



Mark Scheme (Results)

Summer 2024

Pearson Edexcel GCE

In English Language and Literature (9EL0)

Paper 1: Voices in Speech and Writing

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General Marking Guidance

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

Specific Marking Guidance

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

- examiners should first decide which descriptor most closely matches the answer and place it in that level
- the mark awarded within the level will be decided based on the quality of the answer and will be modified according to how securely all bullet points are displayed at that level
- in cases of uneven performance, the points above will still apply. Candidates will be placed in the level that best describes their answer according to each of the Assessment Objectives described in the level. Marks will be awarded towards the top or bottom of that level depending on how they have evidenced each of the descriptor bullet points
- examiners of Advanced GCE English should remember that all Assessment Objectives within a level are equally weighed. They must consider this when making their judgements
- the mark grid identifies which Assessment Objective is being targeted by each bullet point within the level descriptors

- indicative content is exactly that – they are factual points that candidates are likely to use to construct their answer. It is possible for an answer to be constructed without mentioning some or all of these points, as long as they provide alternative responses to the indicative content that fulfils the requirements of the question. It is the examiner’s responsibility to apply their professional judgement to the candidate’s response in determining if the answer fulfils the requirements of the question.

Question Number	Indicative content
1	<p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>Candidates may refer to the following in their answers for Text A:</p> <ul style="list-style-type: none"> • Audience: those present at the original TED Talk and, subsequently, those accessing the recording online. Those interested in the nature and benefits of adventure travel. Potential tourists. Followers of Spinei as expert on adventure travel and motivational speaker and writer. • Purpose: to provide insight into the research undertaken by Spinei. To promote adventure travel as an alternative to more traditional vacations. To promote Iceland as a holiday destination. • Mode: text of a talk delivered live via the TED Talk platform and subsequently released online, on the TED Talk website and on YouTube. <p>Points of interest/comment might include:</p> <ul style="list-style-type: none"> • the conventions of genre and how these are applied • Iceland as context for both research and as host for the talk itself • the linguistic and literary techniques applied to the description of the Icelandic landscape, e.g. simile: 'it was like hiking on the moon'; alliteration: 'dramatic and difficult' • use of interrogatives to connect with the audience and signal content, e.g. 'The number one reason?' • the identity of Spinei as researcher and how this is presented and developed • the identities of hikers referenced by Spinei and how they are constructed and conveyed to the listening audience • comparisons between adventure and 'beach' holidays. How they are drawn and developed • the personal and physical benefits of adventure travel and how they are developed • the concepts of risk and 'discomfort' • the placement of adventure travel in opposition to the increasingly risk-averse nature of society. <p>Candidates may refer to the following in their answers for Text B:</p> <ul style="list-style-type: none"> • Audience: readers of RoadCyclingUK; fans/followers of Scott; those with an interest in cycling as a means of travel/tourism/sport; those interested in visiting Spain • Purpose: to inform and entertain; to promote cycling as an alternative to more traditional holidays; to highlight the potential benefits and challenge of 'unchartered' travel • Mode: a cycling and travel blog written for publication online on RoadCyclingUK

Points of interest/comment might include:

- the conventions of genre and how these are applied
- the informality of register and tone; the sense of identity and voice generated
- linear structure and the use of discourse markers and phrasing to achieve this, e.g. 'So, with 35 miles on the clock'; 'After a short descent'
- semantic fields of place and travel to provide information and background, e.g. 'flat coastal roads north of Mojacar'
- numerical lexis to establish fact and Scott as a reliable source, e.g. '200mm of rain per year'

Question Number	Indicative content
1 contd	<ul style="list-style-type: none"> • semantic field of cycling • devices used to describe the landscape and conditions, e.g. compound adjectives: 'two-mile, car-free', 'wind-restricted'; metaphor: 'snaking'; alliteration: 'both beautiful and barren'; 'rolling road'. • comparisons between 'unchartered' cycling and 'beach' holidays. How they are drawn and developed. <p>Points that link or differentiate the texts might include:</p> <ul style="list-style-type: none"> • both texts are linked by the topic of active/adventure travel • the contexts of delivery clearly differ • both share promotional and informative functions, but focus differs • the speaker and writer are both experts in their field • both participate in their respective activities, but their perspectives are different (Spinei is a researcher; Scott is a performance road cyclist) • both offer comparisons between active/adventure holidays and traditional beach holidays • both offer detailed description of landscape and weather conditions. <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different linguistic and literary approaches.</p>

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

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

AO4 = bullet point 4

Level	Mark	Descriptor (AO1, AO2, AO3, AO4)
	0	No rewardable material.
Level 1	1–5	<p>Descriptive</p> <ul style="list-style-type: none"> • Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses. • Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft. • Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received. • Approaches texts as separate entities.
Level 2	6–10	<p>General understanding</p> <ul style="list-style-type: none"> • Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology. • Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft. • Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received. • Gives obvious similarities and/or differences. Makes general links between the texts.
Level 3	11–15	<p>Clear relevant application</p> <ul style="list-style-type: none"> • Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology. • Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft. • Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received. • Identifies relevant connections between texts. Develops an integrated connective approach.
Level 4	16–20	<p>Discriminating controlled application</p> <ul style="list-style-type: none"> • Applies controlled discussion of concepts and methods supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully-chosen language and use of terminology. • Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft. • Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received. • Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.

Level 5	21–25	Critical evaluative application <ul style="list-style-type: none">• Presents critical application of concepts and methods with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft.• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.
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Question Number	Indicative content
2	<p>All My Sons</p> <p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>This extract comes shortly after the arrival of Ann at the Keller house. Ann's attitude to her father and his presumed guilt clearly disturbs Keller. His attempts to explain the pressure placed on production by the needs of the armed forces together with his efforts to transmute 'murder' to 'mistake' may raise questions about his own involvement in the sale. Ann's arrival exposes the fragility of Mother's belief that Larry is not dead, and her involvement with Chris compounds this issue significantly.</p> <p>Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • Chris's attitude to the military collective revealed through his interrogative 'So who flew those P-40's, pigs?' and how this contrasts with the narrower/familial perspective of his father • the imagery used by Keller to convey the pressure placed on production by the military, e.g. 'madhouse'; 'whippin' us' • his plea for Ann's compassion towards her father and the repeated imperative through which this is framed '...just try to see it human, see it human'. The possible reasons behind this • Keller's development of the character of Deever, e.g. through repeated diminutive 'little' and adjectives linked to fear, e.g. 'afraid', 'scared' • Keller's incorporation of the assumed responses of Deever to the demands of the Major • the pause that precedes Keller's lie. How this attempts to distance Keller from the incident • Keller's reference to Deever's reaction to the news about Larry and Ann's response to this • Ann's defence of Keller to Chris and Keller's response to this • the significance of Ann's statement 'You're the only one I know who loves his parents!'. <p>The question prompts consideration of how WW2, the immediate historical precursor to the play, affects the attitudes and behaviour of its characters. There are many opportunities for this. The war effort caused the kind of difficult choices in business that forced Joe and Steve into the fateful decision to dispatch the cracked cylinder heads. Larry was lost in the war and Chris must live in the shadow of his brother's death. Mother and Ann are particularly impacted by the separation and loss experienced by families in time of war. War also deeply affected the perspective of many that served. Chris loved the sense of brotherhood in war time and he mourns the fact that, in peacetime America, this has vanished, replaced by an overwhelming desire for material gain.</p>

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

Question Number	Indicative content
3	<p data-bbox="264 174 600 203"><i>A Streetcar Named Desire</i></p> <p data-bbox="264 219 1326 248">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="264 275 1417 593">The extract is taken from scene three and the poker game held at the Kowalski apartment. Gathered in the kitchen are Stanley's society of the working men from the French Quarter, presented through Williams' competitive and exclusively male framework of poker. The poker party's dramatic purpose is to demonstrate Stanley's domination of his friends: he makes all the decisions in their game and their talk is heavy with testosterone and the effects of alcohol. The scene also reveals much about attitudes towards women and marriage in the New South as Stella and Blanche intrude into this male domain. Mitch is presented here as a contrast to the others, especially with his concern for his sick mother, a sensitivity derided by the other players and yet attractive to Blanche.</p> <p data-bbox="264 607 1406 674">Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p data-bbox="264 712 699 741">Points of interest might include:</p> <ul data-bbox="276 750 1449 1429" style="list-style-type: none"> • Stella's recognition of financial potential, and thus security, in Stanley; what this reveals about their relationship and her convergence with her husband, e.g. 'it's a drive that he has' • the physical contrast between Stella and the other wives; how this is developed and what it suggests about Stanley and his 'choice' of Stella as wife • Stanley's dominance of the male group evidenced by his repeated use of imperatives, e.g. 'Sit down', 'Deal ...' • the attitude of the poker players towards Mitch and his concern for his mother and what this tells us about their take on masculine behaviour • growing tensions between Stanley and Blanche and how these are developed • Stanley's attitude to the intrusion of the women into the exclusively male environment of the poker game; the resultant escalating aggression and what this foreshadows • contrasting reactions to the radio and the rhumba music it plays; how these are constructed/presented, e.g. Stanley's aggression accentuated by stage direction, e.g. 'jumps up' • Stella's attempt to assert herself, 'This is my house and I'll talk as much as I want to!' and Blanche's nervous response to this • the development of the motif of light and the way Blanche uses it to present herself • the developing attraction between Blanche and Mitch. <p data-bbox="264 1467 1437 1861">The question prompts consideration of different aspects of masculinity as presented by Williams across the play. There are many opportunities for this. Stanley's construction represents a masculinity that means aggression, control, physical dominance, and even violence. Reactions to him by other characters such as Blanche, Stella and Mitch may well be considered by candidates. The violent, unrefined masculinity of Stanley may well be investigated through comparison with Blanche's view on the ideal of the Southern male. Masculinity is further presented in the text as the male responsibility as both financial provider and physical protector of the women, hence Blanche's clinging to the hope that is Shep Huntleigh. The character of Allan clearly does not fit the male stereotype and it is this difference that makes him so attractive to Blanche. Mitch is an interesting character who at first seems a compromise to the extreme representations of Allan and Stanley.</p>

Question Number	Indicative content
3 contd	<p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none">• the context of the play as a performance piece, e.g. set as device; the significance of stage direction; construction of character and voice; the motif of poker• post-World War II America and the shifting societal structures that frame the play• patriarchal nature of 1940s society and how this is reflected in the characters developed by Williams• the post-war modernisation of New Orleans and its emergence as an economic centre in the South which led to an intermingling of diverse peoples• aspects of gender and its varied representation across the play• 21st-century contextual reception, candidates may make personal comments on gender, class and relationships. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
4	<p><i>Elmina's Kitchen</i></p> <p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>This extract comes at a time of rising tension between Deli and Ashley that is driven by Deli's failing attempts to steer his son away from involvement with gangs. Ashley is drawn to what he perceives as the glamour and material trappings of gang life as represented by Digger, who, angered by Deli's ambition to make his restaurant 'respectable', has clearly taken Ashley into his world. The extract presents Deli's growing desperation and foreshadows the fatal consequences of his subsequent actions.</p> <p>Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • elements of Caribbean dialect/patois and how and why they are integrated into standard forms, e.g. 'ting', 'rass', 'dat', 'Bloodclaat' • reference to drug culture: 'charlied' • Deli's pent-up frustration presented in action and verb forms via stage direction, e.g. 'springs', 'grabs', 'twists' • Deli's challenge to his son via imperative 'Do it then' • the significance of the repetition of 'man' • Deli's reference to, and quotation from, "white" books' • the significance of stage direction '(from his heart)' as Deli outlines what he is trying to do • the metaphors Deli associates with gang life: 'a dead ting', 'a dark place' • the dramatic timing of Deli seeing the blood on Ashley's hands with the sound of sirens • the dramatic significance of the attack on Rose's place. <p>The question prompts consideration of the aspirations of father and son across the play and there are many opportunities for this. There may be reference to Deli's ambitions for his restaurant and his attempt to modernise it; the 'cleansing' from drug and gang culture this involves and the fatal repercussions of this. Deli's hopes for his son and his continued attempts to steer him from the influence of gangs.</p> <p>Deli's attempts to assimilate into broader British society and reactions to this. Ashley's attraction to the material trappings of gang life; his admiration for Digger; his need for 'street respect'; his rejection of education and, essentially, of his father.</p>

Question Number	Indicative content
4 contd	<p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none">• the context of the play as a performance piece, e.g. set as device; the significance of stage direction; voice and character as constructs• the social and historical significance of gang/Yardie culture• Hackney and its 'Murder Mile' as setting• differing Black British attitudes to integration into broader 'white' British society• barriers posed to this integration• 21st century contextual reception, candidates may make personal comments relating to attitudes towards music and its links to Black British identity. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
5	<p>Equus</p> <p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>In this extract Dysart reflects on his marriage to Margaret. It is clear that his involvement with Alan Strang, with his passion and ‘worship’, has prompted Dysart to evaluate both his professional and his private life. He finds his marriage devoid of any real passion. The lack of physical/emotional connection between the couple has, over time, led to a separation between them that he feels is unbridgeable. Significant also is the fact that the marriage is childless; Dysart’s connection with Alan has led him to reflect on the kind of child his ‘hygienic’ union might produce.</p> <p>Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the adjectives applied by Dysart to his marriage, e.g. ‘brisk’, ‘Hygienic’, ‘Antiseptic’ • the significance of Hesther’s interrogative: ‘You have no children, have you?’ • the sense of Margaret’s involvement with orphans as substitute, suggested by adverb ‘Instead’ • Dysart’s mimicry/mockery of the Scottish elements of Margaret’s voice and how this is achieved • the domestic scene drawn by Dysart; the separation between the couple this presents • the evidence provided for their incompatibility, e.g. ‘Mentally, she is always in some drizzly kirk...and I’m in some Doric temple’ • Hesther’s response to Dysart’s condemnation and mockery of his wife: ‘That’s cruel, Martin’ • the sense that Dysart feels that Hesther would be a match for him and how this is developed through reference to the imagined trip to Greece • Dysart’s conclusion that if he ever had a son with Margaret he would be ‘...exactly like his mother. Utterly worshipless.’ The significance of the adjective here. <p>The question prompts consideration of marriage and there are clear opportunities for this in a play which presents an image of heterosexual marriage which is uniformly bleak. The marriage of Dora and Frank Strang is fraught with issues arising from opposing perspectives on a range of social and moral issues. Also of significance is the broken marriage of Jill’s parents which leaves the mother as a bitter man-hater. The influence of these complex experiences of marriage on the characters in the play is a central factor.</p>

Question Number	Indicative content
5 contd	<p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none">• the context of the play as a performance piece, e.g. set as device, the significance of stage direction, the handling of time frames• contextual information about the prevalent psychiatric theories that inform the nature of Dysart's techniques and his perspective on them• societal attitudes to acceptable and unacceptable behaviour in relationships• changing 20th-century attitudes on marriage• contextual information about faith and worship, primarily Christian, and how this influences Alan's actions and reactions to them• 21st-century contextual reception – students may make personal comments relating to their own views of the concept of marriage and family. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
6	<p data-bbox="288 215 501 248"><i>The History Boys</i></p> <p data-bbox="288 257 1358 291">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="288 336 1517 515">This extract is drawn from the scene in which, at Irwin’s suggestion, the Holocaust is being discussed as part of a General Studies lesson. There is clear and inevitable conflict between Hector and Irwin on how to handle the subject in the classroom. This conflict extends to the pupils and reveals a division in their perspectives, in part due to the influence of their teachers or, as in the case of Posner, due to personal/family history.</p> <p data-bbox="288 555 1425 622">Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p data-bbox="288 692 719 725">Points of interest might include:</p> <ul data-bbox="272 728 1465 1366" style="list-style-type: none"> • the opening references and the lexical field of education they contain, e.g. ‘syllabus’, ‘curriculum’ • differing reactions to Hector’s question about whether the Holocaust could be ‘taught’ and what this reveals about the characters and the education system • how the voices of Akthar and Dakin are constructed to reflect the voice and influence of Irwin, e.g. Akthar’s dispassionate three-part utterance ‘It has origins. It has consequences. It’s a subject like any other.’ • the emotional responses of Scripps and Posner, reflective of the voice and perspective of Hector • Hector’s imagining of school trips to Auschwitz and Dachau, conveyed mainly through interrogatives. The focus on mundane activities characteristic of field trips, e.g. the eating of packed lunches. How and why he finds this ‘inappropriate’ or ‘demeaning’ • the significance of Hector’s challenge to Irwin’s lexical choice: ‘Not tact. Decorum.’ • Lockwood’s summary of Hector’s stance ‘...silence is the only proper response’ • Dakin’s direct quotation of Wittgenstein. Irwin and Hector’s contrasting responses to this • Dakin’s clear statement of his change of allegiance. The reasons behind this. • the significance of Posner’s correction of Timms’s use of Hector’s previous simile: ‘...these weren’t just dying. They were being processed.’ <p data-bbox="272 1440 1517 1760">The question prompts consideration of Bennett’s reference to the Holocaust here and elsewhere in the play. There are several opportunities for this. The scene itself progresses beyond the extract to further contrast Hector’s emotional response to the horror of the death camps in opposition to Irwin’s attempt to teach the boys to get an analytic purchase and distance. Posner, due to his Jewish heritage, is central to this. His decision to act on Irwin’s advice to be outlandish on the subject at interview because he is Jewish is later seen by him as a compromise of his integrity (both religious and personal) that leads to his breakdown at Cambridge. Reference may also be made to Irwin’s problems with Posner’s parents (and the Headmaster) over his handling of the Holocaust which, in turn, calls his approach into question.</p>

Question Number	Indicative content
6 contd	<p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> • the context of the play as performance piece, e.g. stage direction; character and voice as construct; set as device • information about how the play was received: successful play, also adapted into successful film • the historical context of the Holocaust • the political backdrop to the play with Margaret Thatcher as Prime Minister and her policies on education • the position of Oxbridge as the gold standard of education which drives Irwin's approach • the quest for measurability in education that is driven by data • 21st-century contextual reception – students may make personal comments relating to their own views on education. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
7	<p>Top Girls</p> <p>Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p>Pope Joan is a figure who, according to legend, disguised herself as a man in the Middle Ages and reigned as Pope for two years until her true identity was discovered. Pope Joan wanted power so badly that she renounced her womanhood. Joan's story echoes Marlene's own pursuit of power at the expense of her identity, her femininity and her own child.</p> <p>Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p>Points of interest might include:</p> <ul style="list-style-type: none"> • the gender opposition suggested by Joan's opening statement about God: '...he knew I was a woman' • the presentation of the waitress, and Joan and Marlene's attitude to her • Joan's account of her lover and the reaction of the dinner guests to this • the extended list through which Joan conveys the positives of her time as Pope – her power conveyed through active voice, e.g. 'I consecrated bishops'; 'I received the King of England' • the Biblical nature of the plague-like atrocities across Europe. The sense of doubt and trespass that suggests Joan's fear that these are consequences of her actions • Isabella's dismissal of this as 'superstition' • Joan's account of her child as her undoing. How this links to others at the party, including Marlene • the detachment of Marlene's interrogative: 'Didn't you think of getting rid of it?' and the Catholic nature of Joan's response and its reference to sin • the significance of the difference Joan draws with her own child and those fathered by other popes, 'They didn't give birth to them' • this confirmed and extended by her statement and the modal verb employed 'I shouldn't have been a woman' • the sense of status suggested by her closing three-part list 'Women, children and lunatics can't be Pope'. <p>The question prompts consideration of links between the actions and attitudes of Marlene and Joan and there are many opportunities to do this. Pope Joan is crafted to represent Marlene as she is during the play. Marlene has cruelly cast off her blue-collar roots and embraced the luxuries of her urban success. Similarly, Pope Joan went so far as to hide her gender in order to become more powerful. Sexist judgements about women's marital status, motherhood, appearance and age have been absorbed by and are replicated by the new generation of women in the play who are succeeding in a man's world by re-enacting men's prejudices. As Joan begins talking about her pregnancy, Churchill reveals that she had grown so disconnected from her womanhood that she chose not to pay attention to her own body. The play reflects Churchill's concern that the attempt to assimilate into the world of the patriarchy will strip them of their essential femininity.</p>

Question Number	Indicative content
7 contd	<p>Candidates will be expected to comment on relevant contextual factors: Any reference the candidate makes to context must be relevant and appropriate to the question. References may include:</p> <ul style="list-style-type: none"> • the context of the play as a performance piece, e.g. time frames; Churchill's characteristic 'overlapping' dialogue; voice and character as constructs • the parallels between historical characters and their 20th-century counterparts • the patriarchal nature of society over time • the seeming irreconcilability of family and career • the link between class, privilege and opportunity (or lack of it) in 1980s Britain • the feminism that informs the play as a whole • domestic norms and gender roles in 1980s Britain • 21st-century contextual reception – candidates may make personal comments relating to poverty and its ongoing impact on family dynamic and personal opportunity. <p>These are suggestions only. Accept any valid interpretation of the writer's purposes and techniques based on different linguistic and literary approaches.</p>

Question Number	Indicative content
8	<p data-bbox="311 212 470 241"><i>Translations</i></p> <p data-bbox="311 253 1380 286">Candidates will apply an integrated linguistic and literary method to their analysis.</p> <p data-bbox="311 331 1501 584">This extract is drawn from a scene at the hedge school that is the backdrop for most of the action in the play. Here, in the absence of their master, Hugh, the ‘pupils’ discuss the National School system that is being introduced by the British across Ireland. The contrast in education system is very sharply drawn by Friel to dramatise how the national schools, together with the Ordnance Survey precipitate an irrevocable Anglicisation process in traditional Irish society. Hugh’s hedge school will, inevitably, be supplanted by the new national school, in which English will replace Irish as the language of instruction.</p> <p data-bbox="311 622 1445 694">Candidate responses may include references to aspects of syntax, lexis, and discourse that contribute to establishing and developing the voices in the play.</p> <p data-bbox="311 763 738 797">Points of interest might include:</p> <ul data-bbox="311 797 1497 1395" style="list-style-type: none"> • the irony of Maire’s suggestion that Doalty should apply for the headship given Manus’s refusal to do so. The reasons behind this • Jimmy’s characteristic detachment from the action • Bridget’s account of what she has heard of the new system, e.g. education will be compulsory, under law, for all children between the ages of six to twelve; it will be without charge other than for books • Doalty’s dismissal of this as a ‘yarn’ and his characteristic defiance; ‘nobody’s going to go near them’ • Bridget’s deference to Manus via interrogative: ‘Isn’t that right, Manus?’ • the significance of the fact that the Irish language will be removed from education as Bridget projects in future tense: ‘You’ll be taught to speak English and every subject will be taught through English’ • the projected comparison to the ‘Buncrana people’ of Donegal • the stage directions that convey the pupils’ reactions to the suggested return of Hugh. The authority of the master this suggests as one recognised as the most cultured member of the community • the ‘breadth’ of education suggested by their respective (resumed) studies. <p data-bbox="311 1447 1506 1803">The question prompts consideration of the impact that the new school system will have on Irish society. There are many opportunities for this across the play as changes in education are presented alongside the Ordnance Survey as prime factors in the linguistic and geographic colonisation of Ireland. There may be comparisons between the new national schools and the traditional hedge schools along cultural, social and educational grounds. Central to the issue is the changing stance of Hugh as he moves from defiance to ‘acceptance’ and the reasons that underpin this. His initial refusal to teach Maire may be contrasted to his application for the position at the new National School. The fact that Manus is invited to start a new hedge school on Inis Meadhon, an island south of Ballybeg, may also be considered as an act of cultural defiance.</p>

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

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

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