



Mark Scheme (Results)

Summer 2026

Pearson Edexcel Level 3

English Language

Advanced Level (9EN0)

Paper 1: Language Variation

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Summer 2026

Question Paper Log Number P79731A

Publication 9ENO_01_2606_MS

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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.

Indicative Content
Question 1

Text A

The writer expresses how music has played an important part in both her personal and professional lives yet has been absent in her fictional creativity. She details her musical influences from childhood through to adulthood. The writer sometimes adopts a journalistic style reflecting her former occupational identity as a music and food journalist.

Lexis/Semantics

- semantic field of culture reflects both the personal and social identities of the author, e.g. 'films', 'television', 'musicians', 'songs', 'fiction'
- semantic fields from a wide range of music, e.g. 'glissandos', 'Bach', 'Scott Joplin', 'Led Zeppelin'
- jargon/field specific lexis/technical lexis associated with fiction, e.g. 'protagonists', 'short story', 'novel', 'simile'
- stative verbs connoting passionate interest in music e.g. 'love', 'adored', 'admired'
- metaphor connoting playful and creative use of language reflective of a published writer, e.g. 'time-stamping'
- specialist nouns convey the transition into food journalism, e.g. 'cilantro' and 'garlic aioli'.

Syntax

- negative verb phrases convey a critical reflective style, e.g. 'didn't know', 'not knowing', 'didn't realise', 'didn't include'
- possessive noun phrases link to childhood and occupation, e.g. 'my most essential form of popular culture', 'my first novel', 'my parents' collection', 'my own work'
- fronted adverbial phrases providing a personal contextual reference, e.g. 'And just like that...', 'Despite my own lack...'
- isolated simple declarative sentence, 'And just like that, I never wrote about music again'

- subordinate adverbial clauses convey detailed personal reflections and experience, e.g. 'while also not knowing how to incorporate that kind of language into my own work'
- movement from present to past tense as the account develops.

Discourse/Pragmatics

- thought-provoking engaging headline, 'Why Is It So Hard to Write About Music in Fiction?'
- first-person narrative perspective used throughout
- initialism 'LP' presupposes reader contextual knowledge
- asyndetic listing of proper nouns indicative of extent of musical knowledge, e.g. 'Le Tigre', 'The White Stripes', 'Interpol', 'Built to Spill'
- noun phrases convey a range of careers, e.g. 'a music journalist', 'food journalism', 'a fiction writer'
- qualitative adverbs and evaluative comment create the style of a review in the fourth paragraph
- lively journalistic style adopted throughout, e.g. fronted conjunction.

Text B

The speaker presents a confident, insightful overview of the inspiration behind her songwriting. A music loving audience or fan base would be interested in both personal and social insights provided by this London-based singer/songwriter. She engages with her audience through a presumed interest in music.

Phonology

- some features of Estuary English and Multi-cultural London English (MLE)
- repeated omission of medial /t/ in 'twenty-two /tweni tu:/' reflects spontaneity and social identity seen at the beginning and end of the extract
- pattern of medial and final glottalisation reflecting social and regional identity (MLE), e.g. 'greatest /greɪʔɪst/', 'getting /geʔɪn/', 'out /aʊʔ/'
- inconsistent substitution of / θ / with /f/, e.g. think /fɪnk/
- emphatic stress on concrete nouns 'guy' and 'go' highlights speaker's admiration for collaborator in the music industry.

Lexis/Semantics

- semantic field of music reflects social identity as a singer/songwriter, e.g. 'song', 'pitch record'

- hyperbole ‘hundred thousand different versions’ provides personal interest into the song writing process
- figurative / idiomatic language reflects speaker’s authenticity / spontaneity, e.g. ‘chipped away’, ‘close to our chests’, ‘I’ve overthought it to death’
- repeated use of adverb of degree ‘really’ acting as an intensifier to convey personal challenges and pride in music achievements, e.g. ‘really really intense’, ‘really important’, ‘really tried’, ‘really proud’
- colloquial contracted verb forms create a personal interactional identity, e.g. ‘want to /wɒnə/’, ‘going to /gɒnə/’.

Syntax

- declarative referential utterances provide insights into both personal and social identity of the songwriter
- non-standard verb form ‘gotten’ reflects social variation
- non-standard third-person plural pronoun ‘them’ used as demonstrative determiner reflecting social dialect variation
- non-standard forms reflecting social dialect variation, e.g. ‘we was’
- use of past tense creates a narrative, anecdotal style recalling the music production writing processes, e.g. ‘I wanted it to be....’.

Discourse/Pragmatics

- first-person narrative engages with the speaker’s personal and social identities
- speaker converges with her audience by the use of purposefully vague forms and social and regional dialect variation, e.g. ‘you know’
- use of second-person pronoun ‘you’ is used to involve herself, the listening audience and the interviewer
- colloquial contracted verb forms create a personal interactional identity, e.g. ‘wanna’, ‘gonna’
- repeated ‘I think’ used as a discourse marker to frame the speaker’s turn as a personal authentic perspective
- proper nouns/exophoric references convey speaker’s musical knowledge, collaborators and inspiration.

AO4 – explore connections across data

- both texts share the semantic field/theme/topic of music, albeit one is presented by an author/former journalist and one by a singer/songwriter (AO3)
- Text B's speaker conveys a stronger sense of regional and social accent and dialect variation as evidenced by the phonological variation in contrast to the generally more standard written forms provided by the writer in Text A (AO1)
- both texts contain exophoric/cultural references conveying different musical tastes and influences (AO3)
- both texts use a variety of first-person and third-person narrative styles to reflect personal experience, opinion, intent, addressing the audience (AO2)
- Text B contrasts with Text A by using second-person direct address to engage the interviewer/listening audience (AO2)
- both texts share the same passion and interest in music as part of their different personal and social identities (AO2)
- both texts contrast in the modes of communication (AO2)

These are suggestions only. Accept any valid interpretation of the speaker's/writer's purposes and techniques based on different linguistic approaches.

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

AO1 = bullet point 1

AO2 = bullet point 2

AO3 = bullet point 3

AO4 = bullet point 4

Level Mark Descriptor (AO1, AO2, AO3, AO4)

0

No rewardable material.

Level 1

1–6

Descriptive

- Knowledge of methods of language analysis is largely unassimilated. Recalls limited range of terminology and makes frequent errors and technical lapses.
- Knowledge of concepts and issues is limited. Uses a descriptive approach or paraphrases with little evidence of applying understanding to the data.
- Lists contextual factors and language features. Makes limited links between these and the construction of meaning in the data.
- Makes no connections between the data.

Level 2

7–12

General understanding

- Recalls methods of language analysis that show general understanding. Organises and expresses ideas with some clarity, though has lapses in use of terminology.
- Summarises basic concepts and issues. Applies some of this understanding when discussing data.
- Describes construction of meaning in the data. Uses examples of contextual factors or language features to support this.
- Gives obvious similarities and differences. Makes links between the data and applies basic theories and concepts.

Level 3

13–18

Clear relevant application

- Applies relevant methods of language analysis to data with clear examples. Ideas are structured logically and expressed with few lapses in clarity and transitioning. Clear use of terminology.
- Clear understanding and application of relevant concepts and issues to data.
- Explains construction of meaning in data by making relevant links to contextual factors and language features.
- Identifies relevant connections across data. Mostly supported by clear application of theories, concepts and methods.

Level 4

19–24

Discriminating controlled application

- Controlled application of methods of language analysis supported with use of discriminating examples. Controls the structure of response with effective transitions, carefully chosen language and use of terminology.
- Discriminating selection and application of a range of concepts and issues to the data.

		<ul style="list-style-type: none">• Makes inferences about the construction of meaning in data by examining relevant links to contextual factors and language features.• Analyses connections across data. Carefully selects and embeds use of theories, concepts and methods to draw conclusions about the data.
Level 5	25–30	<p>Critical and evaluative</p> <ul style="list-style-type: none">• Critical application of methods of language analysis with sustained examples. Uses sophisticated structure and expression with appropriate register and style, including use of appropriate terminology.• Evaluative application of a wide range of concepts and issues to the data.• Critically examines relevant links to contextual factors and language features. Evaluates construction of meaning in data.

Indicative content

Question 2

Text C

Celia Fiennes provides a detailed description of visiting the North Yorkshire coastal resort of Scarborough. She describes the setting, ranging from the church to the ruined castle, down to the harbour and the sea.

Orthography/Graphology

- spelling represents features typical of Early Modern English, e.g. doubling of final consonants, additional <e>, interchangeable <y/i>
- inconsistent spelling highlighting pre-standardisation
- remains of Old English letter thorn in 'ye'
- apostrophe replacement of vowel <e> reflecting spoken language patterns 'influenc'd'
- capitalisation on common nouns, adjectives and verbs for foregrounding purposes, e.g. 'Stands', 'Eminent', 'Steps', 'Large', 'Stand', 'Sea', 'Meale'.

Lexis/Semantics

- semantic narrowing over time of verb 'entertain'
- words that have become low frequency in the present day, e.g. 'Lodgings', 'Inns'
- semantic fields associated with travel writing, e.g. geographical locations, accommodation, scenery and settings
- semantic field of shipping reinforcing the social context of a busy seaport in the 17th century, e.g. 'saile of shippes', 'Colliers', 'Convoys'.

Syntax/Morphology

- declarative mood is used throughout in keeping with an informative and descriptive account
- simple present tense used throughout representing personal travel writing account
- multi-clausal syntactical structures typical of EME, such as multiple subordinate relative clauses providing detailed description, e.g. 'which is the point by which all the Shippes pass that go to Newcastle', 'which makes it purge pretty much'
- patterning of prepositional phrases acting as adverbials of place typical of the travel writing genre, e.g. 'on the side of a high hill', 'in the most eminent place', 'above all the town'

- intensifiers and adjectival phrases typical of informative, descriptive writing, e.g. 'very steep', 'very rough'
- premodified noun phrases, e.g. 'a very pretty Sea-port town', 'a little boate', 'a pretty turbulent Sea'.

Discourse/Pragmatics

- first-person narrative/pronoun provides an account typical of the travel writing genre
- occasional use of the second-person pronoun 'you' creating direct address
- noun phrase and embedded cardinal determiner '70 saile of Shippes' connotes a busy seaside port in the late 17th century
- indication of the importance of horses as a method of transport, 'there are a few Inns for horses only'
- focus on the Quakers, suggesting their novelty, and the different roles they occupied in providing accommodation.

Text D

John Betjeman provides detailed visual descriptions appropriate to the TV series the book was taken from as he travels around East Yorkshire with particular focuses on churches, architecture and history.

Orthography/Graphology

- standard English spelling typical of Late Modern English texts
- structured paragraphing reflects a structured, prepared discourse structure.

Lexis/Semantics

- lexical field of geographical places typical of travel writing and East Yorkshire context
- lexical field of churches conveys the writer's appreciation of architecture and history, e.g. 'waterspouts', 'altar', 'spire'
- repetition of the proper noun 'God' attributes religious values and symbolism linked to visiting churches
- sea-faring vessel extended metaphor used to make figurative comparisons with the topic/theme of churches, possibly to engage the original TV audience, e.g. 'great silvery stone galleons', 'fishing smacks'
- metaphor conveys connotations of splendour and beauty, 'the richest village flower in the garden of the Middle Ages'.

Syntax/Morphology

- declarative mood used throughout fulfilling the informative, educational and descriptive functions
- simple present tense provides immediacy for the reader and may reflect the origin of the text in a TV broadcast
- simple past tense provides historical contextual information, e.g. 'This great church wasn't the work of a village builder', 'The Archbishops of York were lords of the manor here'
- embedded subordinate relative clause providing historical information, 'who was master mason of York Minister'
- prepositional phrases acting as adverbials of place, typical of travel writing, e.g. 'at Hedon', 'in Holderness', 'above the high altar', and adverbials of time, e.g. 'about six hundred years ago', 'of the Middle Ages'.

Discourse/Pragmatics

- second-person pronoun 'you' and modal auxiliary verb 'must' creates direct address with the audience, creating persuasive tenor 'You must imagine it then with six glittering altars'
- minor exclamative sentence 'Patington!' conveys the writer's sense of excitement and joy
- repetition of the proper noun phrase and metaphor 'The Queen of Holderness' is celebratory in tenor
- parallel syntactical structures presuppose belief in the ongoing power of religion, 'The Queen of Holderness: built to the glory of God, still used to the glory of God'
- final compound sentence moves to a factual register aided by the use of numbers, 'It is sixteen miles east of Hull, and Hull is ninety-three miles from Manchester'.

AO4 – explore connections across data

- both texts share the same informative and descriptive functions of traveling, typical of the travel writing genre (AO2)
- Text C conveys more first-person narrative views in contrast to Text D's predominantly third-person reporting style (AO2)
- both texts use second-person pronoun direct address, however, both contrast through the presence or absence of first-person narrative (AO1)
- both texts have religious connotations; however, Text D implies a more personal religious view in the mid-20th century, which contrasts with the more factual, impersonal description of Text C (AO3)
- both texts connect through geographical coastal locations in Yorkshire (AO3)
- both texts contrast contextually with a late-17th century female traveller and a mid-20th century male who was a renowned writer (AO3).

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