



# **Examiners' Report**

## **June 2022**

**GCE English Language and Literature 9EL0 01**

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## Introduction

9EL01 is a written examination of 2 hours 30 minutes duration. This component has an explicit focus on the concept of 'voice' and how spoken voices are formed, and written voices created, in literary, non-literary and digital texts.

The paper comprises of two sections. Each section is equally weighted with a total of 25 marks available for each component.

9EL01 has two 'set' texts: the Pearson Anthology of non-literary and digital texts which is presented in Section A, and a drama text selected (from the 7 plays examined) by centres for study in preparation for Section B.

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

This question is presented to the whole cohort. It assesses AO1, 2, 3 and 4. Candidates are presented with one comparative essay question on one unseen extract selected from 20th or 21st century sources and one text from the Pearson Anthology,

The unseen extract is always taken from a broad genre which has been studied in the Anthology and will be linked in some way to the Anthology text, with which it is partnered, to afford the comparison that is central to the assessment of AO4.

### Section B: Drama Texts

The questions in Section B assess AO1, AO2 and AO3. Candidates are presented with an extract-based essay question on their chosen drama text. This is an 'open book' examination – a clean copy of the prescribed drama text can be taken into the exam.

The questions set for Section B use the extract provided as a starting point for analysis and as a springboard for linked discussion across the broader play.

### The paper assesses performance across the following Assessment Objectives (AOs):

AO1: Apply concepts and methods from integrated linguistic and literary study as appropriate, using associated terminology and coherent written expression

AO2: Analyse ways in which meanings are shaped in texts

AO3: Demonstrate understanding of the significance and influence of the contexts in which texts are produced and received

AO4: Explore connections across texts, informed by linguistic and literary concepts and methods.

## Question 1

Candidates were presented with two texts, linked, thematically, by natural disasters and their personal and social impact on the lives of those affected by them. The first (unseen) text was an edited written account of an interview, published on the *Global Citizen* website in January 2016. *Global Citizen* is a movement designed to help interested members of the general public find effective and relevant ways to take action on extreme poverty and related issues. The interview was conducted by Joe McCarthy with international aid worker, Avery Doninger. Doninger related her experiences in Nepal following the earthquakes of 2015. The second text, drawn from the Pearson Anthology, was the first-person account, published in *The National Geographic News*, of the photographer Chris Rainier's experiences of a Tsunami in Indonesia in 2005.

Candidates were expected to explore the texts through a comparative and analytical lens which targets AO1 and AO2 and which has a key focus on the construction and presentation of voice/identity. They were also prompted to offer analytical consideration of context and issues of production and reception to meet the requirement at AO3. The link of natural disasters afforded the key point of comparison that is central to the assessment of AO4.

The **Advance Information** for 9EL01 was linked to Section A and was designed to provide key areas of focus for revision. Centres were informed of the genre of the unseen text (Text A) and were also provided with a reduced list of text types drawn from the set Pearson Anthology to facilitate preparation for the analysis of Text B. This seems to have helped many centres as candidates were generally well prepared to analyse the anthology text and could show understanding of the key generic conventions of the written account of the interview.

Candidates generally responded well to Question 1. Both texts were largely accessible and the connections relatively easy to define on different levels from straightforward to sophisticated. Those that had studied the Rainier text in advance could make more targeted comparisons with the unseen text as they were generally better able to comment on the differences in content, tone and form.

At **AO1 and AO2**, successful responses often explored a range of the language features in both extracts. Exemplification was consistent and appropriate and the responses offered considered comment on the link between form and function in order to evidence construction/presentation of voice or to discuss targeting of audience and purpose. Terminology was fairly wide-ranging and applied accurately at word, sentence and whole text level. The better answers noticed the register shifts and used this to comment on the subtler aspects of voice as a result. Interesting this series were the frequent links between device (linguistic and literary) and the perspective of the writer/speaker, for example, the fact that Rainie, the photographer, tended towards the visual image, as in his construction of the comparison of the aftermath of the Tsunami with Hiroshima or his reference to the paintings of Hieronymus Bosch. These integrated and analytical comments afforded high reward across AOs.

Often mnemonics or prepared templates hindered a candidate's ability to explore, particularly the unseen text, in greater detail as they were looking for devices to fit a checklist rather than exploring the text for its worth. More confident candidates were able to weave the aspects of form into comments about their analysis of devices within the texts rather than making stand-alone points just concerning form or genre.

**Less successful** responses picked upon some general language features and links between form and function were often limited and/or undeveloped with many resorting to comments such as 'this feature makes it entertaining' or 'makes the reader read on'. In mid-lower-level answers exemplification was often inconsistent and sometimes inaccurate. In these responses, candidates often confused basic labels such as verb/noun or adjective/adverb and there was tendency to label any question as 'rhetorical'. Less successful responses also frequently resorted to non-specific comment at sentence level such as 'short, snappy sentences' and frequently confused sentence types. Many mid-level candidates commented on the literary devices employed though they couldn't always say what functions they served.

At **AO3**, successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. The best went beyond the more obvious points on context, such as generic form and convention, to develop some very interesting comments about, for example, the respective professional roles of Rainier and Doninger and how these generated differing perspective and language choices. Less successful responses often made bold claims about contextual factors, particularly the audience.

A key discriminator in this series was the handling of the comparison/connection at AO4. The best integrated this throughout their answers rather than handling the source materials as separate entities and then summarising the differences and links in a concluding section.

The following script was awarded full marks for question 1. The response consistently presents the critical and evaluative comment that is characteristic of Level 5. The investigation is perceptive and the comparison sustained.

Structure and expression is fluid and often sophisticated, with connective and comparative points integrated fluently into this structure that squarely hit the mark for AO4. There is a real confidence with frameworks of analysis that facilitates this integration.

Exemplification is judiciously selected to support assertion and is always coupled with effective analysis with terms and frameworks applied in good range at word, sentence and whole-text level.

There is critical evaluation of the ways meanings are shaped in texts with clear and well developed links between form and function that show sophisticated understanding and score highly at AO1 and AO2.

Contextual comment is wholly relevant and spans multiple aspects of production and reception to fully meet the brief for success at AO3.

1 Compare the ways in which the writers create a sense of voice as they present experiences of natural disasters.

In your answer, you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

Both texts are pragmatic, conveying the destructive nature of natural disasters and the relief and aid that was provided afterwards from Western US based organisations. Despite this there is a sense of urgency displayed within Christy's account ~~perhaps due to the~~ <sup>in comparison to the</sup> more retrospective outlook of Avery Poiringer.

~~When describing~~ Raven and Poiringer both try to document the scale of the subjective earthquakes, however Poiringer uses a more informative tone in comparison to Raven, who draws on figurative allusions in order to achieve this. He uses the simile "like Hiroshima after the atomic bomb," drawing on a <sup>historical</sup> cultural allusion in <sup>on his</sup> attempts to make the scene more accessible to a westernised audience who may not ~~have~~ <sup>be able</sup> seen to comprehend the devastation. The Hiroshima bomb is also <sup>not</sup> an extremely



The opening paragraphs are strong and promise the integrated analysis that is to come.

Nuanced points of connection and comparison are offered from the start and specific terms (linguistic and literary) are applied with clear links between form and function.



Try to blend together your comments and analysis rather than dealing with separate 'headings' such as audience or purpose.



poignant visual imagery with history and so Reiner attempts to draw on this <sup>in order</sup> ~~to~~ <sup>also</sup> ~~to~~ <sup>make</sup> a cultural allusion to Hieronymus Bosch in order to connect the disaster to a visual image in the audience's mind. Furthermore he makes a cultural allusion to Hieronymus Bosch a painter who depicts vivid landscape portraits, often of destruction. Reiner's <sup>allusions</sup> ~~once again~~ <sup>are</sup> ~~is~~ ~~trying to draw a~~ grounded in visualisation which perhaps stems from his background as a photographer. <sup>using</sup> ~~draw~~ images to make different cultures more accessible. McCarthy on the other hand uses short declarative statements such as "the country was devastated," taking a much more literal approach to how she wants to convey the effects of a natural disaster. This is further enforced through her use of short syntax, navigating from situation to situation in an efficient and concise manner whilst also using oppositional connectives such as "however," to document the numerous different tragic effects the earthquake had on Nepal's infrastructure and society. ~~Interest~~ The <sup>question</sup> ~~and~~ <sup>A</sup> and answer format of the text also support this argument with the interrogatives ~~such as~~ <sup>"can you describe the</sup>



The comments on the language choices of Rainier are highly perceptive. The nature of the visual imagery and allusion he deploys are linked to his role as a photographer thus addressing AO1-3 simultaneously. Comparisons with the McCarthy text are offered with precision across lexical and grammatical/syntactical frameworks to evidence contrasts in the respective speakers/writers.



Always investigate the language used by the writers/speakers in each text in as much detail as you can.

Situation in Nepal immediately after the Earthquake  
Signposting pragmatic explanations on the different consequences  
which the Earthquake had on Nepal. As perhaps as  
an ~~Arch worker~~ ~~the~~ ~~Dawinger~~ is much more likely  
to be ~~focused~~ perhaps because this interview  
is conducted <sup>with</sup> ~~after~~ ~~the~~ ~~in~~ ~~post~~ later on ~~then~~  
Rever's account. Dawinger expects the audience  
of global citizens to be accustomed to the  
visual scenes of the devastation and so provides a  
more informative <sup>and speaks</sup> account of the tragedies that took  
place as a result of the Earthquake. Furthermore  
the use of ~~parentheses~~ ~~with~~ (wash) is used to

Furthermore both depict the help being offered to  
countries impacted by a natural disaster but Rever  
conveys it in a much more patriotic light whereas  
Dawinger <sup>shows</sup> ~~is~~ ~~more~~ ~~prone~~ ~~of~~ ~~his~~ ~~organization~~ ~~shows~~ ~~much~~ ~~more~~ ~~humility~~.

Rever uses the idiom "down to dusk" in  
order to <sup>exemplify</sup> ~~show~~ the hard work being put in by <sup>military</sup> ~~workers~~  
in displaying a response to the earthquake. The idiom  
is used perhaps to appeal to a western audience and  
instill them with a sense of pride at the work of their  
country. This is also seen through the intensifier  
"very, very appreciative" which Rever uses  
in order to highlight the welcome reception



The integrated nature of comparative analysis continues. The texts are differentiated on multiple levels and the comments on the essentially western nature of the audience move towards sophisticated speculation on the targeting of this audience and the underlying function of the writer/speaker.

of American aid <sup>from the Indonesian population</sup> and ~~and perhaps to indicate that~~ <sup>and</sup> is also reflected earlier in the account when he says "very impressed". Perhaps Raver wants to instill a sense of patriotic pride within the majority largely American audience in order for them to continue to provide help through donations. He draws upon American heroism in order to suggest to the audience that their support is welcomed and respected. Deanger on the other hand is much more subtle <sup>practical and specific</sup> when she discusses her organization's role. She uses parallels such as "flats, water, rice, blankets" in order to <sup>provide a</sup> ~~highlight~~ a detailed account of the support they provide. This is further instilled through the long asyndetic list such as "unsafe structures, removed debris..." which whilst still highlighting the <sup>response</sup> ~~good~~ from the West like Raver, is much more detailed in her approach that is taken to provide the support. Furthermore she addresses the Nepali people as "innovative, resilient people" placing emphasis on the positive characteristics of the people directly affected by the earthquake later than just her own organization and she uses the comparative Qualifier "stronger people" in order to highlight that the restoration of Nepal comes from the citizens within and not just



Analysis of the 'voice' of Doninger is precise and ranges across frameworks. Contrasts are drawn with clarity and confidence with that of Rainier and all are linked by the context and function of each text.

A rhetorical - and this is contrasted with Reiner, who used collective pronouns when addressing "stabilizing their communities" in order to suggest that the "challenge" whereas Reiner is asking for monetary aid from people distanced from the natural disaster. Alongside this there is a greater sense of certainty portrayed within Danger's mindset in comparison to Reiner. She uses:

Alongside this Danger offers an introspective outlook on her own experiences within helping out in these natural disasters, whereas Reiner focused on the collective challenge that lies ahead. Danger constructs herself in the passive voice dictating the fact "these experiences have influenced me" she portrays the way in which these natural disasters have shaped her own character. Furthermore the modal verbs such as "could" emphasize the fact that these experiences have changed her outlook on life so much, that she is unable to express it. She then switches to direct address using the declarative statement "do it" followed by "you should save me." "Don't appreciate." The purpose here is trying to persuade the reader into actually helping out volunteering in order to help less developed nations - she uses the superlative "most important" to show that without



There is a real sense of the conscious construction and presentation of voice and identity here. Analysis of method is critical and evaluative and terms are applied with precision and links between form and function are wholly secure.



In any text, choices are made by the writer/speaker in order to present themselves and connect with their audience. Be aware of this.



these experiences she would not be the person she is today. This would be particularly effective for an audience of the Global Citizen as it is a movement designed to help the public take effective action on extreme poverty, and so they may be persuaded to become an international aid worker through Peangar's persuasive tone. Peangar on the other hand is much more focused on the collective challenge that ~~faces~~ <sup>lies</sup> ~~the~~ <sup>around him</sup> ~~aid workers~~. Her use of terminology such as "just cleaning up, picking up" in order to highlight a sense of fear and anticipation that the task ahead offers. This also shows us the spoken word aspect of his account the use of parenthesis such as "probably like a hundred thousand people" in ~~order~~ <sup>that indicates</sup> to ~~try~~ <sup>to try</sup> a stream of consciousness, the audience, not being taken through what he sees with him. He uses ~~the~~ modal verbs such as "some 260" ~~there~~ and "something like 30,000 bodies," in order to indicate that he is guessing, unable to quantify the scale of damage around him. There is a lack of certainty, with ~~declarative statements~~ such as "a high number of people with me when he says "it is feared" there is a sense that the scale of the disaster is still unknown and could surpass the already horrific expectations.



The immediacy of Ranier's experience is evidenced with a critical eye on audience and function to convey his sense of horror and uncertainty, thus affording contrast with the more retrospective nature of Doninger's experience.

Fewer perhaps does this instinctively, portraying genuine fear of the mass tragedy he is seeing, however this also encourages the audience to offer more help as the situation <sup>stemming from the</sup> at the natural disaster is still not over. Overall Panjira feels much more content with the work put in place by himself and her organisation and there is a sense of finality to which the disaster is going to be fixed. Fewer on the other hand leaves it more open, conveying a immediate response to a disaster of such huge scale it seems almost impossible to solve.



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The concluding section places identity and its presentation/construction at its centre.

This response was awarded a mark of 18 which places it in mid-Level 4.

This placement confirms that the answer is largely discriminating, but that there may be some imbalance in the coverage of AOs. Certainly the answer hits all AO descriptors for L4, but some are met more fully than others. Hence the placement mid-level. This sums up a response that is consistently more effective than L3, is mostly controlled and sometimes discriminating.

Overall structure and expression is sound. The response offers integrated, and evidenced, comparison from the start (thus scoring well at AO4). Analysis is accurate but range of specific features and attendant terms could be broader, especially at sentence level (AO1). Links of form to function are consistently drawn (AO2).

There is clear awareness of some of the subtle crafting applied by Rainier in particular with links to elements of production and reception embedded throughout (AO3).

1 Compare the ways in which the writers create a sense of voice as they present experiences of natural disasters. Q: 30

In your answer, you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

PLAN

(25)

### SIMS

Unseen - focused on needs of victims, less self congratulatory

"support ear the value affected families"

Anthology - focus on America's help not victims

"US + other countries"

"Appreciate America's help"

Unsympathetic

Praise themselves

Unseen vs based on differing approach

### DIFS

Anthology  
Eyewitness account - all his words Emphasis own strength

Unseen - ~~interview~~  
interview directs info he wants to talk about

Emphasis victims strength

Statistics - genre convention to inform + puts disaster into scale

Tonal shift

Anthology

Tragedy → America's help

Graphic to self congratulatory

Unseen

Tragedy + risks caused

→ more hopeful tone at end

Short paras - increases readability

Monosyllabic lang +

colloquialisms - drills

in point



Evidence of systematic planning always bodes well!

Both writers are seen to present their experiences of natural disasters with an aim to inform <sup>causing the target audience of those intrigued by this disaster to want to help</sup> and evoke pathos. However, the writers ~~contrast~~ <sup>display</sup> contrasting perceptions of the roles they play in ~~at~~ these disasters: whilst Chris Rainier's ~~of~~ account seems to have a self-congratulatory tone Avery Doninger's interview responses are selfless with their emphasis on the victims' struggles. Both ~~write~~ <sup>talk</sup> about the tragedy of natural ~~disaster~~ disasters, such as tsunamis and earthquakes and use a variety of linguistic rhetorical devices to communicate the destruction they caused. ~~The~~

Firstly, it can be seen that the writers ~~focus on~~ <sup>have different stances</sup> ~~ideas as to what they deem~~ most important on their positions in these disasters and their role in helping. Despite, both being ~~written~~ <sup>written</sup> aids being American; 'a US-based non-profit' and the 'US military', it seems Chris Rainier portrays himself as heroic ~~des~~ referring to himself as ~~an~~ <sup>an</sup> 'volunteer' being called with the US military as shown by the use of personal collective pronoun 'we'. By identifying with the military ~~and~~ <sup>it</sup> ~~gives~~ <sup>creates</sup> the idea of a strong forceful collective saving victims ~~emph~~ <sup>emph</sup> the emphasises the extent of his help making



The response launches with comparison. Links/contrasts are made through consideration of purpose and, more interestingly, the role and identity of Rainier and Doninger.

Valid comments on the American nationality of both lead to interesting judgements on Rainier's presentation of self. There is also consideration of technique (use of collective pronoun), but this is not as fully developed as it might be at this point.



Try to comment on the way in which writers/speakers use language themselves to present themselves to, and connect with, their audience.



~~It~~ ~~seem~~ like ~~a~~ him <sup>almost</sup> seem like a hero and the coming to the rescue of those below him.

This can be seen with the "The massive amount of money raised in the U.S. and other countries"; the fact he refers to those ~~at~~ doesn't list the countries that also ~~help~~ helps and refers to them as 'other' puts emphasis on the role of the US in this disaster. This portrays a stereotypical viewpoints of American being the greatest and others being inferior. However, ~~interview~~ the interviewee's Avery Doninger is adverse in the way she portrays her aid by putting emphasis on the victims rather than herself; "earthquake affected families". This extended noun phrase positions the Nepalis as important and in need of aid. She also later describes them as "innovative, resilient people" ~~and~~ ~~portray~~ placing appreciation on them and how they've coped with this as victims rather than how the church has helped. The latter response "Nepal will come out of the rubble stronger, with stronger people and stronger homes" <sup>portrays</sup> creates them as a force to ~~be~~ be reckoned with, with the power to overcome such a large scale tragedy. The modal auxiliary "will" ~~confirms~~ makes their strength seem unquestionable which is reinforced by the "no doubt" that



There are some subtle points on the positioning and perspectives of Rainier and Doninger in relation to their audience and the subject of their respective texts here. There are some minor lapses in expression which do not mask this subtlety. The answer is performing at Level 4 here.

Evidence is chosen well to support these points and there is some analysis of linguistic method and its effect. Terms are accurate but range could be fuller.



Always choose evidence from the source texts to support the points you make.

comes before. The repetition of "stronger" creates the idea of an army like force ~~ones~~ ~~that~~ emphasizing its defiance. This is the same way Chris Rimmer is seen to describe his own aid making him seem far less selfless and thinking of his own portrayal rather than the help of others.

Both writers are seen to use rhetorical devices to emphasise the <sup>scale</sup> of this disaster. Interviewee Avery Doninger uses antithesis within the description "we have found entire communities with only one toilet". The contrast of "entire" and "one" is antithetical and is effective in communicating the <sup>lack</sup> of resources the sufferers have. Devices such as this are effective in evoking pathos in the reader thus making them want to help, which is effective in the 'Global Citizen's' aim of helping members of the public to find ways to take action. Chris Rimmer is <sup>similarly</sup> ~~also~~ ~~seen to use~~ makes use of rhetorical devices such as with the cultural reference "looks like Hiroshima after the atomic bomb". This is a conventional of a reportage as the comparison to ~~some~~ another large scale disaster puts the tsunami into scale for



Exploration of literary/rhetorical device is apt. There is a worthy sense of authorial intention and crafting in these comments.

There is also some integration to the address of all AOs here.

This response was awarded a mark of 13 which places it mid-level 3.

The response is consistently on task and the points made are mostly 'clear and relevant' – the headline descriptor of a Level 3 response. It is, however, essentially straightforward in this.

There is a system at play here that allows comparison between the source texts in terms of audience, purpose and generic form, but points made lack the depth and development that would merit an upward movement in the level. Indeed, some points tend more to the descriptive and general understanding at Level 2. There is some specific analysis and word level that is relevant, but extension to sentence level investigation is thin and characteristic of a response mid-level. Links between form and function are generally not fully developed. Overall, it never really approaches the discrimination and control of a Level 4 response, hence its placement away from the upper border.

- 1 Compare the ways in which the writers create a sense of voice as they present experiences of natural disasters.

In your answer, you must consider linguistic and literary features, drawing on your knowledge of genre conventions and context.

(25)

Both Joe McCarthy's interview and Chris Rainer's eye-witness account share a similar purpose of informing the outside world of the impacts that different natural disasters have on the areas they affect. While using similar techniques and methods to portray their pieces to their audience, McCarthy and Rainer also use different methods to do this as well. Chris Rainer's piece, being published by the National Geographical news, provides him an audience of people who hold interest in this publisher. As well as this, a piece about a tsunami will bring him an audience who share interest in this natural disaster and perhaps even people who have been personally affected by one too. While both natural disasters, an earthquake does contrast to a tsunami, in terms of its own impact which means Joe McCarthy will also attract an audience of people interested in or affected by earthquakes too. Both writers create a sense of voice when presenting their experiences of natural disasters, and in this essay, I will compare the ways in which they do this.



The opening sections offer straightforward, somewhat mechanistic, points of connection and comparison. Some of these are paraphrased from the introduction in the source booklet, others are rather forced into the 'template' afforded by headings such as audience and purpose.



Time is short. Try to get into the specific detail of the texts as quickly as you can.

Throughout Chris Rainer's piece, the semantic field of death is present throughout; 'broken limbs', 'deep wounds' and 'corpse'. The vivid imagery shown, means that this piece is likely directed towards a more mature audience. By providing the audience with these descriptions, it can evoke empathy from the audience because innocent people are having their lives destroyed by something they cannot control.

Chris Rainer's attempt to raise awareness and show to others the disastrous effects of a tsunami, gives perhaps him as a caring person who is willing to help the people in Indonesia. Joe McCarthy's interview with Avery Doninger raise awareness, not through sharing his own experiences, but instead by being able to get Doninger to relate her experiences of the earthquakes in Nepal to him. By having someone who was actually there, it gives the piece a sense of believability which makes it's ability to also evoke sympathy from the audience more effective. The minor sentence, 'The country was devastated' adds emphasis to the trauma she has experienced, as if she is unable to provide any more information due to how disastrous the earthquakes were. Again, similar to Chris Rainer, it evokes sympathy from the audience, not by using vivid descriptions but by the words of someone who has had to live through these experiences.

At the beginning of Chris Rainer's piece, the use of direct





There are some interesting points here, but most lack analytical development. Some terms are deployed at word and sentence level and although the range is thin (and the definition of the semantic field as one of 'death' not as precise as it might be) there is some reward at AO1 and AO2. Had the candidate made more of these elements, for example, looking at the use of adjectives to develop the graphic nature of description, it would have moved up in the Level.

Also rewardable are the comparative comments on audience, function and the construction/presentation of voice and identity in each text. The recognition of the role of McCarthy is also worthy – if characteristically undeveloped.



Explore any evidence you quote directly from a text as fully as you can to evidence the technique of the writer/speaker.

address in; 'we' grew up with the images and we all know what it looked like', makes the audience feel included when reading the eye-witness account. On the other hand, due to it being an interview, Joe McCarthy uses 'I' predominantly and is mainly asking the questions to Avery Doring. It gives him a sense of power as he is the one asking for the information. Perhaps not over the audience, but mainly over Doring. With it being a ~~good~~ <sup>first</sup> eye account of a tsunami, Chris Ruess's piece needs to be informative to be able to provide the audience with the knowledge and experience of a tsunami. The use of numerical data like, '45,000 dead' and '77,000 missing' highlights how serious the impact of the tsunami was, and gives the audience a sense of scale into how many lives were ruined. While parenthesis is used in both pieces, they share a different purpose. In Joe McCarthy's interview, Avery Doring uses it to make it easier for the audience to listen to her. Using 'Wash', instead of 'water sanitation, and hygiene', portrays a more professional lexis with her being an international aid worker, and it shows that she is very knowledgeable in her field. Chris Ruess's integration of parenthesis is to make the piece more conversational to be able to connect with the audience; 'probably something like a hundred thousand people. With it being more conversational, colloquial language is present throughout; 'the magnitude of this thing'. This portrays him as someone who is in shock of what he has seen, and someone who isn't necessarily knowledgeable in the field of earthquakes, which the audience can sympathise with him as



Valid points of comparison continue and the candidate senses more in terms of method and effect than in previous sections. For example, comments on McCarthy recognise the dynamic between the interviewer and interviewee, but again there is a struggle to articulate the specific nature (and effect) of the relevant features used to present this.

well as relate to him. Joe McCarthy's interview seems to be more serious and professional; 'I don't think I could ever adequately articulate all of the ways in which these experiences have influenced me.' While the audience might not relate and connect as much in this piece, it is not really what Joe McCarthy's main goal is. It is to present the harsh realities of the world where people aren't as lucky as others.

In conclusion, both writers create their own voice when sharing experiences on natural disasters in contrasting but similar ways. Chris Rainer, like Joe McCarthy, wants to raise awareness and evoke empathy to the audience, and by doing this, they are both shown to be knowledgeable and people who you can trust. However Joe McCarthy uses Avery Dorninger's experiences to create a sense of trauma and seriousness when interviewing her.



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The concluding section is well enough expressed but adds little to the overall success of the response.

Time could have been more purposefully spent here.

## Question 2

### Overview of Section B.

The questions in Section B assess AO1, AO2 and AO3. Candidates are presented with an extract-based essay question on their chosen drama text. This is an 'open book' examination – a clean copy of the prescribed drama text can be taken into the exam.

The questions set for Section B use the extract provided as a starting point for analysis and as a springboard for linked discussion across the broader play.

**Successful responses** explored the given extract in detail and with focus on the task. They exemplified consistently to support their comments/assertions and applied an analytical lens to the evidence they provided, thereby linking form to function. Analytical frameworks were applied at word, sentence and whole-text level. They selected contextual information judiciously to link to the specifics of the task and the best integrated this information fluidly into the body of their response.

These high – level answers never lost sight of the text, its characters and plot, as dramatic constructs. These paired exploration of dialogue and dynamic with the dramatic conventions of a performance piece such as staging, delivery and movement. They also used what they had learned about the features of spoken language to explore the construction of voice, thereby regarding characters and the words they spoke as device

**Successful responses** ranged with facility across the broader play, selecting material that linked to task and which enabled analysis of method and effect through judicious exemplification.

**Less successful** were answers that offered limited focus on the question. This year there was a noticeable increase in responses that moved quickly into what seemed like a pre-prepared investigation of a theme/issue that afforded only limited links to the actual question set. A significant minority appeared to be reworking questions from earlier series to an agenda that simply did not fit. Mid to low level achievement was also marked by inconsistent exemplification, restricted/insecure analysis and little sense of the generic and dramatic conventions that shape a play. In many of these responses contextual information was simply bolted on with limited evidence of selecting/shaping this information to task.

## Question 2 – 'All My Sons'.

'All My Sons' proved a popular choice for centres once again and responses presented across the full range of achievement. Most demonstrated a good understanding of the play and the pivotal moment this scene represents. The most successful were those that started from an understanding of the letter as a device and Miller's use of it as catalyst for the tragic resolution of the play. The best could place the extract into the context of the play as a whole, coming, as it does, after the revelation of the truth behind the sale of the cracked cylinder heads. These often recognised the fact that the letter provides answers to many of the questions raised in the play and allows a carefully orchestrated movement to its dramatic climax. Many commented that Ann's production of the letter comes out of Ann's frustration with Kate's continued refusal to accept that her son is dead. The best could develop the concept of the letter as dramatic device, used by Miller to allow Larry to 'enter' the play directly, through his own words, providing the audience with his perspective on events.

There was much to explore in the extract in terms of dramatic device and convention as well as the dialogue itself.

**Successful responses** offered focus on the shifting dynamic between Ann and Kate and how this was evidenced in the voices constructed by Miller, for example, Kate's continued denial and attempt to assert power over Ann and the imperative tone used or the growing force in Ann's voice and how this was constructed. These also often considered Keller and, for example the reasons behind Ann's instruction to him to go inside. A key contextual point was the consideration of the play in performance and the best considered the physical staging of the scene through exploration of stage direction, for example, Kate's growing distress, culminating in an attempt to physically restrain Ann, '[she grasps Ann's wrists] or Ann's reaction to Kate's escalating distress as she reads the letter, '[with pity and fear]'. Successful answers offered close comment on the construction of the voices contained in the extract, linking form to function and applying terms with accuracy and in good range.

**Less successful** responses tended to the descriptive, presenting narrative summaries as opposed to considering Miller's dramatic intentions. A significant minority produced literary investigations without the specific levels of analysis of technique required for this specification.

Many responses dealt with the contextual implications of the play which were well linked to this particular extract. Again, a key discriminator was the ability to embed these contextual ideas to authorial decisions rather than simply describing issues at the time. Those that considered the text as a performance piece, exploring dramatic conventions and techniques were rewarded against the contextual AO3.

This response was awarded a mark of 18 for Q02. This places in mid-Level 4.

The mid-level mark reflects the considerable promise of the opening sections of the answer. Here some elements, AO3 in particular, perform at the very top of the level through the consideration of stage and character as dramatic construct in the extract and across the broader play.

The sustained focus on the letter itself is worthy and shows key elements of the discrimination expected at Level 4.

Other aspects are not as successful, however. Exploration of the extract is sound enough but is not as detailed as it might be, thus opportunities for specific analysis are missed. This is also true of the closing sections of the response, which lacks the analytical edge required for an upward movement within the level.

In the extract this is the point when Joe has already admitted to causing the death of pilots, it's a play of revelations and the letter is the final one. Everyone is emotionally spent. Joe has no more energy for arguments or lies, he just wants his remaining son to be happy, this causes him to agree with Anne and with his remaining energy he simply repeats 'you'll do that, you'll tell him... You'll tell ~~them~~<sup>him</sup>'. These short, direct sentences from a usually vocal Jo give us an idea of the exhaustion from Jo. It's now time for the two strong female characters to come to a conclusion, Larry's letter allows this to ~~happen~~ happen. The tone is frantic and pace is hurried, the ~~of~~ adjacency pairs are often imperatives, Miller has created a sense of pace, 'don't speak to me', 'please go', 'sit down'. This pace and rhythm adds dramatic significance to the final event, the





The extract is contextualised effectively within the framework of the play as a whole.

There a clear sense of dramatic technique and of the letter as device which scores well at AO3.

Initial exploration of dialogue promises appropriate levels of specific analysis.



Always evidence your understanding of the play in performance and the characters as constructs.

revealing of the letter. Miller also creates a much more convincing impression of impulsive spoken discourse here, he uses elipsis a lot as if people are being interrupted like in natural conversation, there are also pauses and blank spaces 'now remember you're --- Remember.'

There is also a lot of physical stage direction in this extract, Miller uses these to add dramatic tension to conflicts, such as in act 1 when Chris mentions leaving the family business, Joe gets angry ~~and~~ '(putting his fist up to Chris' jaw) But don't think that way, you hear me?' Yet in this extract there is grasping of wrists, Staring, Snatching, Stopping. These active verbs add energy and suggest to the reader the pace is increasing and the ~~characters~~ narrative is reaching a climax through this dramatic build.

The significance of the letter's content is the most essential part of this extract, it not only resolves doubt, it also leads to Joe's death. Joe has questionable morals/values in the play, he can't see himself as a bad person for shipping dangerous parts, letting his friend take the blame or making money from the suffering of others. All that matters to Joe is family, he is likeable despite



Consideration of stage direction consolidates the performance at AO3. At AO1 & 2, there is integrated linguistic analysis, for example, of Miller's verb choice to reflect the pace and tone of the exchange and effective links to Miller's direction of physical performance earlier in the play.



Never forget stage directions and how the writer constructs them to direct/inform performance.

his mistakes because of his strong loyalty to his family and love for his sons and wife. He often claims everything was for them, 'for you, ~~and~~ a business for you.' The idea that he has built something and given security to his son means a lot to him, everything is fact.

Larry's letter reveals that Larry's death was a result of what Joe did, also Chris now wants nothing of the business and is leaving, so essentially Joe has lost both sons and all the work, all the mistakes were for nothing. ~~The~~ ~~Joe~~ Miller also ends with Joe realising that the pilots killed as a result of his faulty parts were all his responsibility 'Sure he was my son, but I think to him (Larry) they were all my sons'. This realisation is what drove him to suicide. Kate knew the significance of the letter too and her response at the end of the extract 'Oh, my god... my god, my god', shows the audience she has realised more than just Larry being dead, the repetition of my God is Miller using Kate to prepare the audience for a terrible disaster. At this point the audience don't know the content of the letter which is why Miller shows the impact of it on all characters before revealing



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Focus on the significance of the letter – the key focus of the task – is sustained. However, comments are lacking the analytical edge of earlier sections of the response.

its content, the audience hear it the same time as Joe, therefore feel empathy for Joe as they are responding at the same time to the contents, there is then the final dramatic end while the audience are still processing the content of the letter, making the final act more powerful.



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The concluding section and the linking of the revelation conveyed by the letter to Joe and the audience demonstrates a keen sense of staging and the structure of the play as a whole.

## Question 3

### Question 3 – 'A Streetcar Named Desire'.

'A Streetcar Named Desire' was the most popular text studied by centres this series. The question was specific in its focus on Allan Grey and how his brief and ill-fated marriage to Blanche impacted upon her life.

The extract presented many opportunities for analysis and discussion.

**Successful responses** used the extract as a springboard to evidence the state of Blanche's mental health, her seeming obsession with youth and yearning for an idealised past across the broader play. The best explored the extract closely, picking up on the brief exchange with Mitch as the prompt for Blanche's heavily symbolic remembrance of her relationship with Allan. They were able to explore the language choices made by Williams in order to construct the voice and delivery of Blanche in this and considered links between form and function facilitated reward at AO1 and AO2. Most successful responses recognised the play as a performance text and many offered very insightful comments on dramatic devices and the central motifs – light and the polka in particular – which can be traced back to Blanche's doomed marriage and her guilt over Allan's suicide and thus to her descent into mental instability. These scored well at AO3. Also of contextual and dramatic significance is the guilt associated with, and social attitudes towards, homosexuality that doomed the marriage from the start.

**Less successful** responses offered limited investigation of the language contained within the extract and showed insecurity with the specifics of analysis and the terminology. Many produced an unbalanced approach to the question in terms of investigation of the extract or extension into the broader play. Those that deviated quickly from the extract essentially denied themselves the many opportunities it provided. As with other questions in Section B, there were significant numbers that moved quickly into what appeared a different and 'rehearsed' agenda which seemed to be based on a different question – in some instances from an earlier series. Less successful responses tended to describe rather than analyse and offered little sense that the characters were dramatic constructs. Again, contextual ideas had been extensively taught to candidates, but centres should be cautious with the notion of placing too much emphasis on biographical context at the expense of contextual implications of form and genre. Context should, essentially, be tailored to the specific focus of the task.

This is a very successful response to Q03. It was awarded a mark of 23 which places it in Level 5, the highest level of achievement.

There is a real confidence with expression that facilitates integrated comment across all AOs.

Specific analysis is sharply focused and accurate across frameworks. Contextual comment is wholly apt and integrated with economy and focus.

Tennessee Williams' 'A Streetcar Named Desire' was written in 1947, explores the themes of sexism, clash of New and Old South, violence and more within the bustling, industrial city of New Orleans. The play follows the fragile and frantic Blanche as she visits her sister and her sister's new husband Stanley. It is clear that Blanche is not only entrapped by society as a woman and also physically trapped in the claustrophobic noise and space of New Orleans, but also trapped within the trauma of her past. Through the ~~next~~ <sup>next</sup> unknown character of Allan Grey, the Blanche's distressed state of mind has been influenced heavily through the traumatic experience of his death.

Blanche's trauma of her past is inexorable as she can never fully confront it. She describes Allan, admiring his, 'tenderness, a softness and tenderness,' this triplet of adjectives illustrates the sensitive qualities he had and that Blanche relies on. It also ~~has~~ <sup>has</sup> subtle hints of his homosexuality, which at the time was seen as criminal and vile. The ~~subtleties~~ <sup>subtleties</sup> within the ~~words~~ <sup>lines</sup> ~~emphasize~~ <sup>reflect</sup> the softness of his character, portraying Blanche's fondness ~~of~~ for him. Stanley seems to oppose all of these attributes ~~seen~~ <sup>seen</sup> through his cruel, sarcastic remarks, and violence found in other parts of the play, 'what poetry!', this ~~long~~ <sup>long</sup> sarcastic hyperbolic ~~statement~~ <sup>exclamatory statement</sup>, illustrates Stanley's frustration and hatred for



This is a strong start. Expression is fluent and quickly moves to the fragility of Blanche, linking this with some skill to Grey as character and construct.

Exploration of the language of Blanche's remembrance of her husband is precise and operates across several frameworks. There is skilful integration of contextual comment to hit all AOs simultaneously.



Explore any evidence you provide to support your comments in as much detail as you can.



Blanche, while ~~also~~ <sup>he</sup> asserting his also asserts his dominance by belittling her use of language. This ~~is~~ contrasts to the characters Allan and Stella whose more sensitive side would appreciate her poetic way of speaking as something more ladylike and charming. Allan's violent death, 'A shot', has traumatised Blanche so much that ~~she~~ he ~~has~~ <sup>has</sup> ~~lost~~ <sup>lost</sup> her fear of violence is enforced. As it is shown in scene 4, 'He's left?... Will he be back?' her short, monosyllabic interrogatives portray her fear for Stanley's presence following his violent outburst. Stella's casual and peaceful persona, <sup>shown through</sup> <sup>adults</sup> 'calm and leisurely', ~~is~~ in contrast to Blanche's frantic and distressed state of mind, 'Gosh! I've been Answer me!', shown through the exclamatory sentence and imperative that convey a sense of immediacy, highlight the cultural differences between the Old South and New South. In New Orleans, violence is a normality within relationships, as reflected ~~it~~ again through Eunice and Steve's relationship, 'You hit me!', it is a part of the New South, portraying how although it is ~~is~~ <sup>is</sup> ~~progressive~~ <sup>progressive</sup> as ~~is~~ <sup>is</sup> ~~diversity~~ <sup>diversity</sup> ~~and~~ <sup>and</sup> ~~in~~ <sup>in</sup> ~~the~~ <sup>the</sup> ~~industrial~~ <sup>industrial</sup> ~~era~~ <sup>era</sup> it is not money or just the ~~is~~ <sup>is</sup> ~~deep~~ <sup>deep</sup> ~~social~~ <sup>social</sup> ~~system~~ <sup>system</sup> that allows violence towards women. As Stella has accepted ~~it~~ <sup>it</sup> and adapted to the violence, but ~~Stella~~ <sup>Stella</sup> ~~cannot~~ <sup>cannot</sup>, it shows Blanche's inability to <sup>embrace</sup> ~~accept~~ be the New South like her sister, as the traumatic violence of her past holds her back. Proving that Allan Grey's influence on Blanche has stolen her ability to progress with ~~the~~ <sup>the</sup> ~~society~~ <sup>society</sup> as she is ~~stuck~~ <sup>stuck</sup> in the past.

Through her performative and theatrical monologue, her need to romanticise life in fantasies is apparent due to the stolen innocence and youthful romance she never got to have. She exclaims, 'quicksand clutching



The placing of Stanley in opposition to Allan is an interesting take on the conflicts between Blanche and her sister's husband as the play progresses.

This section of the response is not the strongest, as there is a slight drift to a discussion of attitudes towards violence, but the grounding of comment to Allan and his influence on Blanche is worthy enough. As is characteristic of this response, all evidence supports assertion and is analysed effectively.



Always keep focus on the key elements of the question.

at me. I was slipping in with him!' The natural emergency <sup>highlights</sup> ~~represents~~ the unstoppable forces of ruin society places on Allan. Her the noun and verbs remain unclear on the specific details creating a vague and romanticised story. This highlights Blanche's inability to ~~with~~ <sup>accept</sup> the reality of not only the present but also the past. As she describes herself and Allan as 'just a boy... very young girl', the youthful nouns ~~the~~ <sup>the</sup> emphasise the stolen innocence and ~~misogyn~~ <sup>misogyn</sup> imply that it was partially misguided youth. This reflects her society ~~to~~ <sup>to</sup> view ~~and~~ <sup>and</sup> homosexuality as something that was sinful ~~or~~ <sup>or</sup> naive confusion rather than love. Because this romantic and poetic nature of this monologue, is also seen in other parts of the play, such as when ~~she~~ <sup>she</sup> is in scene 1 when she informs Stella on the loss of Belle Reve, 'I, I, I took the blows to my face and my body.' The repetition of 'I' shows her distress and dramatic flair while the implication of physical damage ~~so~~ <sup>so</sup> ~~poor~~ <sup>poor</sup> her poetic, hyperbolic nature. She references to the fictional character, 'grim reaper', ~~proving~~ <sup>proving</sup> creating a story like narrative. This of illusion she creates for herself and others is a result of the inability to confront the harsh ~~so~~ <sup>so</sup> reality, all stemming from Allan's death. Through ~~bottoms~~ <sup>bottoms</sup> alcohol, astrological signs and ~~imaginary~~ <sup>unknown</sup> ~~dreams~~ <sup>dreams</sup>, like 'Shep Huntleigh' Blanche creates a facade and illusion to escape the reality she can not live in. As she speaks of Shep she 'laughs roars and brightly,' the adverbs and verb 'laugh' portray a flirtatious persona; she is acting as if he is right there, showing that her use of illusion is leading her to descend into madness. Her stolen innocence as such a young age makes her desperate for the romantic love she missed out on, and so she is forced to create ~~an~~ <sup>an</sup> ~~attempt~~ <sup>attempt</sup> ~~to~~ <sup>to</sup> ~~so~~ <sup>so</sup> ~~fantasy~~ <sup>fantasy</sup>. Even with her date with Mitch, 'prize



The return to the detail of the extract marks the return to the highest standards in terms of performance across AOs.

For example, the exploration of Blanche's use of the metaphor of quicksand is detailed and perceptive. With characteristic confidence, the candidate analyses its literary and linguistic form and links fluidly to its function/effect hitting AO1 & AO2 with precision. Extended comment offers sophisticated consideration of societal attitudes to homosexuality that contribute to the suffering, and ultimately the death of Blanche's first love.

There is clever and effective linking of Blanche's 'poetic' language here to other, well selected, sections of the play.

As is usual with this response analysis is accurate and wide ranging.

lion at shooting-galleries and camera guns; she has chosen to go on  
 a childish, playful date, as if trying to ~~escape~~ ~~the~~ ~~age~~ ~~when~~  
 romance was exciting and new.

Allan's homosexuality and death has ~~an~~ influence on ~~the~~ Blanche  
 as ~~she~~ ~~develops~~ ~~her~~ insecurities in appearance further, as she feels  
~~she~~ partially to blame for his death, 'I ~~know~~ ~~I~~ ~~missed~~ <sup>I'd failed</sup> him in some  
 mysterious way'; the adjective <sup>'mysterious'</sup> ~~missed~~ highlights her lack of under-  
 -standing homosexuality, ~~as~~ ~~it~~ ~~was~~ ~~a~~ ~~taboo~~ ~~of~~ ~~society~~ ~~at~~ ~~the~~ ~~time~~.  
 The verb 'failed' shows how she feels guilty for his death, as if it  
 were her duty to do more. This can relate to her ~~a~~ ~~constant~~ ~~yearning~~ ~~and~~  
 attention to her appearance, 'You haven't said a word about my  
 appearance,' she says speaking to Stella in Scene 1. Perhaps she thinks that  
 if she presented herself better, he would have found her more desirable.  
 In Scene 1. He arrives in New Orleans as, 'delicately dressed in a white  
 suit,' creating a 'delicate beauty'; the colour images of white  
~~represents the~~ <sup>suggests the</sup> ~~innocence~~ ~~she~~ ~~would~~ ~~want~~  
 to present, ~~but~~ ~~as~~ ~~it~~ ~~was~~ ~~valued~~ ~~so~~ ~~much~~ ~~when~~ ~~she~~ ~~is~~ ~~sure~~ ~~enough~~ ~~to~~  
<sup>to be a good,</sup> ~~sure~~ ~~enough~~.  
 Belle - The light motif throughout the play is another way in which  
 Blanche's insecurities of her appearance are apparent, 'bars on the ~~light~~  
 she was ~~hiding~~ her face,' as she physically ~~hides~~ ~~her~~ ~~face~~ ~~away~~, it shows  
 her reliance on darkness to hide her older age and allow her to stay in  
 this facade she creates. If when the light is turned on, she is confronted  
 with what she fears, the harsh reality. It ~~also~~ ~~reminds~~ ~~her~~ ~~of~~ ~~the~~ ~~'bright'~~ ~~also~~  
~~reminds~~ ~~her~~ ~~of~~ ~~the~~ ~~truth~~ ~~of~~ ~~Allan's~~ ~~death~~ ~~as~~ ~~far~~ ~~as~~ ~~this~~ ~~extent~~.  
 ('Blinding light') light is another way it hurts her.

In conclusion, Allan influenced Blanche's need for illusion and her



There is interesting discussion of the concept of Blanche's guilt here and links to her subsequent attitudes and actions are well supported and convincing.

The consideration of light as motif is considered and effective.

*intensity with appearance and also few of volume.*



Included simply to provide a full script.

## Question 4

### Question 4 – 'Elmina's Kitchen'.

There were relatively few responses to 'Elmina's Kitchen' this series. However, those that studied this text appear to have fully engaged with it and with the focus of the task. There was much evidence of good teaching here, especially relating to context. There were insightful, often personal references to Hackney's so-called 'murder mile' and to well-researched data, including interviews with the writer, that illuminated the attitudes of the characters in the given extract.

**Successful** investigations often considered the generations in the play and the evolving nature of 'street respect' in the broader text using the extract as a springboard to do so. A high proportion of responses on this text were placed in Level 4 and Level 5.

Good answers offered analytical comment on the construction of voice and explored characteristics such as the integration of patois and shifts between the vernacular and Standard English to develop the contrast between characters. The best noted Ashley's assimilation of the language and tone of Digger or Digger and Deli's shift between vernacular and standard forms and the dramatic reasons for these. They were also fully aware of the play in performance, looking at the construction and dramatic purpose of stage direction and costume, for example, the stage directions and their focus on the costume and demeanour of Ashley. This afforded reward across AO1, 2 and 3. Some were able to offer careful consideration of the concept of black masculinity or Black British identity and were conversant with theories linked these concepts, deploying these with precision to comment on how background and gang culture shape aspiration, behaviour and reputation.

The majority of candidates could range across the play through the focus of street respect. Most cited Ashley in additional scenes, commenting on his respect for Digger and the promise of glamour, money and power that gang culture offers. They also explored the dynamic between Ashley and Deli/Anastasia. Many offered convincing comment on Deli's attempts to save his son from the culture of gangs and violence and the fact that these are doomed from the start as they come at the expense of the street respect that is central to Ashley's sense of self.

## Question 5

### Question 5 – 'Equus'.

Responses to this question covered the full range of achievement this series.

The extract is set in Dysart's clinic as Alan recounts his experiences at the cinema. The encounter with his father prompts Alan's battle with the conflicting stimuli of his parents and of Jill. It also triggers reflection on the relationship between his parents. The extract develops the key realisation for Alan that he is not really any different from his father and, as such, the moment is pivotal in that it affords the potential for Alan to move away from the guilt and pain that he feels as a result of his unorthodox passion. The extract therefore provides many opportunities for exploration of the attitudes to sexuality that is central to the question and to the wider play.

**Successful responses** explored the extract analytically. They differentiated the voices from which it is comprised by exploring the factors, contextual and dramatic, that shaped them. They offered analytical comment on the voices presented in the extract, such as Jill's 'mainstream' attitude to sex and how this is conveyed or the voice of Alan and the influences from which it is constructed. They looked at the participants in the extract and the spoken dynamic between them, including Dysart's professional interrogatives and how they drive Alan's remembering. These applied literary and linguistic frameworks and terms accurately and in good range. At AO3, the best considered the play in performance and considered the dramatic techniques and conventions applied by Shaffer such as set, stage direction and flashback/dual timeframe. Freudian concepts were very much at the centre of many investigations.

The question encourages consideration of the relationship between father and son to comment on attitudes to sexuality across the play. Successful responses took full advantage of the many opportunities for this, such as Frank's inability to discuss with Alan the facts of reproduction and circumstances of desire; the possibility that Frank's own shameful sexuality has led Alan to express his in equally 'shameful' ways; Alan's childhood and the constrictions placed upon him by the conflicting influence of his parents and their expectations of him.

**Less successful** responses treated the extract chronologically and simply summarised it. Analysis was thin and undeveloped and there was limited extension beyond word level comment. As such, there was limited differentiation of voice. Some did not look at the extract in any real depth, moving quickly to a generalised discussion of Alan's relationship with his parents. Some did not reference the text as a play and thus missed opportunities for contextual comment other than received psychological /psychoanalytical 'wisdoms'.



## Question 6

### Question 6 – 'The History Boys'.

The given extract develops Posner's journey towards discovering his sexuality, a journey that it one of the central themes of the play. It provides many opportunities to explore attitudes towards homosexuality in the 1980s as Posner himself regards it as one of the obstacles to his future happiness. Also presented are the voices of Mrs Lintott and Irwin and both afford comment on the central issues of the task.

**Successful answers** commented on the dynamic between teacher and student and Lintott and Irwin as colleagues. The best were able to offer developed comment on the dramatic techniques used to handle these simultaneous conversations such as stage direction, dual timeframe and use of tense to handle dual interactions. They were able to separate the different voices here and through the application of relevant frameworks and terminology comment on Bennett's craft.

It was this analysis that afforded high reward at AO1 and AO2 and, in a significant number of responses, this analysis was not as developed or focused as it might have been, thus restricting upward movement through the Levels. This is a great shame as many candidates demonstrated detailed understanding of the play and the prevalent social/political/historical of the 1980s that frame the play and its presentation of homosexuality, but were restricted to mid-levels of achievement because of limited opportunity to reward at AO1/2.

There was much evidence of effective teaching of the broader contextual factors that underpin the play. The best placed the extract in its historical and social context often citing 1980s legislation to support their comments. These were discriminating in the contextual evidence presented, matching it to the task with precision.

**Less successful responses** were essentially narrative/descriptive. They offered limited acknowledgment of the text as a play or of the characters as dramatic constructs. Analysis of method was thin and often inaccurate and links between form and function undeveloped. Many misread the tone/register of Irwin's voice and therefore the attitudes he both challenges and represents. Others made wildly broad assertions about the homosexuality based on thin understanding of the socio-political context that frames the play

The question prompts consideration of the issue of Bennett's presentation of the homosexual interactions across the play. Good answers recognised that these interactions placed several characters outside the realm of societal 'normalcy' and led to feelings of loneliness, confusion and frustration. Many offered comment on Hector's marriage seemingly at odds with his molestation of the boys; Irwin's attraction to Dakin and his subsequent encounter with him; the headmaster's wife as witness; the headmaster's use of Hector's inappropriate behaviour as a reason to dismiss him; Mrs Lintott as observer and commentator; what happens to characters that pursue same-sex relationships in the play .

This response was awarded a mark of 13 which places in mid-Level 3.

Comments are relevant and demonstrate clear understanding of the play and its central themes. There are sensible, if essentially straightforward, comments on the context of 1980s society regarding homosexuality.

The fact that there is a tendency to describe/explain content rather than analyse technique significantly restricts the potential to reward this response across AO1 & AO2. Exploration of the extract itself could be much more detailed/developed as could the consideration of the dramatic techniques used by Bennett.

Alan Bennett's, *The History Boys*, presents the theme of homosexuality as taboo and unacceptable in 1980s Britain, with harsh repercussions for those who break the rigid social rules. Bennett's own experiences as a homosexual is reflected through the repressed urges/desires and unfulfillment of the characters within the play, usually disguising their dissatisfaction through comedy and their interactions/relationships with others and society.

Irwin recounts his conversation with Posner whilst conversing with Mrs Lintott, with the intent of building rapport with her. "I wanted to say that the literature may say that, but literature doesn't." Irwin doesn't attempt to comfort or console Posner, and refers him to Hector's advice; literature may provide him with solace more than Irwin can. Irwin's dismissal of Posner's sexuality may hint at his own ~~dis~~<sup>dis</sup>satisfaction with his romantic life. "I sympathised, though not so much as to suggest I might be in the same boat." Irwin uses a metaphor to subtly hint that he's also attracted to Dakin, which Mrs Lintott picks up on, considering that she's a good judge of character. Irwin



It opens with clear focus on the central issue of the task and some relevant contextual comment which hits AO3.

The second paragraph starts with a recognition of the timeframes that enable the dramatic presentation of Irwin's two conversations, although this is largely observational/descriptive.

There is some analysis of metaphor here, but there are also missed opportunities for the specific analysis required to firm up achievement against AO1 & AO2.



**ALWAYS** comment on dramatic/authorial technique and apply specific terms.

disguises his own insecurities and repression by distancing himself from Posner, refusing to be his confidante by not offering him the "company" that Posner wants. Mrs Lintott's reaction is non-judgmental nor discriminative towards Irwin, but prevents the idea that she's trying to protect Irwin from the consequences of homosexuality in 1980s Britain. "That's sensible... teacher to learn is not to try and tell them [students] [that they're human]!" Mrs Lintott uses a casual but firm tone when indirectly warning Irwin. Her implications being that society cannot adhere to the mention of homosexuality, especially between a student and teacher (being aware of Dakin's charming character). Irwin is aware of this, and so spares himself the social rejection despite being an outsider already. This implies that Irwin's educational philosophy of utilitarianism ~~cannot~~ has not helped him in overcoming his loneliness; being a homosexual having already disadvantaged him in society.

Posner's attraction to Dakin and his social disposition is disadvantaging him in both his academic and personal life. "I'm a Jew. I'm homosexual. And I live in Sheffield. I'm fucked." The use of listing and expletives creates comedy by outlining a list of disadvantages that inevitably lower his chances at



As the response progresses, there is limited sense of stage or of the characters as dramatic constructs. There is some sense of Bennett in the brief reference to the tone of Lintott or the 'listing' used by Posner, but no other technical analytical comment. This is beginning to negatively impact on the potential for reward.

The rapid movement away from the detail of the extract – and the opportunities for specific and relevant analysis it affords – is unfortunate.



Explore the extract as closely as you can; it has been chosen with the question in mind.

being accepted into Oxbridge and hinders his success in life, highlighting homophobia, ~~and~~ antisemitism and class discrimination in the 80s. "Whether because of diffidence or impudence, but a holding back... Yes, sir. I felt that a bit." The drummer Hodge scene illustrates the unhappy outcomes of homosexual, foregrounding the demise of Hector (career and life) and Posner's vulnerability at the end of the play; known as the failure out of all the boys. Posner speaks in the third person, reciting Hardy's poem and taking the role of Hodge, whilst Hector is a representative of Hardy. "Unkissed. Unrejoicing. Unconfessed. Unembraced." Nothing is used as Hector echoes Hardy's language, using literature as a "consolation," to ~~make~~ ~~the~~ cope with his unfulfillment in his unhappy marriage and ~~his~~ <sup>migrating</sup> job.

Bennett uses farce to present the barriers upheld by society against homosexuals. "Très bien. Mais une maison de passe où tous les clients utilisent le subjonctif ou le conditionnel, oui?" Hector encourages the boys to be sexually free and fluid within his classroom where conventional societal ~~and~~ rules don't apply which allows the boys to express unacceptable sexual desires/behaviour. "Vous n'êtes pas un homme. Vous êtes un soldat blessé." The



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Examiner Comments

The comments on 'Drummer Hodge' and Hardy are more effective. They extend to the broader play and the scene from which the references are drawn is recognised for its significance, dramatically and structurally. There is also better, if not fully developed analysis of the choices made by Bennett to craft this scene.

sudden switch from the scenery / topic of a breathel to a more masculine setting of a war in Belgium ~~unpleasant~~ draws attention to how society mirrors / values the headmaster's / Irwin's educational philosophy of utility, casting aside unconventional methods of expression. ~~The~~ "Qu'il souffre ! ma mère !" slapstick is used to enhance the ~~the~~ absurdity of the situation, force ~~making~~ <sup>of lines</sup> Fletcher the title as the Lord of Misrule, trying to keep the "forces of progress" and society's punishment out of his classroom.



**ResultsPlus**  
Examiner Comments

Comments on the switch to war are apt enough, but lack development.



## Question 7

### Question 7 – 'Top Girls'.

Relatively few centres chose to study 'Top Girls' this series. Responses did cover a reasonable range of achievement all the same.

The extract presented the reflections of Marlene and Joyce on their working-class upbringing, which was marked by parental conflict, alcohol dependency and domestic abuse. The question asked candidates to consider how the family background of the sisters influences their attitudes and behaviour as presented in the extract and across the play as a whole.

**Successful responses** were able to differentiate the voices constructed by Churchill to contrast the attitudes sisters to their upbringing. Their views on who bears responsibility for the struggles faced by their family are polarised between the individual and society and, as such, can be seen to reflect their opposing take on politics in 1980s Britain. Marlene defines the family situation as a consequence of her father's alcoholism, therefore placing blame on him as an individual, whereas Joyce attributes the difficulties of her parents to limited life chances and the resultant 'poverty trap'. Comments on Churchill's trademark use of overlapping dialogue and disruptive interruption were used to illustrate the conflict between the sisters and the respective entrenchment of their stance (familial and political). These successful responses offered specific analysis of the dialogue, for example Joyce's developing stance via reflexive form, '...nothing but yourself' and quantifier, 'most people' or Marlene's use of listing to construct a working-class stereotype, 'beer guts and football vomit and saucy tits' leading to Marlene's inevitable declarative, 'I hate the working class' and the emphatic position it presents.

**Less successful** responses were essentially narrative/descriptive. They offered limited acknowledgment of the text as a play or of the characters as dramatic constructs. Analysis of method was thin and often inaccurate and links between form and function undeveloped. Many misread the prompt to focus on the influence of family background and launched into a broader, generalised discussion of 1980s politics bypassing the detail of the extract as they did so.

## Question 8

### Question 8 – 'Translations'.

Responses to 'Translations' covered a fully range of achievement and there were some exceptional answers this year.

**Successful responses** were able to fully analyse the language choices used by Friel when developing contrasting attitudes of Owen Yolland and Hugh. There was incisive linguistic analysis, and high scoring at AO1 and AO2, with a focus on Friel in the crafting of dialogue and dynamic of the extract on, for example, the development of Yolland's growing unease expressed in the uncertainty of his metaphors, 'It's an eviction of sorts'; 'something is being eroded' or Owen's forceful tone in outlining the process and how and why he overrides Yolland's interruptions. At AO3, they were able to explore Yolland and Owen as dramatic constructs as they reach, literally and metaphorically, a crossroads in the process of anglicising Irish place names. They commented on Tobair Vree and the 150-year-old narrative behind its naming as a dramatic focus for the diverging perspectives of the British soldier and his Irish translator. These responses handled broader context with confidence, selecting and integrating relevant social/historical/political data with facility and focus on the specifics of the task. There are other opportunities to consider Friel's exploration of this process and its impact, such as Owen's cruel and ironic taunting of his father with anglicised names; the use of Gaelic names as shared tokens of love between Maire and Yolland; the underlying motives of Lancey and those he serves; Hugh's acceptance of change and Yolland's resistance to it; Gaelic name in the 'Name Book', this in complete contradiction of his assigned name.

A significant, if small, minority of **less successful** responses did not investigate the extract itself in any detail, moving swiftly into a general discussion of the theme of language and change. The potential to reward these beyond the low-mid levels of achievement was very restricted. Others offered only minimal specific analysis, with terms in limited range and accuracy.

The question encourages an exploration of attitudes towards the colonisation of the Irish language by the British through the overriding metaphor of translation. There are many opportunities for this and successful responses considered several such as the role of Owen as 'go-between'; Hugh's awareness of the need to change and evolve despite what appears to be his preoccupation with the past; Maire's quest for English and the social reasons that underpin this.

## Paper Summary

Based on their performance on this paper, candidates are offered the following advice:

### Section A

- Aim for a balanced coverage of the anthology and the unseen text
- Always provide evidence from the data to support your comments
- Explore the language from which this evidence is comprised to comment on the writer's/speaker's craft
- Avoid a checklist of features as the framework for comparison
- Explore aspects of 'voice' and how this is constructed and presented

### Section B

- Explore and analyse the extract as fully as you can. It has been chosen with the focus of the question in mind
- Exemplify consistently and analyse the language from which this evidence is comprised
- Always consider the play as a performance text and explore the dramatic devices and conventions it applies
- Make sure that your exploration of the broader play maintains its focus on the question
- Try to integrate contextual comment into the body of your response and only include details that are relevant to the task

## **Grade boundaries**

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

