



Pearson

Examiners' Report

June 2017

GCE English Language and
Literature 9EL0 01

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Introduction

9EL01 is a written examination of 2 hours 30 duration. The first sitting of this examination took place this summer: June 2017. 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 component covers two set texts: an anthology of non-literary and digital texts, and a drama text selected by centres for study. The paper comprises two sections. Each section is equally weighted with a total of 25 marks available for each component.

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

This question 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 will be 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

One extract-based essay question on the 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 will use the extract provided as a starting point for analysis and as a springboard for linked discussion across the broader play.

This component is assessed against AO1,2 and 3.

Question 1

Question 1 (Section A) of this paper was presented to the full cohort. Candidates were presented with two texts, the first drawn from the Anthology was an extract from the travelogue written by Paul Theroux based on his visit to Paris. The second text, an unseen article by John Calder, was also based on Paris but with a focus on his time spent there with Samuel Beckett. It is Beckett, not only Paris, that is the focus of the task that links the texts.

Most candidates were able to engage with the persona of Beckett as depicted by both writers while exploring the links to the city of Paris. While many candidates noticed that form and audience indicated the key difference between the two texts, what separated stronger and weaker answers was the ability to make meaningful comments rather than speculative aspersions in relation to both forms and their respective target audiences. Where students were not gaining marks, they were often making very generalised comments about the notion of the intended reader rather than exploring the analytical elements of the texts in relation to a reader. Strong answers focused on the diverging tones within the texts exploring the subtleties and nuances of the relationship between Paris and Beckett in both instances. Some of the best answers showed excellent understanding of context around Beckett and Theroux which suggests that best teaching is covering the Anthology in great depth.

Successful responses explored a range of language features in both extracts. Exemplification was consistent and appropriate and the responses offered considered comment on the link between form and function. 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. Successful responses offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each.

Less successful responses picked upon some general language features although coverage of the extracts was sometimes uneven. The fact that the Calder text was unseen proved a discriminator in this respect. In mid-lower level answers exemplification was inconsistent and sometimes inaccurate. Levels of specific analysis and links between form and function were limited and/or undeveloped. Most candidates commented on the literary devices employed though they couldn't always say what functions they served. A significant number of candidates still have a hazy idea of word classes and there were frequent mistakes in identification, the most frequent being classifying a verb as an abstract noun or confusion between adjectives and adverbs. In mid-lower level responses some of the argument/analysis was unconvincing. Many answers offered very general and obvious interpretation rather than specific analysis. Many made minimal links to function such as 'this feature makes it entertaining' or 'makes the reader read on'. Analysis tended to be non-specific with vague phrases such as 'incorrect grammar'. Many such responses also included bold claims about contextual factors, particularly the audience.

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. The simplistic notion that a travelogue was intended to persuade whereas an article was made to inform, often limited responses on the merits of exploring the concept of genre. 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. Candidate should be encouraged to demonstrate a spread of terminology across each text focusing on structural

elements of the pieces rarer in simply individual word-level devices

Some of the weakest answers did not include any comparative writing and focused solely on the Anthology text.

This is an example of a successful response to Q1 which was awarded a mark in Level 5. It offers a balanced investigation of both texts with sustained focus on the central issues of the task. The comparison is integrated and insightful and assertion is supported by well chosen evidence and careful comment and analysis.

SECTION A: Voices in 20th- and 21st century texts

Read Text A on pages 4–5 and Text B on page 6 of the source booklet before answering Question 1 in the space provided.

- 1 Compare the ways in which the writers create a sense of voice as they reflect upon Paris and its influence on the author Samuel Beckett, who lived there.

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

(25)

John Calder presents the reader with a very personal, almost romanticised view of the French city and his relationship with Samuel Beckett. Both of them being poetic, literature driven writers, the two would naturally click, and as John met with Beckett personally we are presented with an intimacy that is not present in Theroux's work. Nevertheless, Calder's piece seems to be a travelogue, though it has been modified onto an online article and would be suitable for those who value literature or famous writers, even fans of travel and especially Paris or French culture. The purpose of the text is seemingly to communicate to the reader Calder's opinions on France, Beckett, and his own experiences by using a variety of techniques

such as foreign/macaronic lexis, to immerse the reader, anecdotes, and direct quotations to convey a tragic, but optimistic and appreciative sense of voice. Theroux's piece seems to be the antithesis of the one however. His travelogue



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P1: The response opens with a comparison which is always a good sign for this question, given the requirement at A04. The fact that it foregrounds the unseen also bodes well. The links made about topic and genre to the Theroux text are valid, and the point about 'Travelogues' is a subtle one. The list of features and 'approaches' that conclude the opening paragraph are not really necessary, but they do 'set out the stall' of the response as a whole.

is extremely negative, yet sophisticated and critical, of France and Beckett's lifestyle while Calder focused on the subtle intricacies of Paris, Theroux is much more broad with his descriptions, tending himself to create an openly negative and pessimistic sense of voice. This is further emphasised through his use of semantic fields, grotesque vocabulary and descriptions, as well as a dark, warped sense of humour. The piece would be suitable once again for those interested in literature of those who wish to travel, though the purpose is largely to convey Theroux's discontent with Paris and his disapproval of Beckett's life in the city.

Caldor introduces his piece by informing the reader that he spent a lot of time in Paris, "first as a young publisher looking for authors, later as a resident, but I always made a point of becoming a friend of the writer I took on." Presented in a narrative structure, adding to the fluidity of the piece, we are given an anecdote of Caldor's life in Paris when he was starting out as a writer. He refers to himself with the noun 'resident' implying that he made Paris his home, giving him a greater appreciation for the city.



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Examiner Comments

Continues comparison - this time with a focus on 'sense of voice'. Points are nuanced but would benefit from specific examples and analysis at this point. This situation does improve in the second paragraph.



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Examiner Tip

Show evidence of specific analysis at every opportunity.

He, unlike Theroux, is not simply visiting, because he is living there, so one can assume that his reflection on Paris may differ from Theroux's.

Interestingly, the piece is very retrospective and becomes very personal to Calder almost like a memoir or diary entry. Calder continues and describes how he met Beckett. "One such writer who became a very close friend of mine from the time I met him in 1955 up to his death in 1989 was Samuel Beckett." Calder introduces with numerical text, specific dates relating to Beckett. His commitment to Beckett shines through here, adding a sense of admiration to the sense of voice created. Also, Calder refers to Beckett ~~as~~ with the pre-modified ~~as~~ vocative, "close friend." This insinuates that Calder felt humbled by Beckett's companionship; honoured to be called a friend. This intimacy will allow a further and greater direction of Beckett's time in Paris, adding a sense of personality to the voice created.

Theroux's piece on the other hand tends itself to be far less exaggerated. Perhaps due to his copious amounts of travelling he has become disconnected from the common appreciations of



Analysis picks up here. Terms are accurate and, more importantly, comments regarding Calder's language choices link form and function carefully to evidence Calder's relationship with Beckett and his admiration for the man. This 'intimacy' is used as a valid point of comparison with the voice and stance of Theroux.

such cities. The first line speaks volumes of his opinions on Paris. The simple sentences 'we came to Paris and were met by a bus and brought to a hotel.' Blend, with the oversimple conjunction 'and'; the sentence has a sense of Bathos around it, implying Theroux finds nothing salvageable about the city.

He continues and refers to the city in a somewhat derogatory way. "A district that was indistinguishable from the outskirts of Chicago or South Boston." The geographical references here serve to critique the romanticised city, also the mentioning of multiple cities creates a sense of larger scale, a romanticised field of locations that almost acts as a hierarchy for Theroux. Chicago and South Boston are colloquially known to be poverty ridden cities in the USA, so this comparison ~~adds~~ creates a very mocking and pessimistic sense of voice, contrasting with Calder's.

Caldor however can present how Paris influenced Beckett. "He first went to Paris in 1928 where he fell in ~~the~~ the Joyce Irish circle." The dynamic verb "fell" could imply that Beckett has fallen from his protestant roots and has been



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Examiner Comments

Applies some interesting contextual knowledge regarding Theroux's geographical references. Evidence that the Anthology has been studied closely.



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Examiner Tip

Study the Anthology texts as thoroughly as you can. Research around the contexts that shape their content.

influenced by the Parisian culture to an extent that he cannot withdraw from it. We also can gain an introspective into Beckett's family life, once more adding to the personal tone of voice created.

Caldor refers to Beckett's choice to live in Paris in a very mixed way however. "A penniless in bohemian Paris, writing novels no-one was interested in reading." The clipped phrase, "Penniless" suggesting Beckett was not materialistic accompanied by the low frequency vocative 'bohemian' implying that Beckett was very

insightful, academic, but also very artistic and somewhat byronic in nature. The negating collective 'no-one' also adds a sense of tragedy and sombreness to the ~~ser~~ voice created as the piece becomes more grounded in reality.

Much like Theroux's work, who constantly criticises this exact lifestyle. He concludes his introduction to Paris with the triple emphasis of rhetorics, "Is this Paris? Is this France? Where is the Eiffel Tower?" This is very mocking from Theroux, he is implying Paris has become unrecognisable. He continues describing the scenes on the Parisian sub-urbs



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Shows some understanding of the term 'Bohemian'. Uses this to develop valid points about the influence of the city on Beckett's persona and is therefore consistently on task.

Interesting slant on Theroux's triple interrogatives.

as "simple and awful." The syndetic pair makes Theroux's tone become increasingly negative, almost to a ~~excess~~ the point where it becomes vicious. "Broken-pavements and high windows of Saint Jacques seemed to encourage suicide." A very dark inference, but ironically this could have been written in reference to Beckett's depressing lifestyle. This is emphasised

when Theroux ~~thereby~~ remarks that Paris was where he conceived his darkest plays and novels. "No wonder!" ~~The exclamation~~ The exclamatory mood and ~~etc~~ assonance add to the sarcastic tone created.

Calder goes on to describe the war and its impact on Paris and how it effected himself and Beckett. Perhaps this led to Beckett's pessimistic outlook. Calder continues by quoting from a conversation, "He once said he had nothing against happiness, but did not have the ~~talent~~ ~~talent~~ talent for it." The abstract noun 'talent' implies that Beckett had to use effort to be happy, showcasing how his natural mood was sorrowful. Calder remarks on numerous similar quotations, ~~stress~~ demonstrating Beckett's dreary outlook. "I commented it was a fine day."



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Examiner Comments

Comments on the tone of Theroux are supported by careful analysis and comment.

Similarly insightful exploration of the voice of Beckett as incorporated by Calder.

He looked at the sky and replied "no fear."
The simple, fragmented declarative sentence conveys Beckett's emotions with such little effort. It shows how he dreads the days and finds little redemption in life. Much like how Therox finds little in Paris; perhaps the Parisian lifestyle ~~leads~~ influenced Beckett to be this depressing.

Therox remarks, "Beckett came here for pleasure?"
Once more using rhetorics to emphasize how he is very critical of the Parisian lifestyle, perhaps labelling Beckett as someone who derived pleasure from a satirical form of depression and bohemianism. Therox continues, "It was a wet bleak morning in Paris." The adjectives presented create a semantic field of a grimy, morose place. He also states that the suburbs continued, "but they were deeper and grimmer." The collective "they" infers that the suburbs are in large ~~numbers~~ quantity and only seem to worsen. The sense of voice is full of pessimism and shame at the conclusion of Therox's piece. He condemns Paris, comparing it to ravaged American cities and remarks upon its gradual decay, inferring that the lifestyle is toxic and leads to an inescapable

loathing



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Examiner Comments

Deconstructs Theroux's description of the Parisian suburbs effectively. Links between form and function are clear.

The following is a less successful response to Question 1.

SECTION A: Voices in 20th- and 21st century texts

Read Text A on pages 4–5 and Text B on page 6 of the source booklet before answering Question 1 in the space provided.

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

tone ✓
personality (25)
relationship ✓

Paul Theroux

Unseen register

- Paris

- His friend

G - Travelogue

G - Extract from an article

A - People who reveal about places

A - Fans of John Calder / Samuel Beckett

P - Inform, describe

P - Describe

Sense of character of Samuel B.

Both text are evolved around Paris, text A ~~are~~ putting Samuel Beckett in Paris and what they did there and text B, on how the Paris suburbs may have had an influence on Samuel Beckett and his personal. Both texts are written in first person

however, text A is an article piece whereas text B is a travelogue. Travelogues have a purpose of creating a sense of place for readers to explore and ~~en~~ develop their knowledge of the world. They can also influence where you may want to visit ~~to~~ but, Paul Theroux's negative piece about Paris



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Examiner Comments

Opens with an essentially straightforward comparison and a general definition of the conventions linked to the travelogue form. Evidence of planning and of intended 'balance' across the two texts is a promising sign.

would do the opposite and deter you. He has more of a critical view of Paris with the suburbs being "simple and awful" and enough to "encourage suicide". The hyperbole and the use of simple ~~ae~~ evaluative adjectives are humorous to a certain extent, not feeling the need to use more complex adjectives.

Many people associate Paris with love, beauty and art but he juxtaposes this with how awful and grim it really is. People reading this are seeing a whole different side of Paris. Whereas text A ~~has~~ is more of a glance of Paris focussing more on Samuel Beckett and what he did there. In the article, he is remembering his time with Samuel & Beckett since he is no longer alive, ^{which} would suggest, a readership of Samuel Beckett fans but also ~~Irish~~ Irish people.

Both texts use a lot of proper nouns to develop a sense of place. ~~Calder~~ Calder uses them to relate Beckett to a place where he often went or lived. ~~Calder~~ Paul Theroux describes certain places "poney little flat" to emphasise the misery of the place. Theroux suggests the reason for his ^{often} writing about the "sheer pointlessness and utter misery of human existence" is because of where he lived. ~~He mentions the association that~~ Paul Theroux is an American travel writer, making his readership Americans.



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Examiner Comments

Develops general comparison between the main focus of each text. Offers terminology when considering Theroux's technique. Is aware of effect but struggles to articulate this other than attributing the humour generated by Theroux's adjectival choice as 'not feeling the need to use more complex adjectives'. Does begin to develop a link between Beckett's persona and Paris, but struggles again here.



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Examiner Tip

Try to explain the effect of language choices as fully as you can.

Many of the links would be recognised by Americans "It wasn't gay Paree, it wasn't even Cleveland." ~~Theroux's Calder's~~ writing. The humour in this comment makes the audience feel more included, it is much more engaging than text A. Text A is more detached from the audience but a lot more personal being about his and Samuel Beckett's

relationship.

We learn a lot more about Samuel Beckett in Calder's article: his character, likes and dislikes, his background and the life he lived. The direct speech quoting what Beckett said in response to the comment "it makes you glad to be alive", ~~his~~ makes ^{me} you feel like you know him ~~better~~. The compound sentences show how much Calder knows him and wants to tell us everything "negative attitude to our short lives on this planet and our attraction towards killing and cruelty and tendency to dominate others."

A generic feature of a travelogue is the high density of adjectives. This is so the reader can visualise the place with ease, Paul Theroux does this to exaggerate the miserable looking buildings and the reactions of the Americans "were shocked and



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Examiner Comments

Detects the connection made between Theroux and his audience via the American reference but this is not fully developed.
Understands the personal insights afforded by Calder's friendship with Beckett and the direct speech incorporated into the article, but comments are essentially observational/lacking in development.

disillusioned." This emphasises the point about how drab Paris was and not what they expected.

Calder's description isn't so in depth about Paris and is more ~~and~~ anecdotal than descriptive.

Whereas using compound sentences structures that Calder uses, text B has a lot more simple sentences

for declarative purposes, "we were unused to this."

Theroux also uses rhetorical questions to convey the shock of how the place looked "how could houses so old look so awful?". The use of the adjectival word "so" and the repetition also emphasises his point.

✶ The pre modification is effective and more common in ^{pre-}planned writing. It adds the negative tone of the piece.

~~Both plays mention Beckett's success of the play "Waiting for Godot"~~

Both writers explain Beckett's characters, however Calder does it more in depth. The way he refers to Samuel Beckett as "Beckett" ~~makes~~ creates the idea they were very friendly so his memories are made more trustworthy.

* In the travelogue, ^{there is a lot} ~~a lot~~ of colour imagery as to describe his visit to Paris "that had once been light stucco and were now grey... black morning". The dark and boring colours add to the overall negative tone of the piece.

Both texts Another similarity of the texts is that the writers personalities do come across to the reader. Theroux ~~entirely~~ ^{friendly} cynical and realistic tone adds to how unimpressed he was with Paris and Calders ^{relationship with} Beckett. ~~Their differences~~

~~The~~ The main difference is that Calders article is more factual, ^{because it is remembering times} whereas ^{when} ~~because it is~~ ^{with Beckett} Theroux account of Paris is purely based on ^{and} opinion, ~~it~~ is highly biased



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Examiner Comments

Mid paragraph shows awareness of technique but this is not fully developed - a pity.

Question 2

'All My Sons' proved a popular choice for centres this series and responses presented across the full range of achievement. Most demonstrated a good understanding of the play.

Exploration of the extract in successful responses offered focus on Kate's grief and desperation, linking this, with some fluidity, to the evident tensions with Chris and Keller here and throughout the play. They used the 'signs' of the dream and the tree as the basis for investigation and were able to consider aspects of staging to good effect to support their assertions. The best were able to fully link authorial intent and crafting to its effect on the audience and as such could comment with insight on Miller's development of Kate's monologue and the dynamic between mother/son, husband/wife. These also 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 regarding the notion of Kate's grief, often presenting narrative summaries as opposed to Miller's dramatic intentions.

Many responses dealt with the contextual implications of the play which were well linked to this particular extract and/or the wider play. Again, the difference between stronger and weaker candidates was the ability to embed these contextual ideas to authorial decisions rather than simply describing issues of war at the time. Those that considered the text as a performance piece, considering dramatic conventions and techniques were rewarded against the contextual AO.

Pathways across the broader play were many and varied. Those that sustained focus on the task were rewarded. Many cited Frank's production of the horoscope and Kate's increasing religiosity. Chris's love for Ann is obviously a principal source of tension between mother and son. The very best considered the reasons behind Kate's refusal to accept the death of Larry and her belief that to accept his death was also to accept the guilt of her husband.

This is a reasonably successful response to Q2 that was awarded a mark of 14 which places it towards the top of Level 3.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 2** **Question 3** **Question 4**
Question 5 **Question 6** **Question 7**
Question 8

Plan

Extract: '~~presentation of her head!~~ Get me in spirit beds!

~~broken language: 'I must be thinking - despair~~

~~- Chris' (hesitantly)'~~

Wider text: Ann = can't marry Larry.

= The letter

= 'special day'

= refuses to accept Ober's actions = 'killed Larry?'

Throughout the play, Miller presents Kate as a mother who is unable to come to terms or accept her son's death during WW2. ^{and this develops tension} Whilst this exact Kate does this by playing on the stereotypical helplessness of a woman even though they the opposite this is shown through the stage directions '(presses top of her head)' followed by 'Get me an aspirin, huh?' The use of her action on top of her head perhaps her is weak and helpless, which was a stereotype for the pre-war women. However, this is not what Kate is really like. Miller presents Kate as a new generation, empowered woman.



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Examiner Comments

Starts with valid focus on the representation of Kate which shows an awareness of Miller. Exploration of stage direction consolidates this.

who arrived because of the war. As women were taking on men's jobs during WW2 whilst they were away, women became more independent and powerful alongside men. Therefore, by presenting Kate as playing a part it shows Kate as manipulative. The repetition of 'Get me an aspirin' shows how Kate was angry.

'Get me an aspirin' shows how Kate was simply doing so to change the conversation as it was one she didn't want to hear; Larry's death by the kept trying to prohibit the conversation, it ~~built~~^{developed} tension between herself and Chris given in Chris' stage direction 'Alarmed'. Therefore, the manipulation portrayed by the Kate in order to change conception from Larry's death, as she believed he was still alive, developed tension between her family.

Another way Kate is shown to be building tension due to her belief about Larry is shown through Miller's use of broken language. The repetition of the ellipses 'I could only...' and 'I came out here...', depicts her continuously having to think about her dream. The ellipsis in telling us her ellipsis in believing the truth about Larry's death, which angers her family. The ellipses also shows her sadness and emotions during her dream, which ^{which shows her} ^{right about Larry's} ^{and} ^{she} be why she refuses the truth about Larry, as the thought of losing her sons during ~~the~~ would



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There are some interesting points about the seeming contradiction between Kate's actions and her perceived power within the family that would have benefitted from further development/analysis. The comments on dialogue and non-fluency are valid, links to tension are also relevant but again, slightly undeveloped.

be too much for her to bear. Her scream creates the tension as she finishes her scream with 'it was too good to plant a tree for him?' The exclamation sentence shows the climax of the speech as she says Camp's death and therefore believes planting the tree is too good as he will come home. Miller does this to portray the helplessness of a mother during war, soldiers disappearing or MIA was frequent and mothers would often not give up hope of finding their sons, and as Miller released this play so close after the end of WW2 (1947) he had to be respectful of those affected by the wars plot, also he used Kate to give hope to the audience? They developed tension with her family who primarily believe that it's only Kate too long to get over, shown by Chris' reaction '(shamed) too good!' The exclamation shows the frustration and anger towards his mother, which shows the tension developing due to Kate's refusal of Camp's death.

Throughout the whole play, it is also shown that Kate develops tensions because she refuses to believe Camp's death, shown through the denial of Joe's crime. When faced with the problem of admitting Joe's actions, Kate refuses to do so, because if Joe was responsible, then maybe he was responsible for Camp's



Shows awareness of the symbolic significance of the tree. Links to post-WW2 context are valid but assertions regarding Miller's intention to 'give hope' would need more support/analysis to sustain them.

death to Kate if she was refusing it when she
tells to Chris and says 'Your father died nothing
wrong, if he did he was responsible for Long's death' The
refusal shows how Kate is willing to believe anything
in order to maintain the idea that Long still lives. As
even Joe even deny's his own et crimes, it builds
tension as Chris secretly knows about the business,
so the constant denial of the crimes angers him
when the truth comes out. When Joe finally accepts
it, he states 'if Long was alive he wouldn't act like this'
to which Kate replies 'Joe, Joe, please...' Once again, the
~~use of ellipses~~ is Miller uses ellipses to create
ambiguity between the audience & Kate. This creates tension
between her and herself as she knows the truth about
Long. Therefore the use of the business world
allows Kate to develop her belief about Long's death which
further creates tension between herself and
her family who know the truth about Long.

Miller uses the business world to show the cut-
throat world and how it drove Joe to do as he did.
During WW2, the corrupt business world allowed America

to get out of the great depression, jobs such as Kelly were more common than people imagined.

Miller

Another way hate develops tension because of



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Examiner Comments

Begins to explore rising tensions and the broader implications of Larry's death to the family but lacks precision here which leads to some repetition. Contextual points show promise, but are not fully developed or integrated.



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Examiner Tip

When making points on context try to link them directly to the text and what is happening in the play.

hate being about Larry is through her search of Larry's special day. By doing so, Kate would know whether Larry was able to die the day he mentally justifying her beliefs. Kate gets this justification when Frank states 'November 25th was his favorite day' Kate excitement surges. At this she uses another exclamation 'mother!' The formal register followed by the exclamation shows how hate was developing tension with Chris and it resound in Chris. Through clinging to every hope, Chris is surprised because he knows the truth which develops tension and a rift between himself and his mother. Primarily because he found out about his father's secret. Miller presents Joe as the tragic

'hero' so therefore the audience will feel sympathy towards him for the crime he committed. ~~Then~~ Miller was the first writer to make tragedy accessible to everyone, shown through making Joe - uneducated man - the tragic hero as beyond was only aristocracy shown through Shakespeare's Hamlet. Therefore by making it seem it can happen to anyone, the audience sympathises with Joe which consequently means ~~the audience has~~ ^{the audience} ~~will~~ ^{not} grow tension with Liza if they infer she is being desperate when the signs are clear. Consequently, this shows how Miller's depiction of Liza looking for signs of Lomy is not only developing tension with her family, but with the audience.



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Extends to consider the signs provided by Frank and links these to the tense dynamic between mother and son. Application of terms at word level is not fully secure, however.

small.

A final way that Miller presents Liza's developing tension is through her relationship with Ann. When Ann first arrives, the Liza is shown to believe Ann as a sign that Lomy is still alive because she is visiting for Lomy. Miller shows this through the quote 'what I like about Ann is she doesn't jump ^{straight} into someone else's bed'. Miller uses this irony to create

tension with the audience as the audience are aware of her relationship with Chris. They create tension as because Kate sees Ann's 'loyalty' as a sign of Lomg's being alive she refuses to accept Chris and Ann's marriage 'they're going to marry her'. This tension builds and culminates when Ann uses the decisive 'Lomg is dead, Kate' when Kate turns round and says '(she stops) Don't speak to me!'. This shows Kate's realisation that Ann is right. This also develops tension as Kate now is losing her signs of Lomg being alive which creates tension with her family who better know the truth.

In conclusion, Miller presents the developing tension between Kate and Ann because of Kate's continuing search for signs of Lomg still being alive through the use of other characters and the irony that they know the truth yet Kate is still searching, causing anger and tension between herself and her family as she won't let them move on.



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Examiner Comments

Extends to consider Ann as a factor here. Points are valid. Comments show good interpretation but fall short on the specifics of analysis.

Question 3

A Streetcar Named Desire was the most popular text studied by centres this series. The extract follows the loss of Mitch as a means of escape for Blanche and develops the fantasy she constructs around Shep Huntleigh. As Blanche's mental instability increases, Huntleigh becomes a more vital and dominant illusion.

There was much to go on in the extract in terms of Williams' construction of Blanche's voice to reflect her deteriorating mental stability placed in opposition to the mocking - and sinister - developments in the voice of Stanley. The best analysed both with some insight and precision applying frameworks and terms in good range. Successful responses looked at the nature of Blanche's dependence on men through close consideration of the different facets of her illusion and thus sustained focus on the central issue of the task. Successful responses considered the staging of the scene and drew interesting conclusions about actions and delivery that conceded fully to the dramatic form. Selection of material from the broader play was designed to reflect on the differing nature of female dependency on men with some insightful comment on Stella and the nature of her need for Stanley or Eunice's practical reliance on men. These also placed the male - female dynamic in the broader social/historical context of the play and were able to tailor comments to differing attitudes and relationships across the play.

Less successful were those that deviated quickly from the extract the providing a summary of the ways in which Blanche and secondarily Eunice and Stella depended on men. These 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.

This is a successful response to Q3 which was awarded a mark in Level 5.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 2** **Question 3** **Question 4**
Question 5 **Question 6** **Question 7**
Question 8

The female characters in the play depend on men both psychologically and economically because of contemporary gender roles and, for Blanche, her traditional values. Blanche's construction of a fantasy escape with Shep Huntleigh at the beginning of Scene 10 reflects her declining mental state and how she is depending on a man to save her from

this. ~~Strategies~~ The way in which Stanley mocks her throughout this extract and later in Scene 10 destroys her completely by raping her even after seeing her in this vulnerable state, portrays the destructiveness of depending on men and this is ~~portrayed~~ ^{depicted} throughout the entirety of 'A Streetcar Named Desire'.

Blanche is clearly delusional at the beginning of this extract and her mental state is declining portrayed, for example, by the adverb 'tremblingly' as it suggests she is anxious and the reader knows this to be true as she has been drinking alcohol throughout Scene 9 and 10 which she reveals she does for 'her nerves' in Scene 10. Blanche's alcoholism



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Examiner Comments

A well structured and expressed opening which promises focus on the task and an awareness of the contextual factors that have shaped the play as a whole.

is seemingly as a result of her dependency on men ~~because of her~~ and is part of her decline as her 'nerves' have ^{*}been seemingly triggered by the death of her husband ^{*}and this resulting in many 'intimacies with strangers', as she reveals to Mitch in Scene 9. The abstract noun 'intimacies' reflects the way in which this text was published in 1947 as it would have been inappropriate to discuss sex ~~extra~~ in an outright manner.

discuss sex ~~criteria~~ in an outright manner.

* ~~also~~ represented by the music of the Vardoukiana whenever ~~she~~ her mental state decides further

~~Blanche~~ In this extract, Blanche is described to

lift 'the hand mirror for a closer inspection' and the noun 'inspection' suggests a seriousness in the way Blanche examined her appearance, as she realized that her looks are her only weapon in enticing men, further depicted in Scene 5 when she tells Stella her worries about not finding a husband as 'I'm fading now.' By ~~Scene 10~~, Blanche has ~~been~~ Blanche is in a weak position at this point in the play as ^{a result of her} meeting with Mitch in Scene 9 ~~when she was~~, portrayed by the way in which she 'attempts' to rise as this stative verb portrays her ineffectiveness in doing so. This in itself portrays how, after only a short relationship with Mitch, Blanche came to depend on him and her hopelessness for the rest of the play is because she

Shows good understanding of the play and the factors that have shaped the persona of Blanche. Gets down to analysis of Miller's craft early - a good sign - with some subtle investigation of the noun 'intimacies' which is contextualised socially and dramatically.

The exploration of the stage directions presented at the start of the extract is thorough and focused. Links to other parts of the play are integrated with some fluidity and confidence.

Sustains focus on the central issues of task.



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Examiner Comments

Remember that the text is a play and that dramatic conventions are central to its context.

believed Mitch was her last chance at ~~happiness~~ marriage and therefore happiness as she tells Stella in Scene 5. When she is asked if she wants Mitch, 'I want to rest, I want to breathe quietly again.' The repetition of the modal verb 'want' portrays Blanche's longing to be comfortable, something, because of contemporary gender roles, she cannot do economically or respectably without a husband.

* leading them to become psychologically dependent on them.

~~Arguably, the female etc.~~ The female characters dependence on men in the play is not just for financial reasons, it is also because the men in the play exert their masculinity and dominance over the women in the play. For example, in this extract ^{Stanley} is described to enter the kitchen, 'slamming the door' and the dynamic verb 'slamming' portrays Stanley's violence which is one way in which he remains the dominant figure in his relationship with Stella, for example in Scene 3 when he hits her. He also uses violence to exert his dominance over Blanche, as there is a power struggle between the two throughout the play, by raping her and completely destroying her in Scene 10. Stanley also 'gives a low whistle' to Blanche and this is clearly him acting in a flirtatious

way but the verb 'gives' portrays how Stanley being sexual with women is his way of resolving issues as it suggests that ~~he is~~, although this is derogatory, he is validating their existence in some way. This is further portrayed in Scene 4 as, after Stella has been hit, seduced and had sex with Stanley, her eyes and lips have 'that almost narcotized tranquillity' and the pre-modifying adjective 'narcotized' ~~conveys~~ portrays how Stanley is able to control her psychologically and how Stella does depend on Stanley sexually in a way as it allows her to neglect her problems and delude herself into happiness, perhaps the only way she could cope with the domestic abuse and manipulation, that she ~~can~~ ~~cannot~~ has to accept because of the victim-blaming ~~and~~ culture and ~~as~~ the failure to deal with domestic abuse in the 1940s and 50s, as marital rape was still legal.

In this extract, Blanche states, regarding Shep, 'I wore his ATO pin my last year at college' and this simple declarative sentence has a sense of pride ~~as Blanche clearly~~ although ~~this suggests~~ it figuratively seems that this was Shep's way of objectifying Blanche and claiming her as his own, if this is true. Blanche and the other women in the play are seemingly happy to be objectified and treated as property by the other men ~~in~~ in the play because it fills their need to be wanted. This is



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Examiner Comments

The response progresses well. Comments and analysis are integrated and links between form and function are well drawn and supported. The movement to consider the differing facets of 'dependency' shows understanding and insight into the construction and presentation of character through dialogue, action and stage direction.



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Examiner Comments

Exploration of the Stella/St Stanley relationship is very effective. It picks upon the nuances of dependency in a way that is insightful and oft-sophisticated. The facility with which the response moves between the extract and the wider text - with reference to the ATO pin - is impressive here.

particularly true for Blanche who states in Scene 5
~~Blanche~~ That 'Men don't ^{even} admit your existence
unless you're making love to them' and that
'you've got to have your existence admitted by
someone' as the verb 'got' portrays Blanche's
utter need ~~for this~~ to be verified by a man.

~~Stanley~~ When Stanley claims that
Shep is a 'Miami millionaire' in this extract,
Blanche replied by stating 'This man is not
from Miami. This man is from Dallas.' and
these two simple declarative sentences portray
Blanche's contempt of Miami and pride in being
of Shep being from Dallas. This is because Blanche
has the values of the 'Old South' ~~and~~ which
is why she is so desperate for the men in the

play to show chivalry towards her and why it is so tragic that she has 'always depended on the kindness of strangers' as this fey and delusional mentality is ^{practically} suicidal in New Orleans where the individualistic and realistic ideal of the 'New South' are predominant and ^{why} depending on men like Mitch and Stanley, who represent this culture, so easily destroyed Blanche. This is portrayed by the way in which Stanley mocks Blanche in this extract whilst she is in such a



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Examiner Comments

The issue of 'validation' is progressed with confidence. The references to Miami/Dallas are used to polarise the attitudes and the aspirations of the New and Old South and thereby integrate contextual comment and also link to the wider text. This assurance characterises the response as a whole.



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Examiner Tip

Avoid 'bolting on' comments on context. Try to integrate them into the main body of your response whenever the opportunity arises.

delusional and vulnerable state, for example, through his hyperbolic metaphorical language such as 'Into the picture pops this Miami millionaire', as he clearly takes pleasure in Blanche's distress. This cruelty is juxtaposed in Scene II by the Doctor's actions as, even though Blanche has already been destroyed by her

dependence on men and her 'old South' values, the Doctor is chivalrous towards her drawing her up 'gently' and 'support', this ~~verb~~ ^{verb} ~~adverb~~ ^{adverb} ~~portray~~ suggesting that she will now be provided with the dependence she has wanted so badly throughout the play and ⁱⁿ her life before this.

Blanche's construction of a fantasy escape in with Shep in this extract is truly tragic as even ~~after~~ ^{though} her dependence on men is what ~~brought~~ ^{has} led her to this delusional and psychologically damaged state, she still fantasizes about ~~depend~~ the support of a man saving her. ~~Although this was necessary~~ ^{economic and psycholog} Even more tragic is that ~~Stella's~~ ^{dependence on Stanley is} ~~that leads~~ ^{Blanche} ~~in Scene II is why~~ ^{portrayed} Blanche is forced to a mental asylum, portraying the truly ruinous effects of depending on men in a world that allows them to be so

cruel, ~~something that~~ and this cruel world is what Williams ^{seems to condemn} ~~critiques~~ through 'A Streetcar Named Desire'.



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The juxtaposition of Stanley's word and actions with those of the Doctor at the end of the play is clever and confident. The response never loses sight of the task.

Question 4

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 educational data that illuminated the attitudes of Deli and Ashley in the given extract. Successful investigations often considered the influence of Anastasia on Deli and linked this across the broader text.

The best looked at the construction of voice and offered comment on characteristics such as the integration of patois and shifts between the vernacular and Standard English to develop the contrast between father and son and the attitudes, and aspirations, they present. Some were able to offer careful consideration of the concept of black masculinity

Question 5

This extract presented afforded much opportunity to explore the contrasting perspectives of Dora and Frank Strang and, through the questioning techniques of Dysart, the influence of these conflicting ideas on Alan. Links to the broader text covered an interesting range such as the litany applied by Alan in the rituals with Equus, his overriding quest to be one with his god, his confusion of spiritual and sexual 'ecstasy', his shock at seeing his father at the cinema. Freudian concepts were very much at the centre of many investigations.

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. These applied literary and linguistic frameworks and terms accurately and in good range to comment both on the influence on Alan and on the role of Dysart and the professional methods he uses to elicit information from the Strangs. They were able to draw conclusions about the parent/child dynamic which they used as a springboard for comment on the broader text. Contextual factors were applied with relevance to illustrate, for example, the Freudian approach of Dysart, or the orthodox nature of Dora's faith. They also showed awareness of the dramatic techniques and conventions that characterise the scene and evidence Shaffer's craft.

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'.

The following is a very straightforward response to the question on 'Equus'. It was awarded a mark of 7 which places it in Level 2.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 2** **Question 3** **Question 4**
Question 5 **Question 6** **Question 7**
Question 8

Shaffer presents Dora and Frank as a couple who appear to have disagreements. Therefore, Alan may have received mixed messages about faith and other issues which resulted in the creation of "Equus".
The passage opens by Frank suggesting his wife is 'excessively' religious and she is

'obsing' it down the boy's throat'. This immediately suggests Frank has conflicting views about religion. Frank implies Alan is being indoctrinated by faith and states that 'the Bible that's responsible for all of this'. This The affect of the Bible is ~~clearly~~ clearly seen when Alan is charting his 'Bogat' list as he uses Biblical language sounding language ~~and~~ and twisted Bible quotations such as 'I give you Jesus, my only begotten son'. Dora then reenters 'unable to stand any more' of her eavesdropping. Frank assumed she would have given him



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Examiner Comments

The response has focus on the task with a description of the conflicting attitudes to faith presented through Dora and Frank Strang. There is general understanding and a sense of the whole text from the outset that moves beyond the simple description that would signal a Level 1 response. There is, however, little appreciation of technique.

privacy so as to talk to Dyson, but it ~~was~~ is evident their privacy was not respected. This could suggest that she also does not respect the privacy of Alan, leading to him leaving the house to worship in his 'field of Haha'. It is also evident that Alan kept

this secret worship will hide as
Dora 'Don't understand' how or why
the events occurred.

The extract has a Stanislavskian
style of theatre due to the naturalistic
conversations and it holds the illusion
of reality. This contrasts the climax
scenes while Alan is worshipping 'Egus'
to create greater shock as ~~the~~ Alan
appears to be part of a 'Normal'
family.

Frank states he is an atheist and
'I don't mind admitting it' which reflects
the more accepting 1970s society toward
faith. This is because, many people
began to stop attending ~~a~~ churches
and began experimenting with eastern
religions or atheism. This would create
tension between the couple and



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Comments on context are not really integrated into the response. There is valid point about Stanislavski in terms of contrasting approach to voice and dialogue but this is not developed and the point is therefore 'stranded at the end. As is the point about contemporary attitudes to Atheism.



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Link comments on context to the play and the language from which it is constructed.

Dysart suggests that 'if there's any tension over religion, it should be evident on a Sabbath evening!' and he is aware that ~~the~~ Alan is likely to have been receiving mixed messages towards faith and it may have been the reason Alan created his own faith. A ~~comment~~ critical commentator suggested that Equus is about 'the internal struggle between individual rights and communal demands'. Alan creates Equus to escape this struggle and the conflicting opinions of his parents about faith.

Frank goes on to say he has not 'instructed' Alan about sex, Frank becomes 'tight' which suggests he is uncomfortable and that he is hiding the full information from Dysart. This reflects the past attitude of "a stiff upper lip" and "one house's business is their business" which ~~has been~~ can be potentially damaging. This is because, Frank could have ended Alan's worship to ~~eg~~ Equus while he still practised in his bedroom. About eighteen



Issues regarding Faith and sex are handled in a very general and straightforward way. They show surface understanding but are insufficiently developed to reflect any real insight into Shaffer's craft.

months ago'. Even when Alan is beating himself with a 'wooden coat hanger' he does 'Nothing', ~~attempts~~ alerts Alan of his presence and goes 'back downstairs'. ~~The~~ Shaffer appears to be criticising society as had Frank have spoken 'of things like that', Alan may not have gone on to commit the crime of blinding the horses. The poet Philip Larkin expressed a similar view in his poem ~~this~~ 'This Be the Verse'. As a contemporary to Shaffer, it can be inferred that a similar ~~or~~ concept was ~~is~~ expressed by other writers of the time.

Dora states that she has told Alan that 'sex is not just a biological matter, but ~~also~~ spiritual as well'. This compound sentence further shows the extent of Dora's faith and its influence on Alan. This idea is taken by Alan and incorporated within

his own faith as shown by the extreme nature of his ritual as he throws out his arms and shows himself fully to his God'. In Act one, scene twenty-one uses minor ~~ex~~ exclamatives such as 'Burns', 'Hurts!' and 'knives in his skin!' to show that Alan has embedded pain within his faith, like medieval flagellants who beat themselves to ward off the plague.

However, it is clear that Dora has a deep love for Alan as she ~~exas~~ 'breaks down in sobs' and as shown ~~showing~~ during her monologue as she ~~ref~~ refers to him as her 'little Alan'.

In conclusion, Dora and Frank had ~~great~~ great impact on Alan as



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Examiner Comments

There is an interesting point about the inaction and silence of Frank that is not developed. Similarly Dora's extreme religiosity and its placement of the spiritual above the physical is suggested but not developed to anything like its potential. The reference to Larkin achieves little.

Question 6

The extract provided much opportunity for those that studied *The History Boys* to explore Bennett's use of Lintott to offer bitter comment on the historical and current passivity of women in a patriarchal society.

Most picked up on the significance of the fact that she is the only female voice in the play. Successful answers commented on the dynamic between teacher and students and mocking/critical tone through which Lintott's voice is constructed and the often apologetic, sometimes embarrassed voices of the boys when she confronts their prejudice. They were able to separate the different voices here and through the application of relevant frameworks and terminology comment on Bennett's craft. The best considered her intellectual status through references to Wittgenstein, Elizabeth I and links to, and comparison with, Hector and Irwin and used this to contrast with her treatment as a professional woman – often citing the headmaster to support their comments. The best placed the extract in its historical and social context and used comments on Thatcher and changes to the education system (and broader British society) to comment on the irony of Lintott's representative position.

Less successful responses were essentially narrative/descriptive. The 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 Lintott's voice and therefore the attitudes she both challenges and represents. Others made wildly broad assertions about the changing role of women based on thin understanding of the socio-political context that frames the play.

The question invites discussion on the gender inequalities in the British education system and in broader society. The best responses considered a full range of the opportunities afforded across the play including Bennett's presentation of marriage (through Mrs Hector and the Headmaster's wife); the sexual objectification of women represented through Fiona and Dakin's attitude towards her and Lintott's extensive role as astute and perceptive commentator on the patriarchal nature of British society through which Bennett challenges both an overtly male society and the stereotyped role of female passivity.

This is a reasonably successful response to Q6. It was awarded a mark of 17 which places it towards the bottom of Level 4.

Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number: **Question 2** **Question 3** **Question 4**
Question 5 **Question 6** **Question 7**
Question 8

Bennett's use of ML to comment on role of women
in 1980's Britain.

Throughout history women have been depicted as inferior to men, but in fact it is only with the last 100 years that women have received some aspects of equality in society. This is a theme presented in the History Boys by Alan Bennett. Solid play was set in the 1980's, although loosely based on some of Bennett's experiences as an Oxbridge candidate in the 1950's. The 1980's was a decade of great change, the introduction of the National Curriculum, the introduction of league tables but ~~too~~ one could argue that a pivotal change/development was the huge step in the equality of gender ~~by~~ highlighted by Thatcherism, Margaret Thatcher being the first female Prime Minister. Such a theme of gender equality and the role of women is highlighted in the play and this is done through the only female character Mrs Lintott.

Mrs Lintott depicts strength^{and power} ~~pro~~ as a woman predominantly in the play. We can see this in the extract on pages 83 -



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It starts with valid points on social, historical and political context with a slant on gender that promises focus on the task.

~~and~~ 84 85 in the book where by Mrs Lintott addresses the boys. We can see this through her use of questions 'why?', 'did he travel on the bus?'. This highlights her control in the speech as she reads the conversation,

mirroring the leadership role of Margaret Thatcher and the power and empowerment women receive after this change in history. This is too emphasised by her blunt use of short sentences highlighting her dominance over the male characters in the play. ~~Her context~~ This is particularly evident through the short sentence "You can tell". The use of such exclamatory short sentence shows how she is telling the boys adding again a sense of power and dominance to her character. ★★

★★★
This sense of dominance and power is seen throughout the play particularly on pages 8 and 9, whereby she addresses the headmaster. We can see this through ~~the fact that~~ her debate with the headmaster about the boys needs. This is again through the use of imperative verbs "plainly stated and properly organised facts need no presentation". This highlights how Bennett highlights a sense of equality as the debate infers they have equal power as she sticks up for her teaching. This power held in the conversation is emphasised by Mrs Lintott's use of metaphors "A sprig of parsley, you mean?" This creates a slightly mocking tone to her



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Examiner Comments

Some valid comments on the role of Lintott as narrator, and of her relative stability over time.

Character, adding, too, a sense of humour representing that there is no longer a women are no longer inferior as she stands up for herself, highlighting the reach for gender equality in the 80's

Mrs Lintott is rather blunt when talking to the headmaster again as previously stated highlighting her strength, and one could argue this is to highlight how she will not be pushed around by men as women were previously in history as they were seen as the lesser gender. This blunt dialogue is highlighted by her short answers juxtaposed against the headmaster's longer answers, "More?" "Different..... 'presentation' might be

* this sense of equality is highlighted further by Bennett through the use of adjacency pairs, the turn taking suggests an equality between the two characters highlighting further a sense of a power struggle mirroring that of the power struggle women have faced in throughout history to gain equal rights.

the word". Bennett's contrast in use of structure here to highlight Mrs Lintott's blunt approach to being representing her disagreement as to change what the boys need, highlighting how she holds her own in when 'confronted' by the a man, ultimately suggesting the development of strength of women in the decade.



Shows greater awareness of the the irony that underpins the construction of Lintott's voice here as she handles the preconceptions of the boys. Comments to broader context have worth but lack clarity at times.

★★ In this extract we can also see that Mrs Lintott is educated and knowledgeable. This is shown through her sarcastic response to Lockwood, "I know it's Wittgenstein, thank you." Beckett could have added such a sardonic atmosphere with Lintott's character to express then how women were seen previously to the 1980's. Here Lockwood assumes Mrs Lintott is unaware of the quote however she sarcastically expresses her thanks. Beckett highlights how women were seen as less clever than men, in fact throughout history women did not receive the same rights to education as men. The sarcastic atmosphere highlighting this aspect represents how Beckett is suggesting that women are just as clever as men, ^{through the character Mrs Lintott} further highlighting the unethical view of women as lesser than men in society pre 1980's.

We can see this new view towards women through Mrs Lintott's dialogue "reluctant at this stage in the game to expose you to new ideas". The metaphor 'stage in the game' referring to their education and teaching as to how to get into Oxbridge, further metaphorically depicts gender equality and the equal role of women as a

new aspect highlighting the adaptation to the modern view in the 1980's. I feel Bennett highlights these new 'new ideas' as being a Modern development in the 80's through such use of metaphors as the role of women.



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Provides evidence of Bennett's craft through some valid analysis of language and dramatic structures. Misses some of the subtleties regarding Lintott's inability to act in the face of historical and social prejudice.

differs greatly from his experience of being an Oxbridge candidate in the 50's. During this period in time women were viewed as stay at home wives who cooked and cleaned the house for the men, however ^{women} they were represented as inferior to men. However Bennett highlights this dramatic change in the 80's by representing Mrs Lintott as superior through the use of the idiom at the beginning of this extract "it may not have crossed your minds".

★★★

Ultimately Bennett depicts the role of women to have dramatically changed in the 1980's from being viewed as the lesser gender to being depicted as strong and powerful through the character Mrs Lintott. This is ultimately furthered and finalised at the end of the play as Mrs Lintott narrates the piece adding once more a sense of control and power to her status. ~~but~~ we can also see this power through the fact that at the end of the play she is the only

character whom stays constant, Hester dies "Even his death was a lesson", Irwin ends up a cynical old man in a wheelchair shown through the in-media-res "Irwin is in a wheel chair in his forties" and the boys ~~ultimately~~ (lead unfulfilled lives) "one puts together a chain of dry cleaners and takes drugs at the weekend". The lack of explanation as to Mrs Lintott's future suggests there is no change and highlights her ~~constant~~ consistent status and of power and strength throughout the play. This

ultimately represents how Bennett is suggesting that male dominance ^{and female inferiority} ~~is~~ ^{is} ~~is~~ demystified and that gender equality is more prominent a changed sparked in the 1980's leading to a more powerful, stronger role of women in society, evident through Margaret Thatcher's role as the first female ~~Prime~~ Minister of Britain.



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Evidence is provided for the perceived 'dominance' of Lintott from the dynamic between teacher and pupils and the sentences structures used to develop this. Points here extend across the play to cover Lintott's exchanges with the headmaster. Continued assertions regarding her power and dominance are not wholly convincing, however.

Question 7

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

In the extract Marlene and Joyce look towards the 1980s and voice their opposing stances on the issues of gender and politics. The voices of the characters are shaped by their personal and professional experiences and the best responses were able to use these as a basis for comment on their construction which integrated contextual factors. The voices contrast significantly and there was scope for the best to analyse their construction in developing this contrast. References to Thatcher generated some interesting comment but focus on the task sometimes varied. Again, the difference between stronger and weaker candidates was the ability to embed these contextual ideas to authorial decisions rather than simply describing issues of gender and/or politics at the time. Those that considered the text as a performance piece, considering dramatic conventions and techniques were rewarded against the contextual AO.

Candidates were encouraged to explore attitudes to gender and politics in other parts of the play. Some commented on Churchill's presentation of the overriding contradiction that was Margaret Thatcher; the depiction of Marlene, Nell, and Win as professionally successful and economically independent women; the dinner party in Act I which allows Churchill to draw connections between women from vastly different classes and historical eras.

Question 8

The extract provides opportunities to discuss the differing attitudes of Hugh, Yolland and Owen towards language and change. The conversation here places Owen in conflict with his father and also reveals Hugh's understanding of the links between language, change and power to which his son is seemingly oblivious. Yolland is an additional voice and perspective that brings layers of irony to the extract. Successful responses explored the methods – dramatic and linguistic – used by Friel to construct the voices, and the dynamic between them, here.

Responses to *Translations* covered a fully range of achievement but only the very best were able to fully analyse the language choices used by Friel when developing such contrasting attitudes and characters. Those that offered analytical comment on, for example, the complex and pedantic nature of Hugh's voice or Yolland's fascination with the etymology of certain place names, or Owen's use of the renamed towns to attempt to assert himself over his father were rewarded significantly. Those that linked these aspects of voice to the idea of language and power were characteristic of a high-level response.

Successful answers investigated the extract analytically and in detail. They applied frameworks and terminology to appropriately selected evidence and offered comments that sustained focus on the task whilst developing clear links between form and function. Also successful were those that treated the text as a dramatic work through consideration of stage directions and issues of performance and delivery. Contextual factors in successful responses were linked directly to the task rather than incorporating tranches of learned social or political data.

A significant 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.

The following is a reasonably successful response to *Translations*. It was awarded a mark of 18 which places in mid - Level 4.

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
Question 5 ☒ Question 6 ☒ Question 7 ☒
Question 8 ☒

This extract is situated in
Act Two, scene one ~~two~~ (specifically

the middle) where Yolland is explaining to Hugh about how interested he is in the Irish culture with learning Gaelic as he understands its beauty. and we see the contrast in perspectives with Owen, an Irish soldier who works for the English, on their payroll, and is in charge of ~~changing~~ anglicising the names who believes this is fine to do with no betrayal with the Irish. This is relevant to the historical context of the play being set in 1853 which was when the first Ordnance Survey was done in Northern Ireland. However, the colonisation of Ireland took place long before



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Examiner Comments

Opening offers potential contrast between Yolland and Owen which bodes well. Points on context are valid but not really integrated at this point.

the survey with the colonists coming over in around 1536 and taking control, with Protestants in power and Catholics ~~stand~~. Whereas, Yolland is ~~is~~ an accidental ^{English} soldier who is interested in the culture and understands the idea of it being wrong and the culture being 'eroded'. Hugh also wants to preserve the Irish culture with him being a part of it and knows of how 'rich' it is in its history and language. Throughout the play we see the sense of different perspectives on language and change which leads to tension and conflict.

At first Hugh seems to be dismissive of Yolland's culture and how 'we tend to overlook your Island', showing how they lack interest with it being ~~interest~~ simple with only English. The verb 'overlook' signifies how they don't



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Examiner Comments

There is some shaping of the contextual information here to Yolland's romanticised perspective, but this could have been much more specific.



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Examiner Tip

Link comments on context as directly as you can to the actual extract or from evidence drawn from the wider play.

see no significance in it. However, Yolland uses the declarative 'I'm learning to speak Irish, Sir?' The idea this deed utterance is used in order to impress Hugh, the School Master with him instead taking an interest in the Gaelic language. He also uses the formal and polite register of 'sir' to show he believes ^{Hugh} he has authority and wants to respect him. The irony of Yolland adding 'Roland's teaching me' is that Owen changes his name, just like he is doing with the place names in Baile Beag. He changes it in order for the English to understand his name,

~~and he then~~ thus creating a new identity for himself, an English one.

Yolland conveys his loneliness with feeling like an outsider, 'cut off from people here'. This is due to the resentment that



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Examiner Comments

Evidences Friel's construction of Yolland's voice and his deference to, and respect for, Hugh.
Slight misunderstanding of the mis-naming of Owen (which came from Yolland) but the comments regarding Owen's use of this to construct an alternative 'professional' and Anglicised identity are interesting.

people felt with the English changing their culture and ~~not being allowed~~ Yolland doesn't understand the hostility whenever he is part of the operation to take away meaning to their culture.

The contrast of ^{ideas on} languages is shown with Yolland being shocked by the culture being bilingual with 'who actually converse in Greek and Latin'. The intensifier of 'actually' emphasises his astonishment and belief behind it. However, when asked

of being a poet Hugh replies 'only in Latin, I'm afraid'; this highlights how he believes it isn't as impressive as others within the culture who are poets in other languages as well. ~~but~~ However, to Yolland and the modern audience of when the play was first performed in London/Derry in 1980 it would seem as very impressive that Hugh is a poet in Latin, but



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Examiner Comments

Struggles slightly regarding references to the use of Latin, but the attempt is a worthy one.

We do see Hugh lower expectations with the ~~adverb~~ intensifier of 'only!' Hugh ~~Yolland~~ then begins to expand on the Irish culture and why ~~to~~ he admires it. He uses the parallel phrasing 'a rich language. A rich literature' to convey what ~~was~~ interests him (as a schoolmaster especially)

He then uses implicature to suggest how simple the English are, 'certain cultures expend on their vocabularies and syntax'. Using the literary terminology of 'vocabularies and syntax' highlights how academic Hugh and well-educated Hugh is, which could contrast in perspective with how the English perceive them, as savages or 'uncivilised'. Owen then begins to mock his father with ~~sto~~ in order to stop him from having this conversation with



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Examiner Comments

Begins to unpick aspects of the elevated nature of Hugh's voice. Interpretation is valid but essentially straightforward here although the sense of audience is worthy.

Is beginning to move sequentially through the extract at this point which detracts from the focus of the response,



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Examiner Tip

Avoid simply moving through the extract in sequence. Try to group relevant points together.

Youlard, 'Do you know where the priest?'. This sarcastic comment relates to theme of change and how Owen's perspective on it is that it's he doesn't see any problem to changing the identity of the town. The sarcasm is relevant as Hugh would obviously know where the priest used to be but from the change of the map it becomes unknown to Hugh, his own home. This relates to Act Three Scene One where Owen finally realises what he has done for the English is a terrible and treacherous thing to his homeland. He uses repetition to show how ashamed he is of his ^{actions} 'a mistake-my mistake-nothing to do with us'. The pronoun shift of 'my' to 'us' shows how that was his fault being a part of the English army however he is now a part of the ~~the~~ Irish culture again and the pronoun 'us' shows



Detects Owen's use of the Anglicised names to attack his father. Could be more developed here, however, although projection to his later remorse is linked well.

him protecting them and uniting.

After Owen explains where Hugh must go with the new place names he uses the interrogative, 'will you be able to find your way?' This could be seen as a patronising question with inferring he may need help or get lost. It is also ironic with it being Hugh's home and knowing his way around. This relates in Act Three, scene one as well where Hugh finally admits he should learn English, 'we must learn where we live. we must make them our own. we must make them our new home'. The list of three ^{modal auxiliary verbs/} imperatives that are repeated of 'we must' shows Hugh's determination to not 'fossilise'.

As Adjacency Rows are not fulfilled with Hugh ignoring his son's instructions and expanding on his admiration for the Irish culture. Friel also adds in the reference of 'a diet of potatoes' which could signify to the Great Famine in 1840/5 where the Irish relied on these crops the most but failed resulting in 1 million deaths.

With the books of names being featured throughout the play it would've been an important prop with it bringing such controversy to it.

The significance of the play being set in 1980 was that Friel tried mending the conflict between the Protestants and Catholics however with it being performed to a mixed audience, as well as the 'Troubles' caused by the IRA violence.



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Examiner Comments

Tracks Hugh's ultimate acceptance of the need for change and acceptance with some precision and some valid analysis of Friel's technique.

Paper Summary

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

SECTION A

- Read the question carefully and follow its specific demands.
- Plan responses with a clear understanding of genre, audience, purpose and context.
- Remember that a key focus is on the construction and presentation of 'voice'.
- Look for the link between the two texts - this might be based on issue, content, context or genre.
- Try to achieve an integrated comparison rather than working through each text sequentially.
- Always support assertions with evidence drawn directly from the source materials. Analyse this material as closely as you can to evidence the writer's/speaker's craft.
- Aim for a balanced coverage of both the Anthology and the unseen text.
- Develop a flexible "toolkit" of frameworks that can be applied to a variety of texts along with a range of literary and linguistic terminology, rather than relying on prescriptive mnemonics or lists of features, as this can lead to "feature spotting".
- Try to be familiar with the texts in the anthology as this will save time when planning.

SECTION B

- Read the question carefully and follow its specific demands. Use this focus for your response to both the extract and the play as a whole.
- Start your response with a detailed exploration of the extract - use this as a springboard from which to extend across the broader play.
- Try to achieve a balance between coverage of the extract and references across the play.
- Always support your assertions with evidence from the extract or quotes from the wider play. Analyse this evidence as closely as you can.
- Avoid 'bolting on' learned contextual information. Try instead to link it directly to the task and the evidence you provide.
- Always consider the dramatic conventions of your chosen text. Remember it is designed as a performance piece. Think about setting and stage directions. Remember that characters and the dynamics between them are constructs of the author.

Grade Boundaries

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

<http://www.edexcel.com/iwantto/Pages/grade-boundaries.aspx>

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