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Edexcel

## Mark Scheme (Results)

Summer 2019

Pearson Edexcel GCE

In English Language and Literature (9EL0\_01)

Paper 01: Voices in Speech and Writing

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Question Number	Indicative content
1	<p>Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p><b>Candidates may refer to the following in their answers for Text A:</b></p> <ul style="list-style-type: none"> <li>• Audience: those interested in the life/career of Muhammad Ali, boxing fans, those interested in, or affected by, Parkinson's disease.</li> <li>• Purpose: to reflect on the achievements of Muhammad Ali following his death; to raise awareness of Parkinson's disease and its possible link to head injuries sustained in sport.</li> <li>• Mode: online newspaper obituary.</li> </ul> <p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• the conventions of genre and how these are applied</li> <li>• the construction of the title, which signals content and establishes a metaphor, derived from the field of boxing, which is developed throughout the text</li> <li>• the biographical details provided which establish Ali's boxing credentials - the terms by which he is referred confirm his status: 'superstar'; 'the greatest'</li> <li>• the chronological sequence which tracks the progress of Parkinson's disease</li> <li>• the chronology of Ali's boxing career and how links are made with this and the onset and the progression of the disease</li> <li>• the physical observations which describe the effect of the disease on Ali</li> <li>• incorporation of Ali's direct speech to develop his voice when dealing with the impact of the disease</li> <li>• incorporation of the voice of American swimmer Janet Evans as observation and comment on Ali's appearance at the opening ceremony of the 1996 Olympic Games.</li> </ul> <p><b>Candidates may refer to the following in their answers for Text B:</b></p> <ul style="list-style-type: none"> <li>• Audience: those interested in the work of Whitwham, readers of 'The Independent', those interested in the history of UK boxing.</li> <li>• Purpose: to comment on and evaluate Whitwham's novel; to indicate content and style to potential readers.</li> <li>• Mode: published review.</li> </ul>

Question Number	Indicative content
1 contd	<p><b>Points of interest/comment might include:</b></p> <ul style="list-style-type: none"> <li>• generic conventions and how they are applied</li> <li>• the biographical details provided and how they establish the focus of the novel and the personal insight they afford to it</li> <li>• the details of London-based locations and how these develop context</li> <li>• the reference to the fact this is a debut novel and speculation (via shift in tense) on the future of Whitwham based on her abilities as a writer</li> <li>• the metaphors, drawn from the field of boxing, through which Webb evaluates Whitwham's style</li> <li>• integration of a direct quote from the novel and the points this supports and develops</li> <li>• the social benefits of boxing – and boxing clubs – to 'wayward kids' such as Bobby (the novel's protagonist)</li> <li>• the negative and more brutal influence of the sport in inner city communities and on the lives of men such as Joe's parents. The cycle perceived and feared by the mother</li> <li>• the 'romantic' subplot, how it is referenced and developed as a counter to the brutality of the primary focus of the text</li> <li>• Shakespearian allusion and how this is integrated and made accessible.</li> </ul> <p><b>Points that link or differentiate the texts might include:</b></p> <ul style="list-style-type: none"> <li>• both texts are clearly linked by the subject of boxing, though one has professional and global focus and the other is amateur and local</li> <li>• the different contexts in which the texts were produced and received</li> <li>• the content of the novel reviewed is historical, although the review itself is current. The obituary looks back but moves to the current time and the life (and death) of the man it celebrates</li> <li>• both provide biographical details as context but these are used in very different ways linked to the genre of each text and the fiction that is the subject of the review</li> <li>• the locations referenced are very different in scale and scope</li> <li>• both outline the potential damaging consequences of the sport</li> <li>• both embed boxing imagery and references.</li> </ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

AO1 = bullet point 1    AO2 = bullet point 2    AO3 = bullet point 3    AO4 = bullet point 4			
Level	Mark	Descriptor (AO1, AO2, AO3, AO4)	
	0	No rewardable material.	
<b>Level 1</b>	1–5	<b>Descriptive</b> <ul style="list-style-type: none"> <li>• Knowledge of concepts and methods is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.</li> <li>• Uses a narrative or descriptive approach or paraphrases. Shows little understanding of writer’s/speaker’s craft.</li> <li>• Limited reference to contextual factors. Has limited awareness of significance and influence of how texts are produced and received.</li> <li>• Approaches texts as separate entities.</li> </ul>	
<b>Level 2</b>	6–10	<b>General understanding</b> <ul style="list-style-type: none"> <li>• Recalls concepts and methods of analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.</li> <li>• Gives surface reading of texts. Applies some general understanding of writer’s/speaker’s craft.</li> <li>• Describes general contextual factors. Makes general links between the significance and influence of how texts are produced and received.</li> <li>• Gives obvious similarities and/or differences. Makes general links between the texts.</li> </ul>	
<b>Level 3</b>	11–15	<b>Clear relevant application</b> <ul style="list-style-type: none"> <li>• Applies relevant concepts and methods of analysis to texts with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transition. Clear use of terminology.</li> <li>• Demonstrates knowledge of how meanings are shaped in texts. Shows clear understanding of writer’s/speaker’s craft.</li> <li>• Explains clear significance and influence of contextual factors. Makes relevant links to how texts are produced and received.</li> <li>• Identifies relevant connections between texts. Develops an integrated connective approach.</li> </ul>	
<b>Level 4</b>	16–20	<b>Discriminating controlled application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Demonstrates discriminating understanding of how meanings are shaped in texts. Analyses the nuances and subtleties of writer’s/speaker’s craft.</li> <li>• Provides discriminating awareness of links between the text and contextual factors. Consistently makes inferences about how texts are produced and received.</li> <li>• Analyses connections across texts. Carefully selects and embeds examples to produce controlled analysis.</li> </ul>	
<b>Level 5</b>	21–25	<b>Critical evaluative application</b> <ul style="list-style-type: none"> <li>• 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.</li> <li>• Exhibits a critical evaluation of the ways meanings are shaped in texts. Displays sophisticated understanding of writer’s/speaker’s craft.</li> <li>• Critically examines context by looking at subtleties and nuances. Examines multi-layered nature of texts and how they are produced and received.</li> <li>• Evaluates connections across texts. Exhibits a sophisticated connective approach with exemplification.</li> </ul>	

Question Number	Indicative content
2	<p data-bbox="376 143 555 174"><b><i>All My Sons</i></b></p> <p data-bbox="376 210 1366 271">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 306 1433 499">In this extract Sue reveals details of her marriage and the conflict her husband feels between his responsibility for the support of his wife and family and his idealistic dream of working in medical research. She holds Chris responsible for this idealism. The exchange with Ann begins the slow, inevitable process of breaking down the Keller family's illusions about itself and its history.</p> <p data-bbox="376 535 1417 658">Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing and developing the voices in the play and the comments they offer on family, responsibility, and wider moral values.</p> <p data-bbox="376 694 863 725"><b>Points of interest might include:</b></p> <ul data-bbox="376 759 1437 1240" style="list-style-type: none"> <li>• the details of Sue's financial support for Jim's internship and the metaphor through which she describes Jim's subsequent sense of obligation</li> <li>• the interrogatives through which Ann expresses surprise or challenge</li> <li>• the financial reasons used by Sue to reject Jim's ambition</li> <li>• the repeated metaphorical reference to 'hair shirt' placed in opposition to 'broadcloth'</li> <li>• the reference to the Kellers as the 'Holy Family' and the attitude that underpins this</li> <li>• repeated reference to compromise and how this foreshadows Jim's comments at the end of the play</li> <li>• the metaphor of the statue to represent Jim's attitude to Chris</li> <li>• the increasing sarcasm that underpins Sue's address: 'darling', 'dear'</li> <li>• Sue's assertions regarding Joe and Ann's response to these</li> <li>• Sue's developing anger and how this is represented verbally and physically</li> <li>• the adjective applied by Sue to the idealism of Chris: 'phony'.</li> </ul> <p data-bbox="376 1274 1442 1563">The question encourages an exploration of the conflict experienced by several characters between family loyalty/responsibility and social/moral integrity. There are several opportunities for this, such as the gradual revelation of the extent of Chris's knowledge of the actions of his father; Joe's fatal decision regarding the engine parts and the reasons behind it; Joe's willingness to let George take the blame; Mother's repeated denial of the truth and the final comments made by Jim after the revelation of Joe's crime as he comforts Kate by telling her that Chris will compromise and return, as he himself compromised.</p>

Question Number	Indicative content
2 contd	<p data-bbox="375 143 1342 208"><b>Candidates will be expected to comment on relevant contextual factors:</b></p> <p data-bbox="375 241 1315 306">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="400 340 1442 757" style="list-style-type: none"><li data-bbox="400 340 1442 465">• the critical acclaim – and the Drama Critics' Circle Award – the play received compared to the controversy associated with it that led to Miller appearing before the House Un-American Activities Committee – suspected as a communist sympathiser</li><li data-bbox="400 472 1442 501">• the backdrop of war and loss and post-war recovery that frames the play</li><li data-bbox="400 508 1442 622">• the development of America as consumer-driven, iconic capitalist society as opposed to the vision of collective responsibility and care, which leads Keller to make the ill-fated decision that sent American pilots to their deaths</li><li data-bbox="400 629 1126 658">• the social pressure on men to provide and protect</li><li data-bbox="400 665 1378 757">• 21st century contextual reception – candidates may make personal comments relating to the conflict between material/personal/familial security and moral integrity.</li></ul> <p data-bbox="375 790 1390 887">These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

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

Question Number	Indicative content
3	<p data-bbox="376 143 788 174"><b><i>A Streetcar Named Desire</i></b></p> <p data-bbox="376 217 1409 280">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 327 1394 517">This extract is set the morning after a violent argument between Stanley and Stella. She finds it normal, even sexually exciting, to return to her husband despite his violence, whereas Blanche is hysterical and scared. Stella's acceptance of Stanley's behaviour, and of the drinking and gambling which led to it, characterises the culture and lifestyle to which she has 'converted' and place her in direct opposition to her sister.</p> <p data-bbox="376 562 1398 651">Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing and developing the voices in the play and the cultural differences they reveal.</p> <p data-bbox="376 689 863 721"><b>Points of interest might include:</b></p> <ul data-bbox="395 752 1437 1429" style="list-style-type: none"> <li>• the initial assumptions made by Blanche about Stanley's absence revealed through interrogative: 'Will he be back?'</li> <li>• the couple's resumption of normal domestic life and chores: 'He's gone to get the car greased'</li> <li>• Blanche's agitation and how this is conveyed</li> <li>• the clues to the sexual nature of the reconciliation</li> <li>• Stella's reference to, and acceptance of, the social behaviours of Stanley and his friends and the metaphor used to convey the potential for violence that is a consequence: 'powder-keg'</li> <li>• the nature of Stanley's repentance and the simile through which this is conveyed</li> <li>• Blanche's condemnation of Stanley: 'madman' which reflects the tension between these two characters, and foreshadows their later conflict</li> <li>• the contrasting attitudes to Stanley's behaviour on his wedding night and the excitement and desire Stella recalls</li> <li>• the growing tension between the sisters and how this is developed through their attitudes towards the marriage</li> <li>• Blanche's assumption that Stella wishes to escape her marriage</li> <li>• Stella's emphatic rebuttal of this assumption and the declarative through which it is expressed.</li> </ul> <p data-bbox="376 1464 1437 1720">The question prompts consideration of the nature of relationships in the world to which Stella now, willingly, belongs. It also encourages consideration of the contrast between the idealised views of Blanche and those of her sister. There are many opportunities across the play as a whole, such as the embrace between Stanley and Stella which confirms Stella's acceptance of his way of life; Blanche's doomed attempts to recapture a genteel relationship with Mitch and Shep; the rape and its consequences for Blanche which are partly due to Stella's refusal to accept the guilt of her husband.</p>

Question Number	Indicative content
3 contd	<p data-bbox="376 145 1342 208"><b>Candidates will be expected to comment on relevant contextual factors:</b></p> <p data-bbox="376 241 1315 304">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="400 338 1445 629" style="list-style-type: none"><li data-bbox="400 338 1401 400">• the contrast between the social and cultural values of the new and old South</li><li data-bbox="400 405 1417 468">• the effect of industrial growth on rural life and the cotton plantations in the South</li><li data-bbox="400 472 1394 504">• the rise of the new industrial working class as represented by Stanley</li><li data-bbox="400 508 1445 571">• how the institutions and attitudes of post-war America placed restrictions on women's lives</li><li data-bbox="400 575 1347 629">• 21st century contextual reception: candidates may make personal comments on gender, class and relationships.</li></ul> <p data-bbox="400 663 1390 757">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

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

Question Number	Indicative content
4	<p data-bbox="376 143 632 174"><b><i>Elmina's Kitchen</i></b></p> <p data-bbox="376 210 1366 271">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 306 1437 434">The scene from which the extract is drawn takes place after Anastasia has left Deli after a sexual encounter with Clifton. Clifton orchestrated this, in the belief that it was in his son's best interest due to the parallels he perceives between Deli and Anastasia and his own past relationship with Elmina.</p> <p data-bbox="376 470 1398 598">Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing and developing the voices in the play and the comments they make on relationships in Black British society.</p> <p data-bbox="376 633 863 665"><b>Points of interest might include:</b></p> <ul data-bbox="427 696 1437 1339" style="list-style-type: none"> <li>• the irony in Clifton's seeming paternal concern given his absence from his son's life</li> <li>• aspects of Caribbean patois integrated into the voices such as: 'mamaguy', 'ran left'</li> <li>• shifts between vernacular and standard English and how they link to purpose/context</li> <li>• how Elmina is referenced via pronoun and how this reflects attitude and relationship: 'my mother', 'your mother'</li> <li>• Deli's clear love and admiration for his mother and how this is conveyed</li> <li>• Deli's anger at what he perceives as his father's abandonment and how this is constructed</li> <li>• the issue of money as a catalyst for rising tension</li> <li>• Clifton's account of the relationship and the reasons he gives for its breakdown. How these offer parallels to Deli's relationship with Anastasia in terms of the male/female dynamic</li> <li>• the metaphor through which Clifton expresses this parallel: 'walked down the same street'</li> <li>• Deli's counter to this and the strength of the declarative through which it is expressed.</li> </ul> <p data-bbox="376 1375 1445 1592">The question encourages an exploration of the presentation of male/female relationships in the play. There is much opportunity for this, such as Deli's relationship with women which is based on Elmina: single-parented and mother-oriented; his relationship with Anastasia which promises much stability but is judged by the male characters so very harshly; the objectification of women throughout the play; Clifton's attitude towards Elmina and his son, his infidelities and his seduction of Anastasia.</p>

Question Number	Indicative content
4 contd	<p data-bbox="373 145 1342 208"><b>Candidates will be expected to comment on relevant contextual factors:</b></p> <p data-bbox="373 241 1318 304">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="373 338 1410 629" style="list-style-type: none"><li data-bbox="373 338 1342 400">• powerful comment on 20th/21st century black culture amidst traditional white middle-class theatre productions/expectations</li><li data-bbox="373 405 1410 468">• Black British attitudes towards masculinity, relationships and family responsibilities</li><li data-bbox="373 472 1374 535">• the 'archetypal' Black British family: single-parented and mother-oriented</li><li data-bbox="373 539 1406 629">• 21st century contextual reception – candidates may make personal comments relating to cultural attitudes towards family and masculinity.</li></ul> <p data-bbox="373 663 1445 759">These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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**AO1 = bullet point 1**

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**AO3 = bullet point 3**

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

Question Number	Indicative content
5	<p data-bbox="376 143 472 174"><b><i>Equus</i></b></p> <p data-bbox="376 210 1366 271">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 306 1414 499">Jill grew up in a less traditional home than Alan with only a mother as a role model. She has a confident attitude to sex and Alan does not know how to react to Jill's flirtation in this extract. Her ability to talk openly about the human body suggests that she embodies the changing social norms of the 1960s and 1970s, when discussing sex and sexuality became less taboo, as does the fact that she clearly takes the lead in the relationship.</p> <p data-bbox="376 535 1430 627">Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing and developing the voices in the play and the comments they offer on relationships in the 1970s.</p> <p data-bbox="376 663 863 694"><b>Points of interest might include:</b></p> <ul data-bbox="376 730 1437 1274" style="list-style-type: none"> <li>• Shaffer's dramatic techniques such as use of set, timeframe and flashback</li> <li>• Alan's direct address of Dysart as a link between past and present action</li> <li>• the role of Dysart; the interrogatives through which he prompts and directs Alan's retelling and the psychiatric techniques upon which this is based</li> <li>• stage directions to convey mood and action, in particular to highlight Alan's growing discomfort</li> <li>• the idiolect of Jill which suggests a background and education very different to that of Alan: 'jolly well', 'without a bean'</li> <li>• the impact of the father's desertion on both Jill and her mother and how this is conveyed</li> <li>• the contrast in the attitudes of Jill and Alan towards horses and eyes and what this reveals about both characters</li> <li>• the persistence of Jill and the interrogatives and imperatives through which this is conveyed</li> <li>• Alan's repeated attempt at counter: 'They expect me' and what this reveals about the Strang family dynamic.</li> </ul> <p data-bbox="376 1310 1437 1529">The question encourages an exploration of the relationship between Alan and Jill across the play as a whole with a specific focus on the role of Jill as representative of changing sexual and social attitudes. There are many opportunities for this, such as the revelations at the cinema (and the fact that Jill is the only female present); Jill's seduction of Alan and his confusion of spiritual and sexual 'ecstasy'; Alan's failed attempt at a sexual relationship with Jill.</p>

Question Number	Indicative content
5 contd	<p data-bbox="376 145 1342 208"><b>Candidates will be expected to comment on relevant contextual factors:</b></p> <p data-bbox="376 241 1315 304">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="427 338 1394 595" style="list-style-type: none"><li data-bbox="427 338 1394 400">• the context of the play as a performance piece, referencing set as device and the significance of stage direction</li><li data-bbox="427 405 1394 468">• contextual information about the prevalent psychiatric theories that inform the nature of Dysart's techniques</li><li data-bbox="427 472 1394 499">• changing sexual and social norms in the 1960s and 70s</li><li data-bbox="427 504 1394 595">• 21st century contextual reception – candidates may make personal comments relating to their own views of the characters and their attitude to family, sex and spirituality.</li></ul> <p data-bbox="376 629 1362 723">These are suggestions only. Accept any valid interpretation of the writer's/speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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

**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

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

Question Number	Indicative content
6	<p><b><i>The History Boys</i></b> Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p>In this extract, Irwin and Hector are delivering a joint lesson on the Second World War and the class is discussing the Holocaust. Bennett uses the topic to highlight the different perspectives and approaches of the teachers and uses the students to develop this contrast further. Of particular significance is Posner, whose Jewish heritage affords a personal and emotional take.</p> <p>Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing and developing the voices in the play and the comments they offer on History and the teaching of the subject.</p> <p><b>Points of interest might include:</b></p> <ul style="list-style-type: none"> <li>• the repeated interrogatives through which Hector questions the teachings of Irwin and the language (assimilated by the boys) through which this is expressed</li> <li>• Irwin's response to these questions, such as his reformulation of 'statesman' to 'politician'</li> <li>• the contrasting and changing allegiances of the boys and how these are developed through Bennett's construction of their voices</li> <li>• Hector's objection to making the dominant historical view of the Holocaust relative: 'Why can you not simply condemn the camps outright as an unprecedented horror?'</li> <li>• the embarrassed reaction to Hector's question and the stage directions that convey this</li> <li>• Hector's outrage at Lockwood's use of 'verbal abbreviation'; his reference to Orwell and the developing sense that the boys see his approach as no longer 'expedient'</li> <li>• the separation that develops between Scripps/Posner and Lockwood/Dakin. The words that trigger this: 'proportion', 'context' and the reasons behind them</li> <li>• Rudge's allusion to Tolstoy (in French) and Hector's reaction to this</li> <li>• the prompts used by Irwin to encourage/develop discussion</li> <li>• Scripps' challenge to Irwin on his perspective on the Holocaust and the imperative through which Irwin responds: 'Distance yourselves'.</li> </ul> <p>The question invites discussion on the differing approaches of the teachers: Hector's emotional response to the horror of the death camps placed in opposition to Irwin's attempt to teach the boys to get an analytic purchase on the Holocaust. There are many opportunities across the play as a whole. The lesson is a turning point, with Hector's realisation that he has no future in a system that places primary importance on Irwin's method of teaching because it produces knowledge of high performativity and profitability. Irwin's problems with Posner's parents (and the Headmaster) over his handling of the Holocaust which, in turn, calls his approach into question. Having embraced Irwin's teaching, the students try to find a different perspective on the dominant interpretation of history for the sake of entrance examinations.</p>

Question Number	Indicative content
6 contd	<p data-bbox="376 143 1342 203"><b>Candidates will be expected to comment on relevant contextual factors.</b></p> <p data-bbox="376 241 1315 302">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="395 338 1434 629" style="list-style-type: none"><li data-bbox="395 338 1434 434">• information about how the play was received: successful play, also adapted into successful film – although also critical response to its idealised image of Northern England and the grammar school experience</li><li data-bbox="395 434 1434 495">• the political backdrop to the play with Margaret Thatcher as Prime Minister and her views on education</li><li data-bbox="395 495 1434 533">• the position of Oxbridge as the gold standard of education</li><li data-bbox="395 533 1434 629">• 21st century contextual reception – candidates may make personal comments relating to their own views on the education system or on the teaching of History.</li></ul> <p data-bbox="376 667 1390 763">These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

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

Question Number	Indicative content
7	<p data-bbox="379 145 513 174"><b><i>Top Girls</i></b></p> <p data-bbox="379 212 1366 271">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="379 309 1437 499">The extract develops oppositions between Marlene and Jeanine based on their differing perspectives. Marlene's interview questions reveal much about Jeanine's values and her ultimate desire to marry and have children whilst making progress in her career. The interview establishes Marlene's intense professionalism, and lack of compassion for women like Jeanine, who are trying to balance having both a career and a family life.</p> <p data-bbox="379 535 1430 658">Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to establishing the voices in the play and the comments they offer on the seeming incompatibility, for women, of having both a family and a career.</p> <p data-bbox="379 694 863 723"><b>Points of interest might include:</b></p> <ul data-bbox="427 759 1437 1368" style="list-style-type: none"> <li>• Churchill's trademark use of overlapping dialogue and disruptive interruption in the construction of voice</li> <li>• the contrasting attitudes towards, and experience of, 'work' and 'family' with potential to extend to the broader social/political context</li> <li>• the nature of Jeanine's ambitions for a family and how Marlene sees these as incompatible with a fulfilling career</li> <li>• the interrogatives used by Marlene to elicit information about Jeanine's values – how these are structured and sequenced</li> <li>• the significance of the ring; the reasons that underpin Marlene's advice on it and the nature of Jeanine's emphatic declarative: 'I wouldn't take it off'</li> <li>• how Jeanine's responses incrementally affect the type of jobs Marlene offers and what this reveals about Marlene</li> <li>• comment on the male/female personal and professional dynamic and how it reflects the attitudes and values of the 80s</li> <li>• Jeanine's seeming willingness to making certain changes to improve her employability. How, and why, these are overlooked by Marlene</li> <li>• the significance of the 'ten-year plan'</li> <li>• the potential irony in Marlene's closing declaratives.</li> </ul> <p data-bbox="379 1440 1437 1693">Candidates are encouraged to explore attitudes to work and family in other parts of the play. There are of course many opportunities to do this, such as Churchill's ironic handling of the contradictions she perceived in Margaret Thatcher; the depiction of Marlene, Nell, and Win as professionally successful and economically independent women in what would usually be viewed as a masculine field; the 'sacrifices' they have made in order to secure and maintain these positions; Joyce as antithesis to Marlene through the domestic role that defines and confines her; Angie as symbol and 'price'.</p>

Question Number	Indicative content
7 contd	<p><b>Candidates will be expected to comment on relevant contextual factors:</b></p> <p>Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul style="list-style-type: none"><li>• the feminism that informs the play as a whole</li><li>• 1980s Britain under Margaret Thatcher</li><li>• the irony of Thatcher's ascent to power in the wake of feminism, the fact that in spite of being a woman, her policies were anti-feminist</li><li>• the ideal of driven individualism that values professional success above all else</li><li>• 21st century contextual reception – candidates may make personal comments relating to the role of women in the home and in the workplace.</li></ul> <p>These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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**AO1 = bullet point 1**

**AO2 = bullet point 2**

**AO3 = bullet point 3**

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

Question Number	Indicative content
8	<p data-bbox="376 143 568 174"><b><i>Translations</i></b></p> <p data-bbox="376 210 1366 271">Candidates will apply an integrated literary and linguistic method to their analysis.</p> <p data-bbox="376 306 1426 629">This extract is taken from one of the play's most important 'bilingual' scenes: the device of having two languages on stage although only one (English) is spoken. Yolland and Maire have been drawn to each other for very different reasons, that neither, because of lack of access to the other's language, can understand. As the extract progresses, the differing perspectives – cultural and personal - become increasingly apparent, as does the danger of crossing cultural boundaries. Following this scene, the play becomes darker, reflecting the historical reality of the events which followed (and of which the play was speaking metaphorically in the present), in which resolution becomes impossible. This moment is the pivot on which the drama turns.</p> <p data-bbox="376 665 1414 790">Candidate responses may include references to aspects of syntax, lexis, phonology and discourse that contribute to the creation of the voice of the characters involved in the exchange and the attitudes towards language and social and political change suggested by the question.</p> <p data-bbox="376 826 863 857"><b>Points of interest might include:</b></p> <ul data-bbox="427 893 1445 1406" style="list-style-type: none"> <li>• the stage directions and the generic conventions they employ; here the 'choreographed' movement between characters is especially significant</li> <li>• the irony of the mutually seductive sound of the original place names</li> <li>• the use of these names to construct adjacency through repetition and latch-on</li> <li>• the sequentially diminishing syllable count synched to the movement of the characters and the distance between them</li> <li>• the significance of Maire's focus on Yolland's 'gentlemanly' appearance and how it represents potential escape</li> <li>• the initial linguistic separation (and how this is constructed/conveyed) and the seeming convergence of understanding via the verb: 'trembling'</li> <li>• the significance of the repeated reference to the adverb: 'always'</li> <li>• the revelation of the diametrically opposite aspirations of the characters through lexical substitution: 'here' for 'anywhere' in their syntactically parallel utterances.</li> </ul> <p data-bbox="376 1442 1426 1659">The question encourages an exploration of attitudes towards cross-cultural relationships particularly against the backdrop of colonisation which is central to the play. There are many opportunities beyond the Yolland/Maire liaison, such as the professional relationship between Yolland and Owen; the concept of 'tribe' as debated by Manus and Jimmy Jack; the metaphor of Jimmy's imagined relationship with Athene; the constant yet ephemeral presence of the Donnelly twins; Yolland's romanticised and ultimately fatal perspective.</p>

Question Number	Indicative content
8 contd	<p data-bbox="376 143 1342 203"><b>Candidates will be expected to comment on relevant contextual factors:</b></p> <p data-bbox="376 241 1315 302">Any references the candidate makes to context must be relevant and appropriate to the question. These may include:</p> <ul data-bbox="443 338 1445 725" style="list-style-type: none"><li data-bbox="443 338 1386 398">• the context of the play as a performance piece, referencing set as device, the significance of stage direction</li><li data-bbox="443 405 1430 499">• contextual information about how the play was written; background of Irish struggles against the English, dominance of English as lingua franca, Friel's handling of multiple languages</li><li data-bbox="443 506 1445 629">• significance of the setting – 1833 – which marks the beginning of more active intervention in Ireland by Britain. Links to first production – 1980 – at the height of the resurgence of 'the troubles' in the late 20th century</li><li data-bbox="443 636 1422 725">• 21st century contextual reception – candidates may make personal comments relating to their own views of the characters, the concept of 'colonisation/imperialism' and resistance.</li></ul> <p data-bbox="376 759 1390 853">These are suggestions only. Accept any valid interpretation of the writer's/ speaker's purposes and techniques based on different literary or linguistic approaches.</p>

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**AO1 = bullet point 1**

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

