella, BP – culture/language/situation, Othello/Desdemona, WOB – the wife herself; the knight as an outcast • because of race/gender and representations of race/gender: BP, O, RS, representations of women and types of women – RS, BP, WOB • because of choice: theirs and the demands of others: Gatsby and mystery/'back story', GE – Magwitch and place in society, contrasted with Miss Havisham, WW in authorial stance, Othello and Iago as contrasts of levels of acceptance; Iago's willingness to destroy • because of their dreams: RS – Walter, Bennie and traditional views of women, WW – 'A Study...', Love Songs...' GE: Miss Havisham, Pip, Iago and ambition(?), BP: Kerewin and her decision to isolate herself <p>Individuals who comment on their society (from a removed perspective):</p> <ul style="list-style-type: none"> • Iago, Othello and Desdemona's views of their relationship, how this changes • oblique/direct reference to audience – Iago, WW, WOB • indirect/via voice/authorial crafting – GG, GE, O, RS, WOB – Chaucer as narrator • ALL texts: commentary on own position within society and on (wider) society – at character level/text level • characters as removed from society and thus able to comment on: GE: Miss Havisham, later Pip, GG: Nick and as Fitzgerald mouthpiece, WW: Self's the man, Here, Mr Bleaney, BP: Kerewin/authorial view, Iago vs Othello, RS: Bennie/authorial view. <p>Individuals who are lonely/are isolated:</p> <ul style="list-style-type: none"> • BP – Kerewin and choice, Simon and circumstance/situation – emotional isolation, physical/psychological – Joe via grief, alcoholism and as a representative of Maori culture; Simon as 'washed up' • Gatsby, Daisy in her marriage, GE: Pip/Estella/Miss Havisham, Magwitch, WW: Larkin's stance and voice, O: Othello under Iago's influence.

Question Number	Indicative content
5 contd	<p>Students will be expected to identify and comment on the linguistic and literary features and make connections across texts, such as:</p> <ul style="list-style-type: none"> • use of simile and metaphor/extended tropes of separation, transgressing of norms, normality/status quo contrasted with chaos/dream and imbalance • themes and motifs of race; gender; the representation of women over time; these as definitions of difference • 'otherness' and characterisation, authorial stance and voice contrasted with norms/traditional societal structures • descriptive and symbol- filled language – GE, GG use of language itself, and the loss of being able to use language (O, BP, WW) dialect/accent/other Englishes to express difference and the celebration of this – BP, RS, WOB in context • how directors have interpreted scripts and novels for performance on stage and/or on film • how generic conventions shape texts and how texts help redefine understandings of genre <p>Students will be expected to comment on any relevant contextual factors, which might include:</p> <ul style="list-style-type: none"> • the changing representation of women and their role(s) within (western/westernised) society: WOB, O, GE, RS and BP especially as examples of development/contrast • genre – conventions of drama/stagecraft – O and RS – and how these contrast and exemplify their time • the nature/use of the 'outsider' looking in as a dramatic (irony) convention within literature and use of mouthpieces • representations of race and other cultures as markers of difference in contrasting societies – comparisons drawn from O to RS to BP • class/class barrier and societal norms and outsiders – GE, (GG), O, RS, WOB, WW • how social attitudes to race, gender, sexuality, and class shape the structure and the language of a text • how biographical information about the author often illuminates our understanding of the text • how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, and contemporaneous contexts.

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1-5	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these. Approaches texts as separate entities.
Level 2	6-11	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped. Gives obvious similarities, differences and makes links between the texts.
Level 3	12-17	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Identifies connections between texts, developing an integrated connective approach.
Level 4	18-23	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors. Analyses concepts and methods to produce a controlled analysis of connections across texts.
Level 5	24-28	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Evaluates connections across texts with critical application of concepts and methods.

Question Number	Indicative content
6	<p>Love and Loss</p> <p>Texts available for discussion: ANCHOR: <i>Enduring Love</i> (END), <i>Tess of the D'Urbervilles</i> (TESS) FICTION: <i>A Single Man</i> (ASM) DRAMA: <i>Much Ado About Nothing</i> (MAAN) or <i>Betrayal</i> (BET) POETRY: <i>Metaphysical Poetry</i> (META) or <i>Sylvia Plath Selected Poems</i> (PLA)</p> <p>Students will be expected to identify a relevant range of ways in which deception shapes attitudes to love and/or loss. They will identify connections between texts in terms of the similarities and differences in ways these aspects of love and loss are presented by their authors.</p> <p>Relevant examples of deception that shapes attitudes to love and/or loss might include:</p> <ul style="list-style-type: none"> • sexual inconstancy and the deceptions involved (END – Jean Logan is deceived; TESS – Angel deceived about Alec’s child by Alec; ASM – George’s guilt at desire for Kenny; BET – multiple infidelities at centre of plot; MAAN – Don John’s many deceptions; PLA – poems on Ted Hughes’s infidelity; MET – inconstancy a recurring theme • religion and its relationship to deception (END – Parry’s zeal; Joe’s faith TESS – Alec’s religious hypocrisy; MAAN – Friar devises deception; META – truth/deception dichotomy • the delusions of self-love (END – Jed Parry; TESS – Alec’s egotism; BET – Jerry’s narcissism; META – literary ‘wit’ as vanity; PLA – lacks ego; MAAN – Benedick mocked for vanity • the deceitful hiding or revealing of true feelings (END – Parry accuses Joe of repressing ‘true’ feelings; TESS – Tess’s on her feelings for Sorrow; ASM – George’s closeted sexuality; BET – multiple lies told to partners; MAAN – Beatrice and Benedick’s repressed love; PLA – refusal to feign motherly love). <p>Students will be expected to identify and comment on the use of linguistic and literary features and make connections across texts, such as:</p> <ul style="list-style-type: none"> • how authors use figurative language to capture their relationship with the truth and deception (e.g. END – Joe’s doubts about truth are “like a crack in my existence”; TESS – birds symbolise truth/warnings; milk symbolises true femininity; in MET, TESS, and END, the child is used as a metaphor for authenticity, honesty, faith and love (e.g. Herbert, ‘The Collar’); hunted animals as metaphors for deception in MAAN • how authors use phonological effects to capture importance of moments of love and loss in which deception is concerned • how authors use rhetorical features to practise deceptions on others • how authors use structural features to capture expressions of deception, such as the multiple narrative perspectives, self-conscious dismantling of ‘truth’ as a category (‘a beginning is an artifice’, says Joe END), use of letters to reveal deception (END, TESS, BET), omniscient narrators who are in a position to reveal deceptions, and provide prolepses to them (TESS, ASM), theatrical conventions such as tricks practised at a masked ball in MAAN; unconventional reversals of chronology to give priority to revelation of the

Question Number	Indicative content
6 contd	<p>effects of deception (BET); use of binary oppositions to present Satan's deceptions vs God's truth; untrustworthy sexual lust vs God's true love (META).</p> <p>Students will be expected to comment on any relevant contextual factors, which might include:</p> <ul style="list-style-type: none"> • how directors have interpreted play scripts and novels for performance /filming • how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, etc • how generic conventions shape texts and how texts help redefine understandings of genre • how social attitudes to race, gender, sexuality and class shape the structure and the language of a text • how biographical information about the author may illuminate understanding of the text.

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer’s crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these. Approaches texts as separate entities.
Level 2	6–11	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer’s techniques. Describes contextual factors but links between significance and influence are undeveloped. Gives obvious similarities, differences and makes links between the texts.
Level 3	12–17	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Identifies connections between texts, developing an integrated connective approach.
Level 4	18–23	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer’s craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors. Analyses concepts and methods to produce a controlled analysis of connections across texts.
Level 5	24–28	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer’s linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Evaluates connections across texts with critical application of concepts and methods.

Question Number	Indicative content
7	<p>Encounters</p> <p>Texts available for discussion: ANCHOR: <i>Birdsong</i> (BS), <i>Wuthering Heights</i> (WH) FICTION: <i>The Bloody Chamber</i> (TBC) DRAMA: <i>Hamlet</i> (HAM) or <i>Rock 'n' Roll</i> (RR) POETRY: <i>The Waste Land and Other Poems</i> (TWL) or <i>The New Penguin Book of Romantic Poetry</i> (ROM)</p> <p>Students will be expected to identify a relevant range of encounters that either excite or disturb. They will identify connections between texts in terms of the similarities and differences in ways such encounters are presented by their authors.</p> <p>Relevant examples of encounters that disturb might include:</p> <ul style="list-style-type: none"> • encounters that are especially disturbing because of the location in which they occur (BS – trenches, tunnels; WH – moors, rival houses; HAM – graveyard, castle at night; TBC – various locations familiar from folk tale ROM – various exotic or chaotic locations; RR – Prague in revolution) • encounters with truth/reality that dispel illusion (BS – Stephen’s idealisation of Isabelle; WH – discovery that Catherine will marry Edgar, Catherine II’s discovery of Heathcliff’s true nature; RR – political freedom; TBC – false ideal of marriage; HAM – ghost reveals truth of mother’s re-marriage) • encounters with violence/horrors of war/political conflict (BS; TWL; ROM; HAM; WH) • encounters with disturbing aspects of nature or music (WH – moors; RR – Pan; ROM – several poems) • sexual encounters that disturb because they are illicit/unconventional/taboo/supernatural (BS; WH; TBC; ROM; HL; TWL; RR). <p>Students will be expected to identify and comment on the use of linguistic features and literary features, and make and connections across texts, such as:</p> <ul style="list-style-type: none"> • how authors use varied syntax to capture a disturbing encounter, e.g. short sentences, minor sentences, exclamatives, interrogatives, etc • how authors use figurative language to capture a disturbing encounter – use of metaphor, simile, personification etc (ALL) • how authors use phonological effects to capture a disturbing encounter – the crafted use of sibilance, plosives, fricatives, etc (ALL) • how authors use rhetorical features to foreground the disturbing aspects of an encounter, e.g. balanced constructions, tricolon, asyndetic listing; rhetorical questions etc (ALL) • how authors use structural features to present the encounter – such as Aristotelian theories of tragedy (HAM), narrative theories of Prolepsis (BS, WH, TBC), framed narratives [WH, HAM, BS], modernist disjunctions of linear narrative to foreground encounters (TWL, WH, RR, BS).

Question Number	Indicative content
7 contd	<p>Students will be expected to comment on any relevant contextual factors, which might include:</p> <ul style="list-style-type: none">• how directors have interpreted playscripts and novels for performance/filming• how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, etc.• how generic conventions shape texts and how texts help redefine understandings of genre• how social attitudes to race, gender, sexuality and class shape the structure and the language of a text• how biographical information about the author may illuminate understanding of the text.

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1-5	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer's crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these. Approaches texts as separate entities.
Level 2	6-11	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer's techniques. Describes contextual factors but links between significance and influence are undeveloped. Gives obvious similarities, differences and makes links between the texts.
Level 3	12-17	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Identifies connections between texts, developing an integrated connective approach.
Level 4	18-23	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer's craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors. Analyses concepts and methods to produce a controlled analysis of connections across texts.
Level 5	24-28	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer's linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Evaluates connections across texts with critical application of concepts and methods.

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

Question Number	Indicative content
8 contd	<ul style="list-style-type: none"> • upset of senses, madness and descent into: WSS: Antoinette at end, family 'history', TN: Malvolio's treatment, drunkenness, TL: Subhash's eventual stirring/rude awakening, D: Renfield, Dr Seward—setting and his fears, Lucy/Jonathon's initial fears, O: exaggeration • separation of and from reality and/or the real—exposure/collapse of control: ALL • confusion over role, norms, societal boundaries, peers/peer pressure: ALL • use of power to control/possess/impose upon: ALL • (attempts at) relativism: O: use/abuse of language and position, TC: justifications of kidnapping/treatment/neglect <p>Rejection of power, dominance, rebellion, fight-back:</p> <ul style="list-style-type: none"> • conflict, use of, and to usurp: ALL. Victory, (temporary) success and punishment: TL: Udayan/Subhash's activities and success/failure and mirroring the new India's struggles, D:Harker's imprisonment, Lucy's battles, Van Helsing's role • reversal of power relationships: ALL • natural/supernatural—fear of, and fear of threat from ALL except O. <p>Students will be expected to identify and comment on the use of language features and literary features and make connections between texts, such as:</p> <p>Power of language and language use, awareness of language:</p> <ul style="list-style-type: none"> • as a source of conflict, confusion (WSS, TL, TN, O) • as a weapon/weaponry (N, O, WSS, TL—politics/speeches/marching, TN) • 'political correctness', politics, changes in society (O,N, TL) • metaphors, motifs and tropes of the role of men and women in society: ALL • figurative language, symbolism: WSS, TL: colour, race and class, D: ideals of nationality/Englishness— the foreign and the familiar, O: language of the body, TN: use of 'licensed fooling', communication (often failed) • how directors have interpreted scripts and novels for performance on stage and/or on film • how generic conventions shape texts, and how texts help redefine understandings of genre. <p>Students will be expected to comment on any relevant contextual factors, which might include:</p> <ul style="list-style-type: none"> • how our understanding of a text's significance changes over time due to adaptations, reviews, literary criticism, and contemporaneous contexts • how social attitudes to race, gender, sexuality and class shape the structure and the language of a text • how biographical information about the author often illuminates our understanding of the text. • Victorian/historical anxieties over empire/colonisation (WSS, D, GM) • post-war British society, post- colonialism, loss of Empire and questions over identity, changes in perceptions and roles of class (TL, N, TN) role/strength & treatment of women: ALL changing ideas of race and/or gender: definitions of masc/fem: ALL. Perceptions of madness, power of madness/loss of self: WSS, D, TN, TL: brothers/symbols of water/the pools/pairs and duality; views of insanity, hysteria: WSS, D

Question Number	Indicative content
8 contd	<ul style="list-style-type: none">• changing ideas of 'colour', identity (WSS, D, GM, N). Miscegenation; purity /impurity (D, WSS, GM) union and disunion (N, WSS, TL).• Genre: setting, settings: journeys across boundaries, festival and comedic, contemporary 'everyday' spaces (D, WSS, TL, O, N)• diary/journals, letters- use of contrasting voices (including dialogue, use of monologues, time, edited nature of text/linear (organised) structure. (D, WSS, TL N, GM).

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> Recalls limited range of terminology and knowledge of concepts is largely unassimilated. Ideas are unstructured and not well linked, makes frequent errors and technical lapses. Uses a descriptive or narrative approach or paraphrases with little understanding of the writer’s crafting of the text. Recalls contextual factor and has little awareness of significance and influence of these. Approaches texts as separate entities.
Level 2	6–11	<p>General understanding</p> <ul style="list-style-type: none"> Recalls concepts and methods that shows general understanding. Organises and expresses ideas with some clarity, although there are still lapses. Gives superficial reading of the text and applies some general understanding of writer’s techniques. Describes contextual factors but links between significance and influence are undeveloped. Gives obvious similarities, differences and makes links between the texts.
Level 3	12–17	<p>Clear relevant application</p> <ul style="list-style-type: none"> Applies relevant concepts and methods to texts and provides clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear understanding of how meaning shaped by linguistic and literary features with clear supporting examples. Explains significance and influence of contextual factors by making relevant links. Identifies connections between texts, developing an integrated connective approach.
Level 4	18–23	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> Applies controlled discussion and supports this with use of discriminating examples. Controls the structure of response with effective transition and carefully chosen language. Discriminating analysis of the effects of linguistic and literary features and of the writer’s craft, showing awareness of nuances and subtleties. Makes inferences about the links between the text and contextual factors. Analyses concepts and methods to produce a controlled analysis of connections across texts.
Level 5	24–28	<p>Critical evaluative application</p> <ul style="list-style-type: none"> Critical application of linguistic and technical terminology. Structures writing in a sophisticated way with consistent appropriate register and style with integrated examples. Critical evaluation of writer’s linguistic and literary choices and their effects on shaping meaning. Evaluates context by looking at subtleties, nuances and the multi-layered nature of texts. Evaluates connections across texts with critical application of concepts and methods.

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