

A Level English Language and Literature

Summer 2018 Exemplars

Paper 1: Voices in Speech
and Writing (9EL0/01)





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Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to A Level English Language and Literature Paper 1: Voices in Speech and Writing (9EL0/01).
- The responses in this pack were taken from the June 2018 summer series. The papers and mark schemes can be found on the Pearson website [here](#).
- In this pack, you will find a small sample of responses; the examiner commentaries and marks can be found on a separate document on the Pearson website
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our subject advisor team on teachingenglish@pearson.com



Section A Exemplar Scripts



Script 1

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

Read Text A on pages 4-5 and Text B on pages 6-7 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 on the influence of social media on their lives.

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

(25)

Both writers create a similarly passionate voice, with the same aim in mind, though opposing methods. ^{Text A is} ~~Both texts are~~ in the form of a blog which strives to achieve its generic convention of the balance of informative and more conversational writing in order to create a more casual sense of voice to entertain while also informing the readership. Its respective audiences would include The Guardian readers as well as Charlie Brooker or satire fans as well as those interested ⁱⁿ the influence of social media or digital marketing for text A. Each text has been written at a time when social media has been thriving and in today's society is truly unavoidable.

The main voice created in text A is a positive one, full of praise for social media and clearly aims to highlight the different aspects of it that make it a good thing. This is evident immediately and conveyed by the short, clipped title 'Why I'm a Social Media Addict' setting the audience up for a clearly positive blog and foreshadowing the topics he will later discuss. This short and to the point title immediately contrasts with Brooker's: 'Too much talk for one planet: why I'm reducing



my word emissions: This is then followed by a sub-title which although is typical of a ^{newspaper} ~~blog~~, seems to create a sense of contradiction and sets up the ironic and sardonic voice that runs throughout the article. This is because he is using his own toxic 'carbon dioxide' to complain about the fact there is too much of it. This allows a sense of voice to be created just within the titles of the texts.

Baer uses intertextuality to discuss the positive influences social media has on his life. 'People always slam Twitter ... the blending of the personal and professional is very attractive to me'. Furthermore, the alliteration of 'personal and professional' creates an easier to read syntax that highlights two positive aspects of Twitter. Similarly, Brooker discusses Twitter in his article, following his intertextual reference with a more prosaic alliteration of 'better for back-and-forth' which very much encapsulates his cynical, attacking voice reflected in the repetition of the 'b' sound. Here the same method is used to discuss the same reference in completely opposing voices.

Baer also discusses how quick and easy it is to have any form of social media input and how the constant fuelling of social media output is exciting for him. This idea of change is evoked through a lexical field: 'different', 'change', 'shive' and 'keep you on your toes'; which all portray the evolution of social media positively. However, Brooker's



Voice very much contrasts with Baer's as he uses a similar method to portray the idea that social media and words in general are somewhat poisonous to the world we live in, something almost considered dangerous by Brooker as we currently live in a time of a social media explosion. This is conveyed by the lexical field of toxicity including the lexis 'toxic', 'carbon dioxide' and 'futile'. This, paired with the metaphor 'I started to view myself as yet another factory...' creates a hugely negative sense of voice that is laced with annoyance at himself as he realises he is part of the problem he feels so passionately about and beneath the satirical, sardonic voice there is actually a voice of concern and worry for the future of humankind in a world obsessed with social media.

This voice contrasts with Baer's in that Baer individually lists the positive aspects of social media on his life whereas Brooker hints at one of the reasons he has a temporary hatred for the global obsession. Just before the article was published Brooker had asked for comments to be disabled on his online articles in an attempt to reduce the 'carbon dioxide' emissions clearly showing social media was negatively influencing his life in comparison to Baer who found social media very much worked in his favour particularly from a marketing perspective. This shows the difference in voices created within the texts was because



of the influence it has on their lives.

Brooker also uses long syntax filled with colloquialisms to portray his sense of voice as well as retaining his genre through these conventions. The use of the lexis 'ugly bitch, boo, go home bitch' emphasises his disgruntled attitude towards the freedom of speech, particularly negative speech that social media allows you to have. The colloquialisms being used within a long sentence further emphasise this ranting, rambling sense of voice that encapsulate^{the} opinion and information typically found in a satirical article.

This does contrast however, with his final one sentence paragraph 'now get out' that sums up his negative voice throughout the article and acts as an effective closing point within the structure of the text as it follows longer ranting paragraphs. Ending with a clipped declarative sums up his dismissive and almost exhausted attitude retaining the sardonic voice he achieves throughout the article.

In conclusion, both Baer and Brooker create a reflective sense of voice that caters for their specific readerships and encapsulates their strong voices that discuss the influence of social media on their lives. Baer's voice is positive and discusses the usefulness of social media through the use of intertextuality, lexical fields and sentence structure. Brooker contrasts and is filled with sardonic comments reflecting on



The negative impact of social media through colloquialisms, syntax choice and repetition. Each voice is different but what creates this difference is the individual's choice of methods and ways used to create these voices.



Script 2

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

Read Text A on pages 4-5 and Text B on pages 6-7 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 on the influence of social media on their lives.

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

(25)

Text A is an extract of a blog piece written by Jay Baer, a social media consultant, with an entirely online modality that reaches out to a wide audience of all ages, but specifically those interested in social media. However ~~Text~~^T B, is an article from the Guardian newspaper by satirist and broadcaster, Charlie Brooker. Despite a different source modality, Brooker still reaches a wide, social media critical audience through the Guardian's multi-modal approach to journalism. Although Brooker's article adopts an overall much more cynical and negative tone, ~~more~~ than Baer's piece, it may still reach a larger audience on ~~a~~ behalf of the ~~g~~ Guardian's prestige as a famous broadsheet newspaper. Lastly, despite containing vastly similar content, with both pieces being on social media, ~~Texts~~^T A and B still remain ~~very~~^{largely} different.

Text B engineers a negative and critical voice on the impact of social media from the start of the article with the heading containing such phrases



as "word ~~emissions~~ emissions" and "it's a vast cloud of blah.". This semantic field of pollution likens the effect of social media on life to that of environmental damage ~~and~~ and destruction - toxic and harmful; something that should be reduced. This is a far cry from the voice presented in Text A, one that is nearly relentlessly positive, with the asyndetic listing of "I want to know what music you listen to, what you think is funny, why your cat is insane." creating an ~~an~~ almost wondrous tone marvelling at the possibilities afforded by social media and the interconnectedness.

However ~~Texts~~ ^{Texts} A and B do share some similarities beyond general content. In Text A, Baer describes his love of technology, declaring "... with a hand-held Logitech squeezebox controller.". This use of jargon creates diction, and is reflected in Brooker's article with the use of the neologism "rib-tickling, pass-the-parcel photoshop meme...". Each author engineers a knowledgeable voice through their usage of modern terminology, suggesting that social media has affected both of them differently, as presented through their different approaches to the topic. This effect is further explored through Baer's voice when he exclaims "I love change. I thrive on it.". Baer's use of short, snappy syntax engineers a voice that is ~~excited~~ excited for the changes



and impact that social media brings, with the abstract noun "love" truly expresses the depth of his admiration. This is antithetical to Brooker's attitude in Text B, with his use of the elliptical sentences "And another. And another." creating an aggravated and almost angry voice. This is further seen at the end of the article with Brooker's short declarative "Now get out." denoting frustration and anger, both at the audience and social media.

Brooker's negative stance on social media and its impacts is further exacerbated by his use of language, specifically "... the ugly bitch, boo, go home bitch go home." and "Getting slagged off...". This usage of both slang and taboo lexis not only engineers a vulgar and angry voice regarding social media, it also breaks genre conventions of a newspaper article with its perjorative use. This contrasts Baer in Text A, with his use of subheadings like "Connectivity" and ~~"Humanity"~~ "Humanity", that follow the genre conventions of an online blog with clearly defined subjects. Furthermore, Baer simply does not use taboo lexis, instead creating a positive, ~~positive~~ pro social media tone with ameliorative abstract nouns like "love" and ~~the~~ "free", announcing that, unlike Brooker's view, social media is a positive force that can ultimately be used for good. This is further



reinforced by his use of the metaphor " - the gift of your attention." solidifying his opinion that social media is a positive force through his engineered positive and appreciative voice.

In conclusion, both Texts A and B create their own personal voice and opinion regarding the impact of social media in their lives. In ~~to~~ Text A, Baer reflects on the positive aspects of social media through listing of positivity and comparisons of love, whereas Text B engineers a largely negative voice through comparisons of pollution and perjorative taboo lexis.



Script 3

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

Read Text A on pages 4-5 and Text B on pages 6-7 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 on the influence of social media on their lives.

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

(25)

Both texts highlight the conventions of their genres. Text A focuses on personal opinions and perceptions, as well as being interactive and impressionable towards younger people. Although both texts use humour, Text B uses it in a much darker and twisted way, this derives a more cynical tone.

The use of satirical language is extremely relevant throughout both texts. Barr uses it in a way that is relatable and humorous, whereas Brooker uses it to emphasise ~~self-deprecation~~ self-deprecation. During Text A, the use of chiasmus "There are no right answers in social media, just answers that are more likely to be correct" emulates the idea that everyone is entitled to an ~~opinion~~ opinion, and that most people will disagree just to challenge their own rights of free speech. This statement is humorous; it depicts the drama derived from social media and reforms it into an understandable phrase. Brooker uses the metaphor "I started to view myself as yet another factory mindlessly pumping CO₂ into a



toxic sky" to put across a similar view; that people just communicate on social media for the sake of its convenience. The idea that he refers to himself as a factory suggests that he is not only just generating mass productions of ~~open~~ words, but also suggests that the amount of conflict driven from social media mirrors the destructive global greenhouse gas crisis. The way that both writers have put their ~~opinion~~ opinions into a simplified statement follows the conventions of each genres - a biased view that is worded to be understood by a vast majority of readers.

Brooker is known to be satirical and strong-minded; his TV show "Television Wipe" stresses some of his views discussed in Text B. The use of taboo language is a common feature of his work. It is especially effective in this piece due to the direct address "if you could be arsed with it", allowing him to connect further with his audience, as well as force them to participate in the discussion - it allows them to form an argument. Text A also adopts this technique - "I realize the gift you give me every day" - which shows him thanking his readers. This generates an emotional attachment, deliberately ^{done} so that the readers feel compelled to read future blogs. It allows him to keep the audience close by. There is a



differences with approaches here from each writers; it could highlight the differences between British and American outlooks, emphasising cultural variations, or that due to their opposing audiences, the way that they address their ~~audience~~ readers is different - Text A's younger audience requiring a softer approach.

The use of parenthesis is significant throughout both texts. Again, it is a way of communicating more personally with the readers, as well as adding extra detail. During Text B, it is used to add a self-deprecating essence "(also not true)" and "(not entirely true)" which adds humour ~~and~~ due to the repetition. Throughout Text A, they are used in a similar way "(despite what others might proclaim)" which ^{implies} ~~adds~~ his own opinion being the most important.*

In conclusion, both texts, structurally, follow the conventions of their genres. They both focus on zeitgeist topics, an area that appeals to most people in the western world.

* This conforms to the conventions of a blog, whereby opinions are biased and relevant to the writer.



Script 4

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

Read Text A on pages 4-5 and Text B on pages 6-7 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 on the influence of social media on their lives.

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

(25)

Text A is a blog written by Baer, ~~the~~ the text is written in an era which rely and enjoy social media. The audience of the text would include blog readers, people who enjoy social media and fans of Baer. The purpose of the text is to discuss social media and ~~highlight~~ ^{inform audience} the benefits of social media. Baer uses the generic conventions of a speech throughout the text using sub-headings, rhetorical devices, metaphors, etc. Text B is a different genre and follows the generic conventions of an article, using statistics, metaphor, humour etc. Brooker is a broadcaster who previously worked for the Guardian and wishes to reduce the amount of work he does, the audience of the text includes Guardian readers, Brooker fans. People interested in the use of social media. Similarly



to Text A, Brooker's purpose is to inform his audience and entertain.

In text A, Baer presents his knowledge in social media and the ability to encourage a conversation between strangers. ^{encourage} ~~encourage~~ ^{Social Media} 'It brings me closer to people'. Baer uses the adjective 'closer' which has positive connotations of developing a relationship; by fronting the noun 'social media' Baer highlights that social media is the cause of reuniting people and encouraging conversations and friendship. Similarly, in text B, Brooker also presents social media's ability to bring people together, 'I'd say Twitter is better for back-and-forth discussion anyway'. Brooker's use of the conjunction 'I'd' presents it as his attitudes and values towards social media, much like when Baer uses the pronoun 'me', he is also speaking of personal opinion and his attitudes and values. Brooker uses the proper noun 'Twitter' to highlight his knowledge of social media, 'Twitter' is a form of social



media which allows individuals to tweet. Brooker's uses of the comparative noun 'better' highlights social media is a more productive way to have a discussion, which links to Baer suggesting social media encourages and develops conversation and friendship.

Baer highlights social media's ability to share information in a short period of time. 'social media is word-of-mouth on steroids' Baer's use of the phrase 'word-of-mouth' has connotations of fast spreading news, by using the metaphor of 'word-of-mouth on steroid' adds humour to the text and allows readers an insight to the use of social media. Baer's use of the noun 'steroids' suggests a rapid growth - highlighting to the readers the speed that word can spread on social media. Much like text A, text B also discusses the speed which social media can share information and images.



'at 8:45am, there'll be 86 outraged columns, 95 despairing blogs, half a million wry tweets and rib-ticking pass-the-parcel photoshop memes about it circulating by lunchtime'. Brooker uses the determiners '86', ~~and~~ '95' and 'half a million' to highlight the large number of social media users and their ability to share information quickly; this is relatable to text A and his use of methods to highlight the speed of social media. Brooker also uses a metaphor, similar to Baer to describe the sharing, 'pass-the-parcel' the use of the metaphor adds humour to the text and entertains the readers.

Both writers discuss the change in business that is influenced by social media. Baer does not believe that businesses are adapting to social media enough, 'But have businesses truly responded to the rise of social media? Largely, they have not.' Baer uses a rhetorical



question to engage with the audience. Baer expresses his attitude and opinions through his use of the end focus. 'they have not', the end focus highlights to the audience he does not believe enough change is being made. However, Brooker disagrees with Baer and suggests social media has changed business too much. 'both online, still accompanied by a the requisite string of comments, and in the newspaper, which is a foldable thing made of paper, containing words and pictures, which catches fine easily and sometimes ^{left} on trains' Brooker uses parallelism 'which is a foldable thing made of paper' to highlight social media has taken over so much people have forgotten ~~on~~ tradition. This suggests Brooker ~~has~~ feels change in business has gone too far. The opposite to Baer's attitudes and values.

Text A, is a very positive view



on social media and the tone of the text is positive and encouraging, 'I love it' Baer uses the abstract noun 'love' a number of times throughout the text which highlights his appreciation. However, Brooker has a more negative view on social media and the tone of the text B is more negative 'I'm reducing my word admission' the use of the noun 'admission' ^{has} connotation of pollution which has negative impact on the planet. This highlights the difference between the two texts. Although both texts are on social media, both writers convey a different opinion on the use of it.



Script 5

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

Read Text A on pages 4-5 and Text B on pages 6-7 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 on the influence of social media on their lives.

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

(25)

~~TEXT A: A young voice → knowledge of technology + social media.~~

~~TEXT B: 'I'm an elderly man' → wants to write in a physical newspaper.~~

Both writers are influenced by social media. However, the way they reflect on its influence creates contrasting senses of voice.

In Text A, Jay Baer writes about all the aspects of social media that he likes, one of which is the support he gets from readers as they "expose" his work to a "wider audience". He gives this section the title of "Opportunity", this implies that he likes this as he is "incredibly fortunate". The lexis used in this section creates a very optimistic and thankful voice as he writes "I don't take that opportunity lightly, and I hope to never take it for granted." The voice created appears to be optimistic as he talks of the future in a positive and humble manner.

The voice created in Text B is almost the opposite. Charue Brooker writes "Reader comments form part of the overall word-storm described above, and it's true I'm not a huge fan of them." This overtly states his dislike for them which creates a pessimistic and negative voice.



The writers of the two texts are at different points in their careers, so different voices are created due to their reflections.

The voice in Text A appears to be young, this is because of the dialectic phrases used such as, "a hand-held Logitech Squeezebox controller" which is specific to the technological world which is stereotypically for young generations. This implication of a 'young voice' is Jay Baer's use of "guy" to talk about himself. If he was from an older generation he might have referred to himself as a 'man' instead of a "guy". The young voice created in Text A is ~~opposite to the voice created in Text B~~ may be because Baer is in the middle of his career. In comparison, Brooker, who wrote Text B is at the end of his career. This is implied when he writes "I'd quit (~~which is not entirely true~~)".

The voice created in Text B is older than that of Text A. This is shown when Brooker writes "I am an elderly man", Not only does this explicitly state that he is older, ~~but~~ the use of "elderly" instead of old shows that he has ~~the vocab~~ a wider vocabulary that is expected of an individual from an older generation. Brooker also writes "I don't 'get' most forms of communication." which could be argued to be stereotypical of an older individual when discussing social media and technology, which is the opposite of how Baer writes about technology in Text A.

When reflecting on the influence of social media on their



lives, a ~~effa~~ humorous voice is created in both Text A and Text B.

Although both text have a humorous sense of voice, it differs in each text. In Text A, Baer writes "Social media is word-of-mouth on steroids" which is funny, but also true as rumours and stories spread quickly and easily. He also writes 'I want to know what you had for lunch, what you think is funny, why your cat is insane.' This syndectic listing creates a humorous voice as it is very informal and unexpected due to the last section of 'why your cat is insane'. The type of humour created in Text A is more classic than the humour in Text B.

Because Charlie Brooker is very well known for his satirical humour, it is no surprise that the voice created is humorous in a dark way. When writing about the comments on social media, he writes about the comments that women receive, 'the ugly bitch, boo, go home bitch go home.' This creates a humorous voice as it is almost out of character of Brooker to include this as he usually writes about politics and is usually very 'proper' with his language he ~~used~~ uses due to his wide vocabulary. He also creates humour when he pokes fun at social media by saying 'the newspaper, which is a foldable thing made of paper, containing words and pictures, which catches fire easily and is sometimes left on trains.'

Through the reflection of the impact of social media, Baer has created a pro-social media voice. This is because



social media made his business of digital marketing possible. Under the title 'Spontaneity', Baer wrote 'The ability to make or consume social media from an array of mobile devices increases the convenience factor immensely'. Although his blog is about why he likes social media, this sentence stands out as being pro-social media as it implies that social media can be personalised.

The pro-social media voice created in Text A is the opposite of the voice created in Text B in regard to social media.

Brooker creates an anti-social media voice throughout the text because of the extended metaphor highlighted in the title 'Too much talk for one planet: why I'm reducing my word emissions'. This is explained further when he writes 'I started to view myself as yet another factory mindlessly pumping carbon dioxide into a toxic sky'. The toxic sky being social media.

Overall, the voices created by both writers reflection on the influence of social media on their lives are very opposite. This may be because of the personal views of each writer and their professions, as the writer of Text A is a digital marketer and the writer of Text B is a newspaper writer that has worked in television, radio, print and online radio.



Section A Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 1	<p>A response that opens very strongly with integrated comparison and subtle and, at times, critical interpretation that hints at a potential mark within Level 5.</p> <p>There is discrimination and control throughout, this strengthened by sustained focus on voice.</p> <p>The mid-latter sections of the response are slightly less successful, especially in terms of analysis at sentence level. Actual evidence drawn from the source materials could also have been more detailed/fully developed.</p> <p>Level 4: 18 marks</p>
Script 2	<p>This is a largely clear response that offers the relevant comment that characterises Level 3.</p> <p>There is a clear attempt at integrated comparison and a worthy awareness of ‘voice’. Although there are minor lapses, the response as a whole is generally well structured and expressed. There is clear recognition of the writer’s craft and of the texts, and attendant ‘voices’ as constructs. There is also an appreciation of context but this is not a well-developed as it might have been.</p> <p>Although the evidence provided mostly supports comment and assertion, the analysis of that evidence (and the application of attendant terminology) is often inaccurate or insecure and this impacts negatively on the potential for reward.</p> <p>Level 3: 14 marks</p>
Script 3	<p>This response is representative of those placed at mid-low Level 3.</p> <p>It is mostly clear and relevant, if at times straightforward. There is a systematic comparison throughout but some comments that develop this comparison lack precision/detail.</p> <p>There is some sense of the writer’s craft but analysis of method is not always fully developed, especially at sentence level. Terms are applied, but range is restricted.</p> <p>Comments on context are not fully developed and opportunities, such as the interesting reference to American/British cultural factors, are missed as a result.</p> <p>Level 3: 12 marks</p>



Script number	Examiner commentary and mark
Script 4	<p>This response presents the 'general understanding' that characterises Level 2. There are (limited) occasions of greater clarity which accounts for its placement towards the top of the Level but below the border with Level 3, such as the attempt to link Baer's technique to its effect mid-response.</p> <p>The response is organised with some clarity.</p> <p>There are limited levels of specific analysis and some lapses in use of terminology.</p> <p>There are clear attempts to compare, but this comparison is sometimes forced due to lack of connection with the subtleties of either text. There is some insecurity with genre and attendant convention.</p> <p>Level 2: 9 marks</p>
Script 5	<p>This response presents the 'general understanding' that characterises Level 2. There is a tendency to describe or interpret rather than analyse and terms are applied in very limited range.</p> <p>Reading of both texts is rather superficial, especially regarding the tone of the Brooker text. There are comparisons but these are straightforward and/or forced.</p> <p>Contextual comment is general.</p> <p>Level 2: 7 marks</p>



Section B Exemplar Scripts



Script 6

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

Bennett's use of flash-forward of the lives of Parner and Irwin demonstrates the ultimate failure of their wishful hopes for the future, in order to demonstrate the negative impacts of Parner's naive ~~teaching~~^{thinking}, and the futility behind both character's quest for unrequited love. Consequently, Bennett reminds audiences of the precarious balance of maturity as a marginalised adolescent and difficulty of maintaining an appropriate teacher and student relationship.

Initially, Bennett uses Irwin, a ~~meretricious~~ 'meretricious' and deceitful character, who is arguably the hero of the play in that he gets the boys into Oxford, ~~however it is evident that~~ ~~there are pros~~ ^{however he} ~~but who~~ is also permitted to suffer as a result of these unorthodox techniques. Irwin's academic goals are illustrated through his lessons with the boys where he encourages them to wield the most exotic response possible possible, with the hope of getting them into Oxford or Cambridge. This can be seen through the declaratives, 'performance' and 'entertainment' which are used to describe history. Evidentially this use of abstract nouns suggests Irwin views history and exams as an enjoyable and trivial concept, which is malleable ~~and~~ for the boys to freely manipulate. Moreover, his ~~unconventional~~ stance
introduces for the boys to adopt an



is ~~the~~ illustrated 'through the vlg parallelism, 'the wrong end of the stick is the right one' seen in conjunction with the metaphor, ~~the~~ of going in the 'back door.' Here, Irwin's academic gods are displaced onto the boys to ~~be~~ persuade them to write in an unorthodox and controversial manner. As a result Bennett reflects on his own life, as he ~~once~~ ~~to~~ commented in 2004, 'I am Irwin' displaying he supports Irwin's techniques. However, as much as audiences may hold enthusiasm and favour Irwin as they appreciate the competitive ~~school~~ exam system, they are soon directed towards the undebatable consequences of Irwin's actions. That Bennett ~~is~~ confines Irwin to a wheelchair suggests he disapproves of Irwin's lack of sensitivity toward history and thus wanted to ensure some form of justice ~~was~~ was served. As a result, ~~the~~ Bennett's use of flash forward whereby Irwin is a spin doctor reminds audiences of the detrimental consequences of too much belief and hope in veering off into the offensive and controversial. This is evident with Irwin's decline from a teacher to a spin doctor in a wheelchair in that he has become a physical manifestation of the unorthodox answer. Moreover, Bennett's use of barnum, evident with 'god is dead. shit lives' ~~is~~ reinforces Irwin's desperation in clinging to an exotic response, but also highlighting his decline into the ridiculous. Consequently, Bennett successfully allows audience to see the reality of Irwin's teachings in where it led ~~to~~ him, prior to seeing the boys as successful at bridge



candidates, to demonstrate that Irwin's teachings are applicable for exam technique, but ultimately bring misery in life.

Whereas Bennett uses Irwin to demonstrate the futility behind his academic goals, he also uses Palmer, an earnest and passionate student who was isolated, due to his belief in Hector's teachings over Irwin's, in order to highlight the extinction of teaching for enrichment within society, and the failure of Hector's academic goals.

Consequently, readers ~~with~~ audience will sympathise with Palmer as he is consistently portrayed as a non-starter and represents those who have a love for literature but are still miserable. ~~Palmer is described as having taken Irwin's~~

This is evident through Hector's defense of Palmer, and in turn of his own methods, through, 'he is speaking from the heart'. The use of present continuous tense reminds audience that Palmer continued to maintain this earnest stance, and the common noun 'heart' highlights his emotional bond and attachment. However, audiences are soon reminded at the start of act two of the detriment that Palmer's hope and passion that this brought him seen through, 'I had nothing left. I thought I'd got somewhere'. This highlights Palmer's emptiness and solace through the use of the indefinite pronoun, 'nothing'. Moreover, it reflects the failure of Hector's teachings which had already began to decay by the 1970's. This is seen through the fact Margaret Thatcher's Education Secretary called ~~it~~ for an end to



'ineffective teachers' in 1987. Consequently, Bennett uses this flash forward to Palmer to reflect the misery that resulted from Hector's academic teaching, and the decline in the reality of Palmer's academic goals as a result of Hector's ineffective teaching. ~~As a result~~ subsequently audience sympathy for Palmer increases throughout the play, as it reaches a climax towards the end, where the true demise of Palmer is illustrated. This can be seen through Bennett's use of Juxtaposition with, 'he has an allotment and periodic breakdowns'. Here, the common noun 'allotment' is placed on an even weighting with the abstract noun, ~~periodic~~ phrase, 'periodic breakdowns' to effectively demonstrate Palmer's poor mental health and mundane life, reflecting the dangers of his futile ~~education~~ academic goals in relying on Hector's teachings. As a result, Bennett successfully demonstrates ~~the need~~ the futility in relying ~~solely~~ solely on literature and poetry, to highlight its decline in modern technological society, and to emphasise the ~~need to~~ reality of ~~young~~ and youthful hopes and aspirations.

Bennett also successfully uses flash forward to demonstrate the failed personal goals that Palmer and Irwin held, ~~instead~~ due to their unrequited love for Dukin, an egotistic character who highlights the ease in which other characters can be manipulated. Firstly, ~~the~~ Palmer's unrequited



love and personal goal to ~~attain~~ gain Dakin's love is encapsulated with the description of Dakin's navel, 'small and hard like an unripe blackberry'. The use of post-modifying adjectives 'small' and 'hard' reflect Dakin's personality and vigour, whereas the simile 'like an unripe blackberry' alludes to Dakin's untouchable and sought-after qualities, given that blackberries are delicious fruits. Moreover, this directly contrasts to Pomeroy's 'softer' navel, where the comparative adjective reinforces Pomeroy's delicate nature. Therefore, Bennett establishes Pomeroy's infatuation with Dakin to display ~~to~~ to readers the passion young adolescents hold. (However he reminds audiences this unpleasant ~~an~~ emotion isn't just the privilege of younger men, as Irwin too is seen to comment he is 'in the same boat'. On one hand this metaphor suggests Irwin relates to Pomeroy's sexual frustration, it may alternatively imply Irwin ~~can~~ empathise with Pomeroy's love for Dakin. Consequently Bennett positions both characters to be united yet restricted by ~~the~~ their ~~for~~ hopeless personal goals, reflective of the restriction Margaret Thatcher placed on the gay community with Section 28 of the Local Government Act. Despite this, Bennett's use of flashback to ~~by~~ their future conversation where Irwin argues 'nothing happened' displays his dismay, but the indeterminate ~~of~~ ~~and~~ alludes to an element of ambiguity



behind his failed personal goal. Moreover, Porter 'lives alone' so his isolation is reinforced. Thus, Bennett successfully incorporates film toward to allow audiences to see the demise of Irwin and Porter's hopes for love with Dakin, to reinforce the danger of unrequited love. Arguably, this could be more successful if Irwin was not as corrupt in his inappropriate and close relations with Dakin (a) audiences may disapprove of Bennett's potential personal indulgence in paedophilia. Yet, ultimately the failure of both characters represent unrequited love.



Script 7

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 ☒

* Stanley's attitudes towards property *

In *A Streetcar Named Desire*, Williams presents Stanley as the ultimate alpha male - he is in charge. The play was set in 1947, and so Williams highlights specific gender roles throughout the play - and one of the ways he does this is through how Stanley views property. The loss of Belle Reve is an opportunity for Stanley to potentially prosper, and his assumption translates the old-fashioned view that the wife belongs to the husband, and so whatever she owns ~~is~~ is also his. However, Blanche threatens Stanley's authority, as it is argued that the play revolves around a power struggle between Blanche and Stanley for Stella - who Stanley sees as his property. The fact that Blanche ~~is~~ is financially dependant on Stanley also means that she is viewed as his property, and Williams uses the loss of Belle Reve to represent Stanley's obsession with power and ownership - he is in charge and craves the ultimate security.



In the given extract, T.S. Williams uses the repetition of 'swindled' to highlight Stanley's persistence with regards to the 'papers' for Belle Reve. ~~The overdone use of the verb and~~ The fact that the last repetition is in italics would stress to the ~~audience~~ that Stanley, actor playing Stanley, that his behaviour is to be presented as over-dramatic, unreasonable and obsessive. Stanley does not care about the loss of Belle Reve - he just wants the ~~area~~ money incentive - to him - money is power, and this is significant because Stanley represents the 'New South America' after the civil war - which prospered as a result of embracing hard work and capitalism. Despite this, Stanley still feels insecure about his place in society, which can be seen when he defends his rationality 'I'm ^{on} not a Polack' to Blanche. The papers of Belle Reve represent power, money and wealth - which ironically Blanche and Stella used to have before they lost the plantation (use of Belle Reve = beautiful dream - significance of ~~padding~~ old South Ladies away). Through his persistent nature, Williams presents an insecurity of Stanley's which can be seen in scene 8: 'you thought I was common', 'I pulled you down off them columns'. Williams presents the idea that Stella used to belong to Belle Reve - to the old South - but Stanley 'pulled' her away from that life. The strong metaphorical imagery emphasises how Stanley feels as if he



owns Stella - he took her away from her old life and claimed her. In this way, Williams presents Stella as Stanley's property, and ~~that~~ since Blanche threatens this dominating hold that ~~Stanley~~ Stanley has over Stella, Williams presents how this power ~~struggle~~ struggle is ultimately a ~~drive for~~ drive for, represented by Stanley's ~~his~~ obsessive and dominant attitudes towards property, & Stanley 'brings home the meat' - Stella relies on him so she is his property.

Williams also presents Stanley's attitude towards the papers through his dismissal of Blanche in the given extract: 'I don't care if she hears me'. Stanley's blatant lack of respect towards Blanche reflects his determined and authoritative attitude - Blanche is merely an object standing in the way of getting what he wants. ~~Williams use of exclamation marks throughout the scene also stress to the audience~~ ~~actors~~ ~~and then to the audience~~ that Stanley ~~has not~~ Blanche is scene 2, Williams uses the prop of the train ticket back to Laurel to ~~present~~ physically present the cruelty of Stanley: 'I hope you like it' - Williams clearly is using sarcasm to present Stanley as malicious - Blanche has invaded his property and brought nothing but bad news. The ticket symbolises a return to her old, decaying life for Blanche - and Stanley is well aware of this - he is using her past against her. Blanche



has been encroaching on Stanley's property for too long now, and the ticket represents the power that, as the man of the house, who owns the property, he holds. Williams presents Stanley as manipulative with regards to his property and then as his - and more to the point - what is not Blanche's. + use of 'sister Blanche' - term of address is sarcastic & cynical - doesn't care for her - evl.

Williams also presents Stanley as physically aggressive in the given extract as ~~he~~ Stanley invades Blanche's privacy by going through her trunk: 'jerked out one awful of dresses'. The verb 'jerked' demonstrates a violent and impatient side to Stanley - he believes he owns something and will not be being set, so that physical, aggressive nature reflects his dominating and adamant attitude towards the papers and his idea of property - what is his. Throughout the play, Blanche is living with Stella and Stanley, and so she is financially dependent upon Stanley. In the climatic for scene 10, Williams presents the final showdown - the climax of the play that Williams has built up to. Williams presents the idea that, since Blanche has been relying on Stanley, just as his wife, Stella does, he now believes he owns her: 'swilling down my liquor!' Blanche has been stealing from Stanley - she has taken his property, ~~and~~ threatened his relationship with Stella and proved to be nothing but a nuisance for Stanley since he arrived.



The aggressive side of Stanley, presented in the given extract is seen in scene 10 when Stanley 'springs' towards her. The verb ~~is~~ presents strong ~~an~~ idea of animal imagery - like a lion - the king of the jungle - springing towards its prey. Stanley rapes Blanche because he sees her as his property - in scene 1 the stage directions inform that Stanley: ~~seizes~~ 'sizes up ~~them~~ women up at a glance, with sexual classifications' which suggests that Stanley does not see women as equal beings, but rather as items which he can take advantage of, and this is exactly what he does to Blanche. He both mentally and physically destroys her, because he does not love / respect her. Williams presents a misogynistic and patriarchal society where the two protagonists of the play go head to head, and the female loses, because she is the weaker character, who cannot deal with the reality of the real world, which Stanley represents. Williams presents Stanley as seeing not just Stella, but women in general, as his property - they are there for his ~~talking~~ taking - if he pleases. ~~use of 'sister Blanche'~~

In the given extract, Stella Williams presents the class difference between Stella and Stanley through their language. As stereotypical of female language, Stella offers long, explanatory, sophisticated lexicon: 'how ridiculous



you are being...' Stella is level-headed and calm, which puts emphasis on Stanley's colloquial, high frequency lexis: 'open your eyes to this stuff!' The noun 'stuff' emphasizing the fact that he does not have a great ~~after~~ idea what it is - or what he is talking about - but he will not let the superiority of the Du Bois' sister background throw him off. His attitude comes across as determined and superior, despite the glaring class differences which separate Stanley and Stella and highlight their different backgrounds - Stella ~~is~~ an old southern Belle, coming from a family of great wealth and ~~she~~ has a good education, in comparison with Stanley, whose grandparents were Polish immigrants, and who is a blue collar worker with 'greasy overalls'. The class difference implies an insecurity that Stanley worries he will not be able to satisfactorily provide for Stella, and so he makes up for this with his assertive alpha male dominance - his attitudes towards property reflect his attitude toward power - which he is able to harness and use so effectively, please Stella as well as effectively remove Blanche from his life in scene 11 when she is sent away to a mental institution. Stanley's attitudes towards power are therefore property, it therefore preserved an alignment with his desire for power and his authoritative personality - he needs to be in control and



refuses to be caught out or tricked - there is no getting past him.



Script 8

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

Throughout the play, the idea of morals is evident within each character. For example, ~~George~~ the war was a transformative experience for Chris, and he has very communist morals which reflect that of Miller himself. To contrast, Keller's morals are highly capitalist due to his desperation and greed for money and business. George's arrival at the Keller household has a profound impact on ~~the~~ all of the characters but Keller specifically, as he represents everything that Keller is opposed to such as justice and honesty.

Due to his own experiences of war, George adopts many communist morals such as honesty and justice. His arrival at the Keller home is a significant moment in the play as Keller is in constant fear that he may reveal the truth about the faulty plane parts. In this extract, Miller utilises many interrogatives in order to build tension between George and Chris - "Tell me, George. What happened?" This interrogative from Chris implies that he has respect and trust for his father, as he is making ~~an~~ subtle attempt to defend him. Miller follows this with another interrogative - "Why did you believe it all these years?" suggesting that Chris stands by his father but is trying to



deflect the situation onto George. It becomes increasingly noticeable throughout the play that Chris is torn between supporting his father and pursuing his own communist morals, with his realisation that his father is guilty. George and Chris are very similar in the sense that they both experienced the war, however Chris does not show his scars as obviously as George does. In addition, George admits that he believed that Steve was guilty because Chris died - "Chris, I believed everything, because I thought you died." This declarative sentence suggests that George has noticed Chris' moral to stand by his family and his inability to accept any possibility that Keller may be guilty. George's initial sincerity in this extract would have evoked pathos from audiences at the time the play was produced, as many of them would feel sympathy for George's father being wrongfully imprisoned. However, to modern audiences would likely not connect with this as much due to the war taking place a long time ago.

In this extract, George's tone changes from sincere to assertive. For example, Miller uses anadiplosis when George declares "today I heard it from his mouth. From his mouth it's altogether different". Miller's use of anadiplosis conveys the sense that George feels sympathy for his father, despite initially ostracising him when he was ~~deems~~ declared guilty. Miller then changes George's tone to be quite assertive - "Everything they have is covered with blood."



The nan "blood" creates a very dark atmosphere and initiates George's revelation which takes place later on in the play. Miller's lexical choice ^{"What happened that day, Joe?"} also suggests that George sees a change in the Keller family due to their wealth and privilege following Keller's profiteering. This opposes George's communist morals causing him to reveal Keller's secrets and claim justice for his father. Miller uses the character of George to reflect his own communist perspectives and display the consequences that occur from capitalism. This would have been done to spark controversy amongst 20th century audiences as many viewers would uphold communist values during war-time.

Keller's desperation for money and business to uphold his social responsibility is the primary cause for his profiteering. Miller presents Joe Keller to have an extremely capitalist mindset and the theme of business ^{and money} is evident throughout the play. In this extract, George incorporates Keller's business into his heated conversation with Chris - "Then why isn't you come on the business?" This interrogative highlights George's perspective of Chris' morals, as he knows that Chris is unlikely to take on the business if he knows that Keller is guilty. This links to Chris' realisation that Keller is guilty - "Then... you did it?" Miller's use of ellipsis aids in building tension and implies Chris' ~~disbelief~~ disbelief that his father is guilty. Miller follows this with syntactic parallelism - "you killed them, you murdered them" to present Chris' communist morals and total despair that his father killed



the pilots. Miller's change of lexical choice from "killed" to "involved" gives the impression that Chris stands by his morals and war experiences and has lost all respect for Keller. To link to George's ~~speech~~ mention of the business, Chris interrogates Keller with the interrogative "What is that, the world - the business?" Miller's lexical choice of the noun "world" suggests that Keller's business is his world and that ~~if he~~ ~~if~~ if he does not have his business then he has nothing to live for. Contextually, audiences at the time of the play's production would have been shocked and angered by Keller's disregard for his crime whereas nowadays this revelation would not have such a profound impact.

Soon after this extract, Kate Keller is involved in conversation and George declares to her "you haven't changed at all". The stage directions "with deep feeling for her" identify a bond between Kate and George which stems from his childhood growing up with the ~~the~~ Kellers. This is contrasting to when Kate accidentally reveals Joe's secret and George instantly notices - "Why did you say he's never...?". This unfinished interrogative suggests George has witnessed a change in Kate's morals as she defends Keller's actions by trying to conceal the truth.

To conclude, George's changed perspective on the Keller family morals is evident within this extract and his revelation



that Steve is innocent and Ken is guilty.



Script 9

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

The differing cultural perspectives of old and new regarding gender in the workplace, is a reoccurring theme which is questioned by Churchill throughout 'Top Girls', as to whether the situation has improved for women, or if ~~they have~~ ^{the women have} ~~not~~ ^{developed} ~~different~~ ^{new} traits and behaviours of the past. The ~~changing~~ ^{changing} roles of women in the 1980s is a significant factor to understand how Churchill develops these conflicting perspectives on gender in the workplace, which is present in the extract and also throughout ^{entirely} the play.

Through Mrs Kidd, Churchill sets up a debate between the old and new views on women working. In the extract Mrs Kidd undermines Marlene's recent promotion by questioning 'what's it going to do to him working for a woman?'



The interrogative holds a tone of plea as Mrs Kidd does not want to witness anyone of her husbands ~~see~~ misery, as its causing chaos in her home. Her attitude towards working women could be a reflection of the fact that even though 1980s was a year of rapid advancement for women, there still were women who wanted to retain the old tradition of being a housewife. This attitude of placing men above women is embodied through Joan in Act one, through her declaration that 'women, children and lunatics can't be Pope.' By placing ~~both~~ ~~aspects~~ common nouns 'women' and 'lunatics' together, it implies that women have an ~~inherent~~ inherent inability to be leaders. Through Joan, Churchill gives the audience a conflicting characterisation as she has managed to be ~~po~~ Pope in a time where women were forbidden to do it. On the other hand, Joan's opinions of a woman's place in society may be difficult for a modern audience to fathom, due to there being tenate

..



priests in the modern day.

Martene's defiance of old mindsets about gender is present in the extract through her ~~so~~ scornful statement that Howard 'is a shit'. The use of the taboo lexis 'shit' highlights Martene's distaste in the old perspectives about women working. Her negative opinions on Howard is reflective of ~~the~~ the new working woman that was becoming apparent in the 1980s due to the legislation of laws such as the ~~sex~~ Equal Pay Act of 1970, and the Sex Discrimination Act of 1975. These acts meant that women such as Martene were able to break away from the old attitudes, and create their own new perspective about women who worked. The negative representation of men is also seen ~~at~~ elsewhere in Act 2 through Neil's claims that 'Martene's got far more balls than Howard'. This metaphor ~~illustrates~~ showcases a positive ~~and~~ portrayal of Martene by her



colleagues, ~~and~~ with the ~~common~~
A common noun 'baws', implying
that Mariene is more of a man
than Howard, since she perhaps has
had to work twice as hard than
him to get where she is. Churchill
is perhaps indicating that women
~~are~~ 'such as Win, Nev and Mariene
have managed to break out of the
glass ceiling and be successful.

Mariene's 'masculine' behaviour also
comes into question as Mrs Kidd
determines her 'not natural'. The
use of the adjective 'natural'
demonstrates the old thinking of
gender, that women ~~are~~ staying at
home ~~is~~ and serving their family is
an intrinsic part to female nature
and by Mariene not adhering to
these standard norms, it somehow
suggests that she behaves mechanically.
Churchill is also making a commentary
on the fact that women might have
to act more 'masculine' than men if
they want to be taken seriously, a



trait Prime minister at the time Margaret Thatcher was notorious at being. In combination with her attire of suits with shoulder pads, it showcased a woman who was able to defy gender stereotypes ~~regarding~~ of working. This 'masculine' behaviour is also adopted ~~as~~ elsewhere in Act two, through the stage direction ^{when} 'New and ~~at~~ win 'cheer and whistle'. A contemporary audience might view this action as ~~a stereotypical~~ ~~and~~ stereotypically associated with men, as women might be expected to be more emotive when congratulating a colleague. The effect of this might indicate ~~as~~ Churchill's negative attitudes towards working women, who instead of creating a new way of thinking, have instead resorted to adopt male characteristics since needs and feelings are portrayed as bad personality traits, as they are considered feminine.

Furthermore, Marlene's ruthless character



issues are displayed when she instructs Mrs Kidd to 'please piss off'. The ~~rebo~~ ~~expressive~~ colloquial expression 'piss' ~~has connotations~~ ~~connotes~~ implies that Marlene is trying to undermine and intimidate Mrs Kidd, by behaving in a hegemonic way. This is also further demonstrated by Marlene in Act 3 when she accuses Joyce of being 'Dadda's little parrot'. The colloquial common noun 'Dadda' implies that Joyce is possession of someone, as she still holds on to old perspectives.

In conclusion, Churchill develops old and new cultural perspectives on gender in the workplace, as something that is at a point of crises due to women ^{such as} Marlene failing to use her position for the greater good. Churchill seems to indicate the need



for a balance between the old and
new ~~aspects~~ mindset in order to have
a ~~strong~~ gender-equality.



Script 10

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

Streak car named Besire - loss of Belle Reve (Attitudes property Stanley)

In this extract there is a lot of evidence to show Stanley's extract to property. This is the scene where Stanley first finds out about what happened and he takes a big responsibility. Blanche loses Belle Reve because of what her family has done but we don't find this out till much later when she confesses to Mitch.

At the beginning of the extract Stella is talking about how to tell Blanche "She's looking wonderful" but Stanley's importance and attention is on Belle Reve. "Yeah, I got the idea. Now let's skip back a little to where you said the country place was disposed of." The word "Now" shows his full attention to that property, this discourse marker is very demanding pronoun. The way Stanley talks to this idea shows he does not have a care for Stella's life but only for his benefit. "place was disposed of." the term 'disposed of' is a harsh word to use. It shows that Stanley is not taking Stella's emotions into enough when talking about Belle Reve.



Stella knows that Blanche needs time to calm down, but Stanley just wants answers as soon as possible which shows his desire for property and power and status. "What in hell was it given away? To charity?" Williams gives Stanley a sarcastic tone of because it emphasises his need for answers. Although Stella loves Stanley she doesn't agree with him at this point "she didn't show any papers, I don't care about papers." the repetition of the word "papers" 3 times is a triadic structured sentence which enhanced the idea of papers and raised the tone. Stella being Blanche's sister shows a great deal of love and care in the phrase "I don't care about papers." as she cares how Blanche is coping and how upset they both must be after losing their family home.

Williams technique of bringing in the Napoleonic code for Stanley shows his desire for property. "let me enlighten you on a point or two, baby" is an to an extent sarcastically targeting Stella, as it shows the audience that Stanley is smart and full of knowledge. The way Williams adds the "baby" at the end is almost patronising for Stella. As he is explaining the Napoleonic code "It looks to me like you have been swindled, baby, and when you're swindled under the Napoleonic code I'm swindled too. And I don't like to be swindled." implying Blanche and Stella have been swindled. The repeating to the word



"Swindled" throughout that, emphasises the emotion that Stanley feels to now his loss of Belle Reve instead of comforting his wife but is patronising her.

This is the scene of Stanley's hatred for Blanche and rudeness. "He is insufferably rude." which is in scene 7 on Blanche's birthday "I've got th' dope on your big sister, Stella" which he then goes on to talk about what it's she fed them. The language in that quote shows how they would talk down South in New Orleans, shows how Stanley is intrigued by Belle Reve as if it was lost and Stella was swindled it would affect his reputation, as he has a high status within his friends and community. His attitude towards properties is mainly based on the financial side and never towards any emotional or sympathetic ways.

The loss of Belle Reve ~~also~~ represents the loss of Blanche's happiness or chance of ever finding that. One critic said that was the reason Stanley was so interested because it destroyed her job line he does in scene ten. Personally I don't think it is the main reason because that is another way he got status and power over Blanche, which is what Stanley's end goal is. You can see how he breaks down when he does nearly lose it all, when he nearly loses Stella. "Stell-lahhhhh!" and "He breaks into sobs... Still



Snuddering with sobs.]" Still shows how emotionally attached to Stella, as she is Stanley's property as such. Showing Williams using all the 's' sounds really does emphasise the breaking down of Stanley.

Overall, Stanley has always craved the idea of having property which means power and status, it is different types of property. But the loss of Belle Reve is where we see him have the most reaction to all of it, without showing one bit of emotion for his wife which in these days was very important for a husband to look after his wife and to provide for her.



Script 11

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 ☒

~~George's changed perspective on the moral values of the Keller family.~~

Miller presents George's changed perspective on the moral values of the Keller family through George's declarative sentences in the extract. George says to Chris, "I believed everything because I thought you did." The use of past tense "believed" shows that George's perspective has changed as he used to believe that what Joe Keller said was the truth. By saying that he thought Chris believed it as well shows the change in Chris' values as he also used to believe Joe's truth, but now he does not. This is shown when Chris says "I'm not afraid of the answer. I know the answer." Although this shows that his morals have changed slightly as he knows what his father has done, it does not show proper morality because Chris isn't doing anything to 'right' the situation, not until later in the play where he reads Larry's letter and wants his father to go to jail.*

Miller also presents George's changing perspective on the Keller's morals when he sees Kate and Joe. When George



first arrives he says "Let me go up and talk to your father. In ten minutes you'll have your answer." which implies that he thinks that Joe Keller is morally wrong for profiteering and blaming it on George's father, Steve Deever. This differs to when George actually speaks to Joe and Kate. For example, when talking to Kate he says "You... you haven't changed at all, you know that, Kate?" His hesitation is shown by Miller's use of ellipsis as it implies that George is thinking about what he is going to say. Because he says that Kate has not changed, it could be said that George's perspective on the Keller's morals is changing again. This ~~is~~ may be because Kate is acting the same as she was before and during the profiteering occurrence, so George may be rethinking his belief that they are bad people. This is also evident when Joe speaks to George normally and even offers his father a job when he gets out of prison "any time he wants, he's got a place with me." During this conversation Keller is the dominant speaker, this is indicated by the length of Keller's speech and him interrupting George which is shown through his ellipsis "I know that, I..." and "I know those things..." Therefore Miller shows George's changed perspective of the Keller family's moral values through George's interactions with other characters.

In the extract George says "Anyone who knows him, and knows your father, will believe it from his mouth."



This indicates that George and the outside community knows/thinks that Joe Keller has a bad reputation based on his values which are very closely associated with money. Because of this statement, it is clear that Miller designed this to show how bad Joe is. This may be because Miller used Joe Keller to represent capitalism, which he despised and used George and Chris to represent communism, as they both want Joe to go to jail and pay for what he did to Steve Deever and the twenty-one pilots that were killed because of the faulty cylinder heads.

The extract implies that George does not believe that the morals of the individual ~~family~~ Keller family members are bad, this is implied when he says to Chris "Then why isn't your name on the business? Explain that to her!" He asks this to prove that Chris does not ~~not~~ share the same morals as Joe. Previously in the play Joe had mentioned that he would rename the business after Chris to keep it in the family "Christopher Keller, Incorporated" to which Chris replied 'a little uneasily' "J.O. Keller is good enough". This implies that Chris knows about what Joe did and ~~does~~ does not want to be involved in it, therefore he has different morals to his father. Because the Keller family members have different values and morals, it could be argued that George's perspective changes due to the different morals shown by Miller through his use of characterisation.



Overall, Miller presents George's changed perspective on the moral values of the Keller family through George's interaction with the different family members. Like George, Chris' perspective also changed which led to him having different morals to Kate and Joe, who 'haven't changed' as Kate is still very motherly and family orientated and Joe is focused on money and the American Dream.

* The development of Chris' character is brought around by George's arrival, this could symbolise Miller's political beliefs as he wants everything to be fair and for there to be justice; George represents justice, Chris represents communism and Joe represents capitalism as he used the disadvantage of others to help him gain money and status without any consideration to those he hurts (Steve).



Section B Exemplar Script Commentaries



Script number	Examiner commentary and mark
Script 6	<p>This is a largely successful answer that at times presents the critical and evaluative comment that is worthy of placement in Level 5.</p> <p>There is a clear sense of the play as a performance text and of character and plot as constructs. The structure of the response allows clear comparison between earlier/current presentation of Irwin and Posner and the projection to their future selves contained in the extract. As such, there is clear understanding of flash forward as a device.</p> <p>There is discriminating selection of evidence to support comments which not only explore the technique and intent of Bennett as playwright, but also integrate judiciously selected comment on the broader social, cultural and political contextual backdrop to the play. Analysis is accurate and detailed and applied at word, sentence and whole-text level to good effect.</p> <p>Expression is occasionally a little convoluted and there are key elements of the extract, such as Irwin's role in the media or Posner's reference to a counsellor that might have benefitted from further consideration.</p> <p>Level 5: 22 marks</p>
Script 7	<p>This script consistently demonstrates the discrimination and control that characterises a Level 4 response. It is well structured and expressed and (mostly) sustains a focus on the central issues of the task.</p> <p>There is a clear sense of dramatic convention and technique and a consistent awareness of Williams as playwright. Investigation of stage direction and dialogue is particularly effective and analysis is largely accurate with terms applied in good range. There are some subtle points on broader context which are well integrated into the body of the response.</p> <p>Exemplification is largely effective and linked to task.</p> <p>Level 4: 18 marks</p>
Script 8	<p>This is a largely clear and mostly relevant response.</p> <p>It is generally well structured and expressed and there are some interesting investigations of dialogue and dynamic. There is a relatively secure sense of the text as a performance piece and some, essentially straightforward, consideration of dramatic convention and technique,</p> <p>There is a drift away from the central focus of the task mid-response and this shift to what seems a different task/agenda does impact negatively on the potential for reward.</p> <p>Contextual comment is very general, especially when considering issues of reception.</p> <p>Level 3: 14 marks</p>



Script number	Examiner commentary and mark
Script 9	<p>There are some inconsistencies with this response which means that, although it is largely clear and relevant, these are lapses in clarity and development that are more characteristic of the general understanding that signals Level 2. The coverage of the extract is also not as detailed as it could be, hence the placement of the response towards the bottom of Level 3.</p> <p>There is worthy recognition of the text as a performance piece and characters as dramatic constructs. The response also keeps focus on the task with relative consistency. There is awareness of the social and political context of the play, but some aspects are better integrated/focused than others. There are also clear attempts to link form to function, but these are not always fully developed/successful.</p> <p>Level 3: 12 marks</p>
Script 10	<p>There is a clear attempt to address the central issues of the task here, however the investigation offers comment and analysis that is very straightforward and undeveloped. Terms, when they are applied, are not always secure.</p> <p>The reading of the extract and the broader play shows only general understanding of content and context although there is some (largely undeveloped) sense of Williams as playwright and some (limited) discussion of dramatic convention/technique.</p> <p>Level 2: 8 marks</p>
Script 11	<p>There is much narration/description here. Although the attempt is worthy, grasp of the task or of George as a device is not fully secure.</p> <p>There is minimal analysis and evidence to support comment is not always selected with precision.</p> <p>The candidate detects Miller's construction of character and an interaction with George as a dramatic device, but does not develop this with any detail or conviction.</p> <p>When potentially useful points are made, the candidate often struggles to express them.</p> <p>Level 1: 6 marks</p>