



Examiners' Report

June 2022

GCE English Language & 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. 9EL01 has two 'set' texts: the Pearson Anthology of non-literary and digital texts, and a drama text selected (from the 7 plays examined) 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 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 is 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.

Question 1

Candidates were presented with two texts, linked, thematically, by the personal reflections of the speaker/writer on their time spent in prison. The first (unseen) text was an extract from a written record of a TED Talk delivered in Kalgenfurt, Austria in 2019. The speaker was Peter Sage, a motivational speaker, entrepreneur and author, who was imprisoned in London in 2017. The talk was subsequently published on the TED Talk website and on YouTube. The second text, an extract from *De Profundis*, a letter written by Irish poet and playwright Oscar Wilde, was drawn from the Pearson Anthology and therefore previously studied by candidates. The letter was written during Wilde's imprisonment in Reading Gaol (from 1895 to 1897). It was first published in 1905, five years after Wilde's death.

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 imprisonment afforded the key point of comparison that is central to the assessment of AO4.

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 Wilde 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.

In this series frequent links between device (linguistic and literary) and the perspective of the writer/speaker, for example, were found. The fact that Sage, the motivational speaker, tended to spin the positive lessons learned in line with an underlying promotional function, was interesting, whereas Wilde offered a critique of the society that judged his life as a homosexual in the late 19th century as 'perverse' and criminal. These integrated and analytical comments afforded high reward across AOs with more confident candidates able to weave the aspects of form into comments about their analysis of devices within the texts rather than making stand-alone points concerning form or genre.

Less successful responses picked upon some general language features and links between form and function which were often limited and/or undeveloped with many resorting to comments such as 'this feature makes it entertaining' or 'makes the reader read on'. 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. 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 **A03, 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 Sage and Wilde and how these generated differing perspective and language choices. There was considerable evidence that at the top levels of achievement that the context of the Anthology text had been thoroughly taught with candidates able to comment in detail on the historical and societal factors that shaped Wilde's reflections.

Less successful responses often made bold claims about contextual factors, particularly the audience. Some simply loaded in learned contextual detail on the Anthology text.

A key discriminator in this series was the handling of the comparison/connection at A04. 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.

This response was awarded a mark of 22 which places it into the top level of achievement. It consistently shows the discrimination that characterises a L4 answer with some clear evidence of the critical and evaluative approach that merits a mark in L5.

- 1 Compare the ways in which the speaker in Text A and the writer in Text B create a sense of voice as they reflect on how their experience of being imprisoned has affected them.

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

(25)

Both Wilde and Sage present their own reflections on ^{maintaining their own} identity and sense of self whilst incarcerated. In Sage, as a motivational speaker ^(TED talk) does this in the form of a speech; Wilde, on the other hand, does this in ~~the~~ the form of a letter - both ~~write~~ intentionally ^{craft} to ^{present to} the public: "He said the strongest force in the human personality is the need to remain consistent with how you define yourself." The use of this long declarative intentionally makes use of a lexical field of strength/resilience in order to form a soundbite for the immediate audience at Sage's TED talk, in order to create a motivational tone, and to carry across his purpose of inspiring others. This is impactful as his immediate primary audience will remember this declarative ~~the~~



The response opens with a clear recognition of the context of incarceration and the issue of identity that links the texts. This promises an integrated approach to the comparison central to the key discriminator that is **AO4**.

Reference to 'soundbites', and the exploration of their construction, reveals clear understanding of the context and function of Sage's talk. Issues of audience are also confidently addressed.



Try to achieve an integrated approach to comparison (across frameworks).

particularly as they are ^{average} individuals who aim to self-improve, ~~and are therefore~~ more likely to "In other words, your identity." The use of the colloquial fronted phrase ~~is~~ ^{is} employed to add ^{the short declarative} emphase to "your identity", creating the weight of the sentence towards the end. Again this ~~short~~ declarative is intentionally short, as Sage aims again to create a memorable soundbite, that not only an immediate audience will remember, but those watching this TED Talk on Youtube. Similarly, ~~Wilde presents~~ Sage does all this to present the idea that one should retain their own individuality, no matter what, especially whilst incarcerated, aiming to be effective in order to garner more readers of his books, subscribers to his Motivational talks ultimately to gain further financial success. Wilde also presents the notion that an individual should always retain their own personal sense of self / unique individuality, but for the purpose of writing something philosophical, profound for the sake of



The response builds on Sage's technique and offers some subtle technical analysis of his construction and presentation of voice linked deftly to an underlying function of promotion. Exemplification is judiciously chosen to afford this.

As the candidate moves to consider the Wilde text it does so by integrating comparative comment relating to the preservation of self/identity.



Always support your comments with evidence drawn directly from the text. Analyse this evidence as closely as you can, taking great care to link this to the specific points you make.

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art and ~~are~~ to better society:

"My Father sent me to Oxford, and when society sent me to prison."

The use of one paired declaratives are syntactically parallel and compare ~~to~~ each other, creating the idea that other have imposed themselves on Wilde, imposing ^{victorian} societal standards: that a man ^{wealthy} from a ~~wealthy~~ upper class family should be educated, subscribe to ~~an~~ establishment that often limit free artistic freedom, as well as heterosexuality. As Wilde rejects these standards, he ~~is~~ subsequently shunned by his family and society, which he ~~is~~ implies here. "To deny one's own experiences is to put a lie into the lips of one's own life." The use of this declarative creates a philosophical tone, in order to create a memorable phrase to be added to Wilde's artistic legacy. Wilde does this to emphasize the importance of recognizing ~~is~~ one's own identity, as well as our free will to reject the norms of society. Wilde uses his voice as an established poet and writer to ~~help~~ create a sense of hope

through the use of the adjective 'idiots', not only adding ~~to~~ to the humour, but also create a sense of likeability, so that Sage's audiences will continue to support him. Sage's speech without humour and self-deprecation could be considered condescending ~~as~~ as it ^{is} directly states telling ~~others~~ how to what perspective they should have. Wilde differs from the humorous tone that Sage creates, but instead uses a more serious philosophical one, as Wilde faced a significant decline in health whilst in prison and during writing the letter. Wilde uses it, seemingly, like one of his last profound philosophical testaments: "If the brief remainder of my days is not to be maimed, maimed and incomplete, is to absorb into my nature all that has been done to me." The use of the lexical field of ruin, of a certain tainted quality, is used to represent not only the possible ruining of Wilde's last days alive, but to reflect ~~the~~ sense how prison taints the spirit of an individual as well as the mind.* Wilde takes on a positive outlook in acceptance

of his situation, similar to Sage, to create a similar sense of lineability as Sage, perhaps unintentionally (opposed to Sage) as his aim is not to gain support or sympathy but to be entirely honest, to divulge his thoughts, made possible through the ^{personal} style of a letter. A 19th century ^{secondary} audience of academics and artists may indeed respect Wilde for his letter and what it states, despite their own individual opinions of Wilde based on his sexuality or previous work.

* The ^{cumbersome/difficult} phonology of the adjectives 'maimed' and 'marred' further reflect this idea of ruin, due to the cumbersome constant 'M' sound ^{followed by} and the plosive 'd'.

→ Wilde's ^{immediate} primary audience, his lover of which he writes to, will find his work profound and inspiring, as that is what Wilde intended for and delivered. The letter feels intimate, like a confession of Wilde's soul, indeed because it is written for his lover, ^{but for the world} but also so that the world can see him.



There is evidence that the Anthology text has been very well taught in the contextual and linguistic comment here.

The identification of key evidence is judicious and investigated fully (the passive voice is not explicitly referenced but is clearly understood) to comment on language choice and the conscious crafting of Wilde the poet. There is subtle exploration of context and the tone of Wilde as challenge to the judgemental nature of society.



Make sure you are fully familiar with the texts in the Anthology.

and comfort for members of the LGBTQ+ community during the 19th century, forced into hiding by heteronormative/homophobic Victorian ideals.

* of mental resilience

~~Born~~ Sage writing to bring to the attention the effects of imprisonment has on the mind, ^{and mental health} Sage and Wilde use their respective genres to depict two different experiences: ~~the~~. Sage, writing for a modern audience, in the form of a TED talk, ^{*} uses light humour to deliver his message: "Let's just say that if it was a hotel, it wouldn't do very well on TripAdvisor." The use of Bathos here employs colloquial low register language in order ~~me~~ to create a humorous tone in order to present ^{the poor} prison conditions that ~~he~~ ^{Sage} experienced. This conflicts with Wilde's letter that uses a formal register throughout ~~was~~. Sage ~~presents~~ the unpleasant ^{co} "Not that you need to go to prison to test these. Yeah, leave that for idiots like me!" The use of the exclamation continues the humorous tone, as well as adding self-deprecation



The texts are differentiated clearly by the historical context in which they were written and the resulting contrast in tone.

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The investigation of Sage's construction of a tone of self-deprecation and humour is linked, with insight, to his persona and his conscious decisions in terms of pragmatics.

Contrast is offered with the tone of the Wilde text. Focus on a key quotation enables sensitive, sophisticated comment on the impact of incarceration on the physical and mental health of the writer.

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The middle paragraph with its focus of phonology makes point that is not fully clear here. But the response picks up with comments on audience and tone.

Question 2

'All My Sons' proved a popular choice for centres once again this year and responses presented across the full range of achievement. Many demonstrated a good understanding of the play and the pivotal moment this scene represents, placed, as it is, at the end of Act One, in the signal it provides to the arrival of George Deever and the dramatic revelations of Act Two. Many recognised that, although George does not physically appear until the next Act, Miller uses the device of the telephone, and Ann's response to the words of her brother (unheard by the audience), to generate tension amongst his characters which foreshadows the events of Act Two, thus linking to the overall structure of the play.

Most successful were those that started from an understanding of the telephone as a device and Miller's use of it to bring the exposition of Act One to a close as catalyst for the revelations to come and, ultimately, to the tragic resolution of the play. 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 dramatic techniques used to manage the call, such as how Ann's voice in the 'one-sided' telephone call is constructed to disrupt the forced optimism of Joe, and the dramatic significance of its point of intrusion; the changing voices and attitudes of Kate and Joe. Some demonstrated clear understanding of the play as a whole through careful consideration of Miller's use of the telephone as a dramatic device across the play – there were various opportunities, such as Steve's claim that he had shipped the cylinders on the orders that Joe delivered by phone – something that could not be proven in court, or the tensions revealed in the Bayliss marriage regarding telephone calls to patients.

A key contextual point was the consideration of the play in performance and the best considered the staging of the scene through consideration of stage direction, for example, the changing tone of Kate and Joe's delivery or Joe's slamming of the screen door. **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 thus meeting the challenge at **A01 and A02**.

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.

At **AO3**, 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**. Less successful were those that struggled to integrate contextual comment to address the specifics of the task. Examiners commented that some responses bolted on political and historical details / Marxist and Freudian theories, for example.

This is a successful response to Q2. It was awarded a mark of 22, which places it into Level 5, the highest level of achievement. It is consistently focused and discriminating and, on several occasions, critical and evaluative. It is well structured and expressed. Had levels of specific analysis been more fully developed it would have scored even higher.

The play 'All My Sons' by Arthur Miller was first performed in January 1947 and ran a very successful 328 ~~per~~ shows over two years. It is set in the suburbs of America in 1946 - a setting the playwright was familiar with, having lived in the suburbs of Brooklyn during the 1930s. The ^{play follows the} Keller family and their life in post-war society; they are the personification of the American Dream as they ~~have~~ have money, stable jobs, and built their own success. However, this outward success is somewhat of a façade for the deeper, darker aspects of their lives. As seen in this extract^{from Act One}, the characters have extreme reactions to the imminent arrival of Ann's brother, George, which hints at secrets about to be revealed.

The extract begins with Keller's 'I overriding affection^{the idea of}]' towards Chris and Ann's marriage. Their familial nature and the warm, comfortable, and welcoming tone here is immediately contrasted with George's telephone

call to Ann. Miller includes such juxtaposing scenes next to each other to emphasise the tense emotions that will follow. On the phone, Ann tells her brother 'you don't control yourself' which links to the ~~st~~ later stage directions which detail George as 'on the edge of his self-restraint'. The idea that he may not be able to 'control [him]self' correlates to Keller and Mother's anxious response that George may bring unexpected and unstoppable changes. The constant use of 'pause' in the stage directions imitates real-life conversation, which adds authenticity. It is also mentionable that these pauses would mean complete silence during an on-stage production, as both the other characters and the audience nervously await Ann's relating of the news.



The introductory paragraph places the play into historical and social context. All points are sound enough and the candidate does not dwell too long here before getting into their stride, linking this detail to the extract and the opportunities for reward this affords.

The awareness of play in performance is immediately evidenced through comment on stage direction to shape the tone of the opening exchanges and afford comment on the tonal changes that the phone call brings.



Link any contextual information/comment to the specifics of the task. Be selective.

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call to Ann. Miller includes such juxtaposing scenes next to each other to emphasise the tense emotions that will follow. On the phone, Ann tells her brother 'you don't control yourself' which links to the ~~st~~ later stage directions which detail George as 'on the edge of his self-restraint'. The idea that he may not be able to 'control [him]self' correlates to Keller and Mother's anxious response that George may bring unexpected and unstoppable changes. The constant use of 'pause' in the stage directions imitates real-life conversation, which adds authenticity. It is also mentionable that these pauses would mean complete silence during an on-stage production, as both the other characters and the audience nervously await Ann's relating of the news.

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as a whole, portray Steve as similar to Jesus: sacrificing himself for the sins of others.

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There is a real sense of the play in performance and of Miller as writer. Integrated comments on structure show clear understanding of the play as a whole. There could have been more specific analysis here, but the points made are highly effective and score highly at **A03**.

The recognition of the interrogatives that constitute the immediate response of Joe and Chris begin to address **A01** and **A02**.



Always provide evidence to support your points. This will enable you to explain the language choices made by the writer.

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The comments on Keller's focus in terms of his reaction to the call are insightful; evidence is judiciously selected but there is a missed opportunity for specific analysis here.

The contrast of the reaction of Chris and his father to the call adds relevance and focus to the contextual detail here.

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ResultsPlus
Examiner Comments

Analytical focus sharpens somewhat as the candidate explores and contrasts the reactions of Keller and Ann. The comments range with impressive facility across the play and integrate exploration of dialogue and stage direction fluidly.



ResultsPlus
Examiner Tip

Try to link the lines spoken by characters to any stage directions which shape delivery.

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Comments on Ann's reaction are very perceptive; links across the play and projection to the revelation of Larry's letter show characteristic insight. Comments on the significance of ellipsis show understanding of delivery/performance.

As the answer moves to consider Kate's response to the letter the focus on stage direction is wholly appropriate and again is used as a springboard for consideration of her behaviours across the play. It is this fluidity and range that is one of the more sophisticated aspects of the response and signals a placement in Level 5.

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Investigation of the dialogue between Kate and Joe scores better at AO1 and AO2 in the accurate application of terms and the links between form and function they represent. The differentiation of question type and dramatic function is impressive.

Question 3

'A Streetcar Named Desire' was the most popular text studied by centres this series. The question was specific in its focus on Stella's response to her sister's allegations regarding Stanley.

The extract presented many opportunities for analysis and discussion.

Successful responses used the extract as a springboard to evidence wider contextual issues of female dependence on men. **The best** explored the extract closely, starting with the crucial exchange between Stella and Eunice and were able to explore the language choices made by Williams in order to construct the voices in this exchange, offering considered links between form and function which facilitated reward at **AO1** and **AO2**. These were able to comment on the insistence of Eunice and how this is constructed, e.g. through interrogatives 'what could you have done?' and imperatives 'never believe it', thereby exploring the dynamic between characters. This evidenced the reality for women in the new South, drawing key parallels between the marriages of the women and their financial dependence on their men which necessitated acceptance of the dominance – and violence – of life with their husbands. Also **successful** were those that seized the opportunities for comment (and analysis) of Blanche's reference to Shep Huntleigh and the vain hope he represents. They were also able to comment on Miller's construction of Blanche's growing fear and hysteria and the efforts of both Stella and Eunice to calm and distract her, for example, the significance of Blanche's metaphor 'this place is a trap' and how this now, ironically applies to both sisters.

Better answers went into relevant detail about the post-war return of veterans, such as Stanley and Mitch, and the shift for women back out of the workplace into the home when addressing issues of historical and social context. Most **successful responses** recognised the play as a performance text and many offered very insightful comment on dramatic device and the central motifs – light/colour and music in particular – when commenting on the tragic fall of Blanche. The very best recognised the parallel action of the men and women; the use of curtain as set divider and the intrusion of the poker game as Blanche enters. There were also some interesting comments on the Napoleonic Code and Stanley's interpretation of it regarding his wife. These scored well at **AO3**.

The question prompts consideration of the theme of women's dependence on men here and across a play where all female characters define themselves in terms of the men in their lives. There are many opportunities to explore the patriarchal nature of society and the resultant gender dynamic through Williams's male figures, with Stanley as representative of the New Southern male expected to adhere to a masculine code that stresses power, dominance and responsibility for providing for the family. By implication such codes require that females be subservient, passive and provide a comfortable home. Many commented on Blanche's increasingly desperate attempts to make herself attractive to men and her hopes of salvation pinned on Shep and later transferred to Mitch; Stella's refusal to acknowledge the excessive violence that comes with the passion and vitality of her life with Stanley, culminating of course, in her final choice regarding the rape of her sister, many linking this to the theme of illusion/reality.

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 exam 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 relatively successful response to Q3. It was awarded a mark of 18, which places it mid-Level 4, indicating that it meets the 'clear and relevant' descriptors for L3 fully and also presents several discriminating points that characterise a L4 response.

There is fluency and confidence here, coupled with an understanding of the contextual backdrop to the play that is impressive and sometimes points towards L5. However, this potentially higher placement is impacted by the relatively swift movement away from the detail of the given extract and many missed opportunities for specific analysis as the response progresses.

In the extract from the last scene of 'A Streetcar Named Desire', Tennessee Williams uses Stella's refusal to accept that Stanley raped her sister to explore how women in the 1940s had no autonomy and were forced to blindly accept their husband's wrongdoings because their ^{were} husbands expected to be obeyed. Eunice uses the imperatives "Life has to go on [...] you've got to keep going", to encourage Stella to believe her husband as she cannot leave him and she has to be subservient to him "no matter what happens". Stella's dependency on Stanley is juxtaposed ~~by~~ by Blanche, who, despite wanting a Southern Gentleman to care for and protect her, is arguably the most sexually liberated and least ^{male} dependant ~~than~~ female character in the play. In the extract, Williams expresses the Madonna/Whore complex through plastic theatre. ~~At the beginning of the extract~~ At the beginning of the ~~extract~~ extract Blanche is wearing "[her red satin robe following the sculptural lines of her body]", this costume choice by Williams is representative of Blanche's uncontrollable sexuality and her true nature, however later in the extract Blanche changes into a jacket in "The blue of the robe in the old Madonna pictures", this symbolises purity and innocence like "Madonna" - the virgin Mary. Both the Madonna and the Whore serve men either sexually or by caring for a man in a 'pure' way. Stella is dependent



The introduction is impressive. It goes, immediately, beyond the straightforward 'preamble'/ reworking of the question to hit some discriminating points regarding the 'forced blind acceptance' of the male dominance at the time, thus scoring at **A03**. Comments on costume and Plastic Theatre also score against the contextual AO. Terms are applied to the language of Eunice from the start which shows understanding of sentence level analysis required at **A01** and **A02**.



Try to explore the extract as soon, and as analytically, as you can.

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on Stanley as women in the 1940's were not financially independent from their husbands, whereas Blanche is dependent on men in a more sexual manner.

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Another way that Williams explores women's dependency on men in the 1940s is through Blanche's delusion of Shep Hurtleigh, who she claims she "went out with [...] at college". The fantasy of Shep is the amalgamation of Blanche's desire to have a rich, handsome, respectful, caring Southern Gentleman whisk her off her feet and save her from the New South and the reality of her life. The metaphor "Texas is literally sprouting gold in his [Shep's] pockets" symbolises how Blanche needs a man to save her from her peripeteia, as she once came from a wealthy slave-owning family in the South but now she only has "Sixty-five measly cents" and no home of her own. However, Blanche's peripeteia is different to that of a Greek Tragedy as Modern ~~tragedies~~ tragedies often have normal people falling from normality not superiority which makes it more relatable and sympathetic towards the audience. During this conversation between Blanche and Stella, Williams uses dramatic irony through the ^{repeated} sound motif of a "train" which

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The exploration of Blanche's sexual dependency on men is legitimate and well evidenced from previous scenes. This shows clear understanding of the structure of the play as a whole. The links made between her marriage and subsequent desire for younger men and her relationship with Mitch are perceptive and certainly represent a keen awareness of character as construct, thus scoring well at **A03**. But there is a slight drift from task in latter comments and missed opportunities for analysis.

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Investigation of Blanche's facade afford sharper focus on the task. Evidence, via stage direction, shows insight, as do the comments that explore this evidence. There is missed opportunity for specific analysis, however.

Consideration of the construct of Shep Huntley is perceptive. Links to Blanche's peripeteia, imply a grasp of Aristotelian rules that apply to the tragic nature of the play through comment on the financial nature of Blanche's fall. Metaphor and motif are also investigated here, but the section reads more like a very successful Literary response, rather than one that applies the linguistic lens of Lang Lit.



Take every opportunity to analyse the language used in the evidence you provide to support your points.

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The link made between the train motif and Stanley's policing/control of women is an interesting one, fluently expressed. The metaphorical significance of the lantern motif is also clearly understood.

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 the play and with the focus of the task. There was much evidence of good teaching, especially relating to context and, this year particularly, some pleasing and insightful comment on Windrush and the older generations in the text and how this is reflected in their music and the lyrics of their songs. 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 offered considered comment how music is dramatically integrated into the play, and the extract provided significant opportunity for this. These explored, for example, the nature of the reggae song at the start of the extract that develops tension between father and son through the pointed sexual references made in the lyrics to Deli's relationship with Anastasia. These also looked at the historical significance of the music genres here (and in the calypso that precedes the extract itself). **Successful** answers explored the language of the second song, 'extemporised' to traditional 'calypso rhythm', to reveal the writer's use of lyrics to make clear comment on the racial attitudes of the white majority, thereby hitting all key AOs simultaneously. **The best** explored how the presumed collective voice of the white majority is incorporated into the song reflects the impact of discrimination on the Black British community across generations.

Less successful answers adopted a more descriptive approach, explaining the significance of lyrics, for example, rather than analysing the historical significance of the musical genre in the actual composition of these lyrics.

Those that explored the nature of the dialogue in the extract, analysing, for example, the aspects of Caribbean English integrated into the voices, scored highly at **AO1** and **AO2**. 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.

Successful responses considered music as motif across the play and there was evidence of thorough contextual teaching relating, in particular, to the incorporation of the gurl in the prologue to Act One and Act Two. **The best** were able to comment on this as a dramatic construct which serves to connect the Black British characters with the African continent, their history and with the Afro-Caribbean diasporic society, thereby scoring highly at **AO3**. There also were some insightful explorations to the frequent interjections of calypso and the links of the genre to enslaved Africans. Ashley's preference for MTV also afforded contrast between the generations based on their respective musical interests.

Question 5

Although there were relatively few responses to Q5 this year, answers still covered the full range of achievement, with some highly successful responses at the top end.

The given extract incorporates the monologue that concludes the play and many candidates appreciated the fact that it presents the dilemma that has tortured Dysart throughout his involvement with Alan Strang. The psychiatrist is professionally dedicated to returning Alan to a state of accepted normality that will 'cure' him of his psychotic behaviour that will allow his re-entry into society. And yet he does so in the certain knowledge that this normality will destroy Alan's faith, effectively robbing the boy of his humanity and passion and rendering him a dull, obedient member of society.

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. Many fully grasped the dramatic and structural significance of a monologue and the concept of 'Normality' that is central to the extract and to the play as a whole. These were able to offer detailed analysis of the language deployed by Shaffer, such as the use of tense in the opening sections of the monologue to project to Alan's 'Normal' future or the systematic and symbolic substitution of aspects of Alan's passion, e.g. his naked rides on Nugget with their 'Normal' counterpart, the motor scooter, and the metaphor 'metal pony' applied to it. Those that identified – and analysed – the dramatic shifts in the monologue, such as Dysart's direct address of the boy mid-section or the crafted 'voice' of Equus and the interrogatives from which it is constructed scored highly across AOs.

There was evidence of some excellent teaching of context this year and many explorations of the role of the psychiatrist were informed by the theories prevalent in the 1970s and how these influenced attitudes as expressed by Dysart in his monologue and across the play.

Successful answers also considered the play in performance, and characters as dramatic constructs, exploring issues of staging and delivery with insight.

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 to what, in some appeared to be a pre-rehearsed agenda. Some did not reference the text as a play and thus missed opportunities for contextual comment other than received psychological /psychoanalytical 'wisdoms'.

Beyond the extract, **successful** answers explored the ways in which Shaffer calls into question societal definitions of normal behaviour across the play primarily through attitudes to the abnormal structure of Alan's faith in *Equus*. The best linked the monologues that open and close the play, analysing comparing how Dysart questions the nature, and the worth, of what society considers as 'normal' in both. There were some thoughtful explorations of the contrasting perspective of Hesther and her fairly conventional definition of 'normal' underpinned by the simple and undeniable logic that taking away pain has to be a price worth paying. Alan's parents also proved to be a valuable source of evidence.

Question 6

The question prompts a consideration of Mrs Lintott as a dramatic device used by Bennett to comment on education in 1980s Britain, within the given extract and across the play as a whole.

Answers this year covered the full range of achievement with evidence to suggest that many centres had successfully adopted an approach to the play that looked more closely, and analytically, at the language choices of Bennett than in previous series, thereby affording the responses of their students' greater reward at **AO1** and **AO2**. This was very pleasing.

There was evidence of some excellent teaching of context with **successful** responses offering developed comment on the changes in education in the 1980s and the political and social backdrop that drove these changes. These scored well at **AO3**. They looked closely at the language and dynamic of the dialogue in the extract to evidence that, for the Headmaster, the approaches Lintott and Hector were no longer fit for the economic and political context that had started to affect education. Many analysed the language used by the Headmaster to reflect this new landscape by analysing Bennett's incorporation of language linked to this 'new' landscape such as 'league tables' into the exchange. This enabled reward across AOs.

Successful answers recognised characters as dramatic constructs and saw Lintott as Bennett's vehicle for observation and comment and also acknowledged her role in shaping the views of the audience. They were able to separate the different voices here and, through the application of relevant frameworks and terminology, comment on Bennett's craft. These closely analysed the language of the exchanges between the characters, offering analysis at word and sentence level, thereby scoring well at **AO1** and **AO2**. Many commented analytically on the metaphors through which Lintott responded to the Headmaster's suggestion regarding 'Presentation', e.g. 'an umbrella in the cocktail', or explored the parallel structures applied by the Headmaster to his three imperatives: 'Think charm. Think polish. Think Renaissance Man'. Many also recognised, through Lintott's discussion with Hector, that, whatever their opinions on education and other reputable universities, the Headmaster would strive for Oxbridge for the sake of the league tables that represent the new focus of the system, hitting **AO3** requirements.

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. Some misread the tone/register of Lintott's voice and therefore the attitudes she both challenges and represents. Others made wildly broad assertions about education based on thin understanding of the socio-political context that frames the play.

The question prompts a consideration of Mrs Lintott as device for comment on education across the play and, given her dramatic function as omniscient observer of events over time, there were many opportunities for this. **Successful** responses often saw that, in the changing political and social landscape of the 1980s, the approaches of both Lintott and Hector could not survive. Many provided evidence from the wider play of Bennett's use of Lintott to offer a critique of the educational system from a feminist perspective and to challenge the patriarchal nature of the play's society and of the education system that is its microcosm. Many evidenced Lintott's belief that women were disempowered as well as excluded from history, which merely records past events from a male perspective. Others commented on Bennett's use of the character to criticise 'masculine ineptitude' as she demonstrates the unfulfilled outcome of the boys' future as a result of the 'masculine' approach to teaching.

The following response was awarded a mark of 13 which places it in Level 3. It is essentially straightforward but is largely clear and relevant, although there are occasional lapses.

Overall there is greater success with contextual comment at **A03** as the candidate is able to demonstrate awareness of the social and political backdrop to the play. There is limited technical analysis and this negatively impacts on the potential for greater reward.

Bennett uses Mrs Lintott in the play to portray women's views in 1980s Britain as she is the only female character with a speaking role. In the extract, Bennett uses humour to explore Lintott's role and opinions. For example, when talking about Durham university, Lintott states 'it's where I had my first pizza. Other things, too, of course, but it's the pizza that stands out'. The use of the sexual innuendo 'other things' creates humour as she implies that the sex didn't stand out, especially in comparison to the ~~the~~ pizza. As the play is set in 1980s Britain, it was still quite a patriarchal society so women speaking about things such as sex was very uncommon. This may be ~~why~~ Bennett's intention of stating it ~~so subtly~~ subtly, as it was so uncommon at the time. Bennett also creates humour through the use of Mrs Lintott in the extract with the rhetorical questions 'A sprig of parsley, you mean? or an umbrella in the cocktail? Are dons so naive?'. She states this in response to the Headmaster's suggestion of having to do something different in order to get the boys into Oxbridge universities.



The response opens with a general sense of Lintott as device. The recognition that she is the only female character to which Bennett allocates lines offers some additional concession to context that enables reward at **A03**.

As the response moves to explore the extract it offers some essentially straightforward comment on language through Lintott's use of repeated interrogative structures to challenge the Headmaster's perspective but this is not fully developed at **A02**.

There is also additional contextual comment on the patriarchal nature of 1980s British society, although links to the presumed sexual innuendo in Lintott's pizza reference lack clarity in terms of Bennett's objective here.



When making a point always try to draw evidence as a direct quote from the text to support your comments. Then try to analyse the language of this evidence as fully as you can.

Also – be aware that all questions are not rhetorical.

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The rhetorical questions are satirical which creates humour for the audience. This is because she is mocking the headmaster for his suggestion, despite him only suggesting it in order to meet the expectations of Thatcher's new educational reforms. Bennett's intentions for this may be to reflect his own dislike of Thatcher's reforms. This is because they are removing old teaching styles, such as Hector, and replacing them with new ones, such as Irwin. Bennett would have a dislike towards this as he states in the introduction that he always wanted a teacher like Hector, because he shares the same views and opinions as him.

In the rest of the play, Lintott ~~is~~ continues to share the opinions of a woman towards education, especially history. Towards the end of the play, she gives her opinion on women's role in history. She states 'History is a commentary on the various and continuing incapacities of men. What is history? History is women following behind with a bucket'. The use of the rhetorical question shows that she has to ask herself the question because no one else ~~actually~~ asks her a question. ~~The~~ The lexical choice of 'various and continuing incapacities' highlights the extent of the problem

and how many ~~things~~ negative things men have caused. The phrase 'women following behind with a bucket' highlights how women have to clean up the mess men make and they don't get any credit for it. ~~The~~ 'Following behind' reflects the social order in ~~at the time of~~ 1980s Britain because women were seen as lower than men so they are always 'behind' them. Bennett's intentions could be to highlight the contrast of opinions between Mrs Lintott and all the male characters in the play. This is because they may not realise the difference between the role of men and women, but as Mrs Lintott is female, she understands the inequalities, the fact she addresses them is unusual for 1980s Britain which could be why no one replies - they are shocked or don't know what to say.

Lintott also asks the rhetorical question, 'Can you, for a moment, imagine how dispiriting it is to teach five centuries of masculine ineptitude?'. The phrase 'for a moment' highlights how she has to ask them to imagine it even for a moment, when it is her reality that she has to do everyday. This makes the audience feel sympathy for her as they acknowledge how difficult it must be. The lexical choice 'dispiriting' appeals to pathos and it makes the audience feel sorry for her because it

affects her negatively. ~~The~~ Also, the lexical choice of 'ineptitude' displays how incompetent men are in history and how no one sees it because it isn't often spoken about. Bennett's intentions with this quotation are to give the audience an insight into Lintott's feelings, which is then generalised to women in 1930s Britain, as she is the only character to base these views off of in the play.



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Examiner Comments

There is a grasp of Bennett's use of the language of Lintott in her exchange with the headmaster as a vehicle for satire/humour. This is apt but undeveloped, especially in terms of specific analysis.

There is also awareness of the 1980s political landscape as a driver for the educational change which will consign teachers such as Lintott and Hector to the past which achieves some additional reward at **A03**.

The response then moves away from the extract to make points across the broader play. This limited investigation of the extract leads to restricted opportunities for analysis of language.

The candidate recognises Lintott as a vehicle for comment on the role of women in education and in history more broadly although points here are not fully developed. The reference to rhetorical questions is unclear.



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Examiner Tip

Explore the given extract as fully as you can, commenting on the language it contains.

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There is recognition of Bennett's use of Lintott to articulate the gender inequalities of 1930s (and historical) society here and, as such, the response is once more largely on-task, especially at **AO3**. The evidence provided is apt enough but, as is characteristic of the response as a whole, failure to analyse the language of this evidence restricts potential for reward at **AO1** and **AO2**.

There is some attempt at analysis as the response draws towards its close – but this is flawed and tends to the generalised comment ('lexical choice') that confirms a lack of security with the specifics here.

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Examiner Comments

The concluding lines are characteristic of the response as a whole. The candidate identifies the appropriate noun to evidence their point, links of this are drawn, in a straightforward way, to its function and to Bennett's overall intention. Analysis is general and non-specific but the comment is generally on task.

Question 7

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

The question asked candidates to consider how Churchill uses the relationship between Angie and Joyce to comment on the issues facing women in the 1980s. Most could find much to say about this in the given extract which, essentially, presents the relationship between Angie, Kit and Joyce as a microcosmic representation of the play's larger themes.

Successful responses looked at characters as constructs and explored the ways in which Churchill crafts and differentiates their voices to meet her dramatic agenda. There was considerable evidence that the context of the play had been well taught, and a significant majority scored well at **AO3** as a result. The best were able to frame their investigations through the socio-political lens of 1980s Britain to reflect on the fact that, for example, both Joyce and Angie have innate good qualities which have been soured by lack of opportunity and constrained by their poverty and by the class system. Examiners commented that they encountered some very relevant and interesting viewpoints on the politics of the time. Many were able to see that Kit's friendship with Angie complicates Angie's relationship with Joyce, because Kit is more intelligent and has a more promising future than her older friend.

These **successful** responses offered close analysis of the language of the extract, thus meeting the requirements at **AO1** and **AO2**. For example, many were able to evidence Joyce's attempts to dominate/bully Angie through analysis of the imperatives and interrogatives through which her voice was crafted in the exchanges with her daughter. They showed a clear sense of the text in performance through examination of stage direction, for example to evidence the strength and potential violence in Angie's responses: *'picks up a brick'*.

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. Some misread the prompt to focus on the relationship between Angie and Joyce and launched into a broader, generalised discussion of 1980s politics bypassing the detail of the extract as they did so.

Successful responses offered focused consideration of the relationship between Angie and Joyce across the play as comment on the issues facing women in the 1980s. They selected evidence judiciously to evidence the aggression and alienation that can arise in female friendships and mother-daughter relationships in Thatcher's Britain. Many recognised how Churchill uses the relationship to develop the theme of the difficulty of balancing motherhood and a career.

Question 8

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

Successful investigations of the extract linked it to the overall structure of the play as it moves toward a conclusion that foreshadows an escalating conflict between the British Army as a colonising force and the guerrilla tactics of Republican paramilitaries. They presented an integrated linguistic and literary approach to their investigation. Many were able to differentiate the ways which Friel crafts the responses of his characters to the threats of Lancey to reflect their representative functions in the play. This often confirmed excellent teaching of the context of the play and enabled high reward at **AO3**. The best offered incisive linguistic analysis, with high scoring at **AO1** and **AO2**, with a focus on Friel's crafting of dialogue and dynamic of the extract. Many, for example, commented on Bridget's stoic, practical reaction conveyed through her immediate concern for her livestock and her use of Irish place names to map out potential hiding places. Others confirmed Sarah as the symbol of Mother Ireland, here struck dumb by the force of the coloniser – this conveyed through investigation of dialogue and stage direction. These **successful** answers conveyed a clear sense of the play in performance and made good use of Friel's stage direction to do this, for example Owen's final rejection of the Name-Book and all it stands for, and the stage directions that convey this.

Many were able to evidence the significant changes in Doalty's manner, projecting to his future resistance, reaching back to his presentation in earlier scenes to afford this contrast with his physical stillness (via stage direction) and the newly considered nature of his delivery. They also explored how Doalty's involvement with the Donnelly twins is suggested through his conversation with Owen, for example through exclamatory 'Hah!' and repetition of Owen's words 'If they could be found'.

A significant, if small, minority of **less successful** responses did not investigate the extract itself in any detail, moving swiftly onto a generalised and seemingly rehearsed agenda that did not fully address the specifics of the question. The potential to place these beyond the lower levels of achievement was restricted as a result. Others offered limited and insecure specific analysis with attendant terminology in limited range. These often did not fully see the play as a performance piece or its characters as constructs of Friel, shaped to meet his dramatic agenda.

The question encouraged an exploration of reactions to colonising forces here and across the play. **Successful** responses seized the opportunity here, ranging back to consider, for example, Owen's role as translator and how his perspective on this changes; Maire's attraction to Yolland and the reasons behind this; Manus, and his hostility to the 'colonialists'; Hugh's initial indifference to, and final acceptance of, the English language; the continuous and menacing offstage presence of the Donnelly twins.

This response was awarded a mark of 23, which places it securely in Level 5, the highest level of achievement.

The integrated approach to the task is a sophisticated one that is sustained throughout and achieved with fluency and concision. Characters are handled as constructs and comparison is afforded by detailed exploration of Friel's construction of their representation within the extract and at (judiciously selected) points earlier in the play.

Contextual knowledge is excellent and analysis is confident across all relevant frameworks.

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This idea of conflict is reinforced earlier in Act 3, through Bridger and Dooley's description of Hugh and Jimmy-Jack's conflict with the English. This is shown through the triadic sentence Hugh reportedly yelled at the British, the exclamations "Visigoths! Huns! Vandals!" implemented insulting nouns to present an adverse reaction to the English, reinforced by Jimmy-Jack's repeated exclamation ~~Thermopylae~~ "Thermopylae". This



The introduction shows clear focus on the central issues of the task and presents a statement of intent in terms of the incisive examination of characters within the extract and tracing changes across the broader play. There is a clear sense of character as dramatic construct here.

The initial handling of Doalty is well focused and analytical and places his representative role in the extract into context effectively. This element scores well across all AOs.



Always remember that the characters in the play had been crafted by the writer to serve his/her dramatic purpose.

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Success at **AO3** is confirmed by the sensitive and perceptive handling of issues of production and reception. This success extended to **AO1** and **AO2** by the judicious selection and technical analysis of evidence drawn directly from the play.

Exploration of the language and Jimmy Jack and Hugh relating to the actions of the British is equally relevant and insightful. Evidence is sound and analysis is accurate at sentence and at word level.



Always support your assertions with evidence drawn directly from the text. Analyse this as fully as you can to evidence the writer's craft.

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The candidate is secure in their knowledge of the historic and linguistic context of Hugh's utterances.

They are fully aware of the characters here as constructs and demonstrates this confidently through analytical investigation, of Friel's development of their representative roles.

This section hits all AOs simultaneously.

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This is shown through the declarative "yes,
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The voices are clearly differentiated and analysed with precision to evidence Friel's dramatic and contextual agenda. Links to contemporary audience reception, and assumed historical awareness, show keen understanding.

The changed attitudes towards the British are evidenced with discriminating evidence drawn from Act 1 and the initial encounters with Lancey.

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This reaction completely differs from Owen in Act 2, who rather than abandon the name book is "engrossed in his task", the adjective "engrossed" a sign of his lack of loyalty to the Irish culture, as he describes in Act 1, a "gauche, archaic tongue", quite insulting and patronising adjectives to his own people. Nationalists in Friel's 1980's audience encouraged to dislike Owen immensely, presumably as a traitor, arguably worse than dismissing Ireland in Act 2, dismissing the Yolland's sympathies as "back to the romance again!", the exclamation presenting an exasperated tone, showing his dismissal of the Irish language. This contrast shows the realisation of Owen of the importance of his home and Irish culture now it is threatened, a realisation Friel possibly intended to inspire within his

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The candidate moves to consider Owen and contrasts his presentation within the extract and scenes earlier in the play. The symbolic and dramatic significance of the Name Book is fully grasped and exploration of stage directions confirms the secure sense of the play in performance.



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Examiner Tip

Demonstrate your understanding of the play as a performance text at every opportunity.

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mocking of the English, contrasting with
her fear in Act 3. Friel comments on the
British evacuation to their motives led
to panic and fear from part of the Irish
population, as they fled, possibly why the
the language suffered. ~~a lack of~~ ~~resil~~

A third reaction in the extract can be
seen through Owen, as a former English
sympathiser turned into rejecting the English.
This is shown through the declarative "yes,
he does", about Lancy's threat, showing his
realisation of the British intentions. This
can also be seen through the name book,
representative of the anglicisation of Ireland,
the verbs; "pick it up", "hesitates", "leaves
it" presenting his decision to abandon the
British and embrace his own culture, a
similar choice was members of Friel's
1989's audience, a mixture of people from
Northern and Southern Ireland, would have
needed to make, a possible question posed on
if Owen can undo what he has done, "thinking
up new names" for his home. His description

of the name book as "a mistake - my mistake" later in Act 3, the correcting of himself presenting him as claiming responsibility, accepting his role in Ireland's occupation and the noun "mistake" showing his aim to move on, a moment of triumph for nationalist Ireland.

This reaction completely differs from Owen in Act 2, who rather than abandon the name book is "engrossed in his task", the adjective "engrossed" a sign of his lack of loyalty to the Irish culture, as he describes in Act 1, a "gauche, archaic tongue", quite insulting and patronising adjectives to his own people, nationalists in Friel's 1980's audience encouraged to dislike Owen immensely, presumably as a traitor, ~~arguably worse than~~ dismissing Ireland in Act 2, dismissing the Yolland's sympathies as "back to the romance again!", the exclamation presenting an exasperated tone, showing his dismissal of the Irish language. This contrast shows the realisation of Owen of the importance of his home and Irish culture now it is threatened, a realisation Friel possibly intended to inspire within his

audience.

Overall, initial reactions to the English are ~~not~~ presented as completely ~~or~~ but changed to an extreme once their true colours are revealed. Initial dislike becomes hatred, ^{insecurity} ~~insecurity~~ becomes fear, and sympathy ~~is~~ ~~is~~ evaporates. Friel uses these character changes to reflect the reaction of a wider Irish population to colonial threats.



ResultsPlus
Examiner Comments

The response ends as it began – with a fluent summative comment which targets the question completely.

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.

Paper Summary

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.

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

1. Always support your comments with evidence drawn from the texts.
2. Make sure you are fully familiar with the texts in the Anthology.
3. Link contextual information/comments to the specifics of the task.
4. Demonstrate your understanding of the plays as performance texts at every opportunity.

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>

