

Examiners' Report

June 2025

GCE English Language & Literature 9EL0 01

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Introduction

9EL01 is a written examination of 2 hours 30 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 of two sections. Each section is equally weighted with a total of 25 marks available for each component.

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.

Section A: Question 1

Candidates were presented with two texts, linked, thematically, by the personal reflections of the writers on a significant year in their life. The first (unseen) text was an extract from *Little Miss ME*, a regular blog post which recounts the experiences of a woman suffering from Myalgic Encephalomyelitis (ME). In this post the blogger looks back at 2020 and the effect that the Covid-19 pandemic had on her life and her condition. Text B was taken from the Pearson Anthology and, as such, would have been studied beforehand. In 2025, this was an extract from the 2013 diary of Alan Bennett, the English playwright, screenwriter, actor and author.

Candidates were expected to explore the texts through the 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 of AO3. The link of reflection on a significant year afforded the key point of comparison that is central to the assessment of AO4.

Section B: Questions 2 - 8

Candidates were presented with an extract drawn from their studied Drama text. They were asked to use this extract, and the question linked to it, as a starting point for exploration across their studied play. As with Question 1, candidates were expected to explore the extract and the broader play through the analytical lens which targets AO1 and AO2 and which has a key focus on the writer's craft in terms of construction and presentation of character, voice, plot and staging. They were also prompted to offer analytical consideration of context and issues of production and reception to meet the requirement of AO3.

Question 1

Candidates generally responded well to Question 1 and there was evidence of effective teaching of the Anthology text which ensured that even less successful candidates could offer relevant comment. Examiners reported that the pairing of the two passages was effective and accessible and allowed a keen focus on 'voice' and identity of the writer/speaker and their individual and observed experiences of a significant year in their lives. Even those candidates who did not have detailed technical ability were achieving through developed explanations of context linking features such as lexis, structure and address to function. Minor imbalance was sometimes seen in the treatment of the texts with many candidates obviously more confident when discussing the Anthology text. Candidates generally seemed well prepared on the context of the diary and some had an excellent grasp of the language and form of the Anthology passage, suggesting they had studied it in detail. The blog seemed accessible for most candidates; it provided an opportunity to discuss modality and tenor that many obviously welcomed. It also provided candidates with opportunities to incorporate contextual detail related to Covid-19 in their responses.

Examiners once again pointed out that candidates need reminding of the importance of moving quickly through an answer, especially early on where they often lost time repeating the material from the question/Source Booklet, making general observations before getting down to the specifics of analysis.

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 to evidence construction/presentation of voice or to discuss targeting of audience and purpose. Terminology was fairly wide-ranging and applied with some accuracy at word, sentence and whole text level. There was clear understanding of the devices employed by each, e.g. the use of interrogatives to structure and interact in the Blog; the way in which the writer references her condition and its effect on her, e.g. metaphor/personification: 'Thanks to my ME, both my body and mind were saying no.'; the characteristically self-effacing voice of Bennett and how he constructs this; Bennett's varying use of tense to achieve a balance of action and reflection; Bennett's use of literary device which reflects his professional background, e.g. alliteration: 'warm and windless'; incorporation of 'Northern' vernacular to achieve shifts in register/tone. **Successful** candidates noticed the register shifts and used this to comment on the subtler aspects of voice as a result. Pleasing this series were the frequent links between device (linguistic and literary) and the perspective of the writers. 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 just concerning form or genre.

At **AO3, successful responses** offered developed comment on the context of both extracts with consideration of the factors that influenced the production and reception of each. The best went beyond the more obvious points on context, such as generic form and convention, to develop some very interesting comments about, for example, the respective backgrounds of the unnamed blogger and Bennett and how these influenced the language choices of each; the nature of the audience of each and the assumptions both writers make about them; Covid-19 as contextual framework for the content of the blog; the media and its intrusion into the personal grief of Bennett.

A key discriminator in this series was the handling of the comparison/connection at **AO4**. The best integrated this throughout their answers rather than handling the source materials as separate entities and then summarising the differences and links in a concluding section. At the higher end, candidates wrote extended close analysis about both texts making relevant links between them. There was some excellent comparative work linking context to purposes and detailed analysis of features in an integrated approach seen in Level 4/Level 5.

Less successful responses often struggled with the connection between **AO1** and **AO2**. These often picked upon some general language features but links between form and function were often limited and/or undeveloped with many resorting to comments such as 'this feature makes it entertaining' or 'makes the reader read on'. 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.

In **less successful** handling of contextual factors (**AO3**), candidates often made very generalised statements about the nature of blogs and diaries especially on form and purpose although, in mid-level answers, comparative work was also undertaken with considered attempt to consider purpose and audience. Although not discriminating, work was often clear and purposeful on how lexis and semantics had been used to convey the nuances.

At **AO4** some **less successful** candidates tried too hard to find similarities in every aspect of the two texts, while the most successful answers were very clear about the contrasts.

This script was awarded a mark of 22 which places it into Level 5, the highest level of achievement for this question. It was judged to meet all the descriptors for Level 4, in that it was consistently discriminating and controlled. Its placement into Level 5, just away from the lower border, indicates that it offers significant comment that demonstrated the critical and evaluative approach of a highly successful response.

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 present their reflections on a significant year in their lives.

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

(25)

Both writers create a conversational, informal, personal and reflective tone as they present their reflections on a significant year in their lives. Alan Bennett's diary extract from 2013 creates a reflective tone through his order to inform his audience of his fans, fans of Richard Griffiths and the acting and ~~was~~ playwright industry on the year he has had. While, The ~~was~~ Blogger of Little Miss M.E. uses a conversational, colloquial and reflective voice in order to inform and ~~raise awareness of her~~ year struggling with Myalgic Encephalomyelitis. ^{However,} Alan Bennett, a actor, screenwriter, playwright and author, uses adopts a sardonic and satirical tone of voice in order to entertain his expected audience while adopting a childlike persona as a reminiscence on his previous experience small trespass. On the other hand the Blogger of Little Miss M.E. in her blog my life with ME uses a relatable and hopeful as well as optimistic tone as she reflects on her illness inspiring the audience to be hopeful that things indeed do get better.

Firstly, Both Bennett and the Blogger adopt a conversational and reflective tone when reminiscing on the year they had, using linguistic and literary features to create a sense of voice.



The response opens strongly with the promise of balanced, integrated comparative analysis from the start. It is very well structured and concise with the promise of a focus on the concept of voice and its construction.



An integrated approach to comparison guarantees a balanced investigation of both texts.

In the diary, Bennett uses typical conventions of a diary such as temporal markers and elliptical phrasing to create a colloquial tone. "3 January, Yorkshire." Bennett implements the idiom "the year kicks off" in order to ~~portray~~ entertain his audience while adopting an informal and ~~casual~~ tone in order to begin the text implying that the year he has endured was entertaining and eventful allowing his audience to perhaps continue to read in order to find out his the end of 2013. Bennett also implements the use of parenthetical asides to ~~create~~ inform his audience with extra information as well as his thoughts during the writing of this diary. This enables Bennett to create a conversational and informal voice. "Cor at least I haven't seen another)." The parenthetical aside, a key convention of a diary entry, "seemingly until the middle of February" allows Bennett's reader to gain a sense of realism as well as enabling Bennett to reflect on certain memories and information that he may wish to look back on in the future. Similarly, the Blogger of Little Miss M. implements the use of ~~text~~ ~~to~~ creates a conversational and colloquial tone through her use of rhetorical questions and elliptical phrasing. At the end of each subheadings "My health and working from home" she implements many rhetorical questions in order to ~~gain insight on~~ ~~portray~~ ^a friendly and ~~casual~~ conversational reader and writer relationship. The rhetorical questions "What about you? How are you feeling? Better? Worse? Just the same?" allows the audience, of people who also suffer with a long term illness ~~or~~ or ME in general, to feel valued and comfortable with her blog, potentially feeling a sense of ~~campaign~~ companionship.



The initial investigation of the Bennett diary is very successful. Evidence is provided to support assertion and terms are applied accurately to link form to function, scoring well at AO1 and AO2. Awareness of generic form and convention secures reward at AO3. The structure of the Bennett analysis is applied to the blog with a flexibility that ensures tailored comment. Not all the interrogatives cited are strictly rhetorical although their function of engagement and interaction certainly is. There is effective focus on the concept of 'Voice' - its construction and presentation - that addresses this key element of the task successfully.



Remember - not all questions are rhetorical questions.

ad can. This enables the Blogger to create a loyal and interested readership forming a greater relationship with her audience and ~~enabling her~~ reassuring her that they are not alone. The rhetorical question "How do you feel now?" also creates a conversational tone as she attempts ~~to~~ to create a sense of comfortability within her blog while also, perhaps, allowing her the blogger herself to feel a sense of companionship and that she is not alone. The use of a conversational and reassuring tone enables the Blogger to show a sense of reliability and realism in her writing as opposed to Bennett whose use of a slightly formal tone, in some parts of his diary, creates a sense of detachment from his audience. Unlike Bennett, the Blogger's use of questions allows ~~her audience to~~ invites her audience allowing them to reassured, hopeful and enlightened. Like Bennett, she uses Elliptical phrasing (a typical convention of a blog) in order to continue to implement a conversational and informal tone "Even bought myself an electric scooter." Like Bennett, she uses parenthesis in order to add slight humor and satirical voice "(who occasionally replies)" entertaining her audience. As the Blogger has created her post during 2020, this is where many individuals felt lonely and isolated due to the Covid pandemic which led to nationwide lockdowns in the UK. From her blog, the negative impact of covid 19 led to many people seeking comfort and companionship through the media. The Little Miss ME Blog effectively depicts the normality of the lockdown as she mentions zooms in order to feel a sense of companionship and team spirit. Thus the ~~feels~~ world wide shared feeling of isolation and loneliness could also



There is clear awareness of the conscious crafting of the informal and conversational voice of the blogger. This is evidenced and analysed effectively; again scoring well at AO1 and AO2. Devices applied to interact and relate with the reader are well handled and evidence of register/tone is compared clearly with the more distant, often formal, voice of Bennett where, e.g. use of parenthesis is compared and contrasted. Comments on Covid-19 score well at AO3.



When making a point, always provide evidence directly quoted from the text. Then explore this evidence analytically to comment specifically on how the writer makes language choices to achieve their objective.

One of the main reasons he wrote his blog is order to create a sense of friendship enabling her as well as her audience to feel less alone. Furthermore, both Bennett and the blogger adopt a conversational and informal tone in order to create a sense of realism to their events of their year informing while entertaining their audience.

Secondly, both writers differ in voice when describing their experiences. Though the blogger has a long term illness she creates a hopeful and inspiring as well as motivating voice to create a sense of reassurance towards her readership. Whereas Alan Bennett uses a sardonic and satirical sense of voice to reminisce and reflect on his year. Firstly, Bennett's use of self-deprecation enables him to create a humorous tone as he aims to entertain his public audience. Despite this being a diary, due to Bennett's fame he perhaps intended for this diary to be for a wider readership. He discusses manner "and thought at 78 and with an artificial hip it's not something I feel I should be doing" creates a satirical tone as he aims to entertain the reader through self-deprecation as this portrays his self-awareness to the wrong doing and luxury of "seeing a five bar gate" in order to break in. This enables Bennett to portray himself as relatable, child-like and fun figure towards his audience & his potential fans. He continues this satirical Bennett also implements a sardonic and sarcastic tone through the elliptical phrase "spectacular here as the toilet arrangements". This creates a comic effect conveys a sense of humor, entertaining his audience through his sarcasm. The adjective spectacular



The response moves on to consider the crafting of the register/tone of each voice, thus sustaining focus on the task and affording further opportunity for comparison. The bulk of this section relates to the diary. The construction of Bennett's characteristic 'sardonic' tone is explored closely with effective analysis of method and effect - accumulating more marks at AO1/2. Contextual comment on the background of Bennett and how this influences form, content and reception scores well at AO3.



Make the most of the evidence you provide but make sure that the points you make relate directly to the question.

creates a Sarcastic and Humorous persona for Bennett presenting himself as Satirical and reasonable. The Idiom "It may be English Heritage's way of turning a blind eye" also creates a Satirical and humorous voice as he jokes to his readership further entertaining his audience while describing his reasoning for scaling the gate and breaking in. Bennett's use of Mocking humor and sarcasm competently contrasts with the Blogger's use of hopefulness, hope and optimism. While Bennett is self-deprecating the blogger exposes the hardship she has had to endure due to her illness, however using positivity and enthusiasm to reassure and motivate her audience. The Blogger uses the mirror sentence "it was great" to present her optimism towards her condition getting better and buying an electric scooter to help her. However, she also implements the waves of hardship and health where she feels better and then feels worse directly linking to everyday life and further relating to her condition. The Mirror sentence "But I'm lucky" continues to portray her optimism as although there was negative impacts of lockdown she focused on the hopeful side and that she had ~~gone~~ 'people' in her life who she can 'call on for a chat'. The utterance "There has been some good things to come out of it; something I'm keen to keep going" continues to present her hopeful and inspiring tone as this enables the blogger to motivate her audience enabling them to feel empowered and grateful. The asyndetic listing of and friend is the phrase "I'm just hoping it's going to be a happier year with more fun, laughter and adventures" further implies her

optimistic and enthusiastic nature as she creates a pleasing and a hopeful sense of voice evoking the reader to feel inspired and motivated that things get better. Furthermore, she uses the exclamatory phrase "lets make the most of it" in order to continue to create a sense of inspiration and hope aiming to motivate her audience during this tough time. This completely contrasts with Bennett's self-deprecating and sardonic sense of voice as he uses mocking in his writing. The Historical Lexis "Compared to the real stuff of history" creates a mocking tone as he sarcastically mocks historians. He also uses the direct speech "were sorry to be the bearer of bad tidings" to continue to mock the tabloids on their predicted response to Richard Griffiths' death. This creates a mocking and sarcastic tone & completely contrasting from the Blogger's motivating and hopeful tone.

Overall both Bennett and the Blogger create a conversational, reflective and colloquial tone when presenting their experience however differ. The Blogger creates a optimistic and enthusiastic tone while Bennett presents himself as child-like with a humorous, sardonic and satirical tone.



Here attention turns to the blog. Contrasts are offered with the Bennett diary in terms of tone, and assertion here is well supported. The positivity of the blogger, despite the effects of ME and the restrictions of the pandemic (which scores at AO3), is evidenced through sentence and word level analysis (AO1/2). As such the response continues to meet the requirements of the task across all components and AOs.

This script was awarded a mark of 13 which places it mid-Level 3. As such it was judged to be mostly 'clear and relevant' in line with the descriptors for this Level.

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 present their reflections on a significant year in their lives.

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

(25)

Both texts create a sense of as they present their reflections on a significant year in their lives. Text A is from a blog in 2020, the audience are more likely to be ~~normal~~ people suffering from ME and those who just like to educate themselves on medical conditions. The macro purpose is to reflect on the year 2020 and how her condition affected that time, however the micro purpose is she is trying to connect with the reader by ~~also~~ relating to them, whilst also creating sympathy as it is likely the reader has suffered something similar. In text B the writer is writing for a highly educated audience ~~as the~~ and the macro purpose is to reflect on an important year in his life that has had an effect on him, the micro purpose is to use humour to relate to the reader or possibly to honour the people in his life that have had an effect on him like his Oxford Supervisor and his friend Richard Griffiths.

The introductory section is both clear and relevant in the comments it offers regarding the audience and purpose of each text. The candidate has clearly engaged with both texts and, although comparison is implicit here, is beginning to draw out similarities and differences between them which are expressed with a degree of clarity.

In text A the writer develops an informal and friendly voice to connect with the reader 'my body wanted ^{desperately} to hibernate' the verb 'hibernate' creates a sense that it was difficult to do anything during the winter due to her condition, ~~the~~ the verb also conflates her with a bear which is meant to be satirical. 'desperately' creates the idea that it was a really hard time having to fight against what her body wanted to do but she still managed to carry on, which creates a voice of determination that the readers would likely also have experienced during this time. 'If you didn't use Teams or Zoom what were you doing' the rhetorical interrogative is 'what were you doing' also creates a sense of humour. She is talking to the reader as if they were friends. The ~~Relative~~ Conjunctive verb 'didn't' creates an informal colloquial voice further adding to her friendly tone and making the reader feel as though they were talking



Exploration of the blog opens with a worthy focus on the concept of the blogger's construction of her essentially conversational voice which are linked, in mostly general terms, to their function within the text. Each element is evidenced and there is some analysis - but this is not always consistent or fully developed/secure. There is potential for reward at AO1/2 all the same and reference to 'zoom' achieves something at AO3.



Always support your points with evidence drawn directly from the text. Analyse the language choices made by the writer as closely as you can to demonstrate your understanding of their method and its effect on the reader.

to someone they already knew. The ~~verb~~ nouns 'teams' and 'zoom' are used to remind the reader of 2020, as they were often used because everyone had to isolate so nobody could go to school or work. This creates a sense of understanding.

In text B Alan Bennett uses humour and self-deprecation to create a friendly voice ^{as well} and though at 78 with an artificial hip it's not something I feel I should be doing' the quantifier 78 and the ~~pro~~ noun 'artificial hip' ~~create~~ a ~~strong~~ ~~create~~ a humorous voice around his aging, he uses his difficulties as ~~an~~ satirical. Whereas in text A she doesn't make fun of her difficulties ~~as~~ instead she expresses ~~her difficulties~~ how hard it was for her living with ME. Unlike in text B which has a very friendly informal voice, Bennett changes ~~it~~ his tone throughout the extract. When mentioning something serious like Richard Griffith's death he writes more formally but when he is talking about ~~his~~ the discovery of Richard the III he is more informal reflecting his feelings about the two topics. ~~Not~~ Spared from the unctuous telephone calls that always come from the tabloids on such occasions, he uses high high frequency Lexis 'unctuous' reflecting the subject matter but this may also reflect his highly educated readership as he knows that they will understand. This is contrasted with 'with some of their barmier members on parade' the adjective 'barmier' is more



Exploration of the Bennett diary is effective and evidences the prior study of the Anthology text. The technique of self-deprecation is used to evidence both the nature of Bennett's wit and to afford valid points of contrast with the blog in terms of the attitude of each writer towards their respective infirmity. Evidence is apt; analysis is rather thin. The shift in register/tone is evidenced effectively.



Make sure that you revisit your notes of the Anthology texts before the exam!

Colloquial as he is talking about a less serious topic.

In Text A the writer creates a voice of ^{shared} understanding by creating an intimate relationship with the reader by directly addressing them and relating to them. 'What about you? how are you feeling?' ^{Better? Worse?} the ~~pron~~ pronoun 'you' is repeated twice ~~was~~ creating ~~the~~ an intimate relationship as she is asking the reader a rhetorical question however due to the circumstances of 2020 the reader may be living alone and may not get asked that question very often due to isolation. The rhetorical question 'how are you feeling' is often quite a personal question, adding to the sense of intimacy between reader and writer. Then using the Antithetical adjectives 'better' and 'worse' adds to the sense of understanding as it is implied that it is okay to be either. 'There were some people who had their lives ripped apart', the writer has made this as vague as possible 'some people' so it's able to reach as many people and everyone that has been affected in this way can relate ~~to~~ ~~her~~ and ~~th~~ feel understood by the reader. The harsh verb 'ripped' reflects how harsh 2020 was for many people as people were now lonely, suffering with mental and physical health problems as well as having to deal with the loss of family members, this further adds to the voice of understanding because the writer has had to go through a similar ~~thing~~ ~~th~~ problem with loneliness due to the covid pandemic, ~~and~~ it also creates a voice of loss due to ~~the~~ ~~the~~ covid.



The further investigation of the blog merits reward across AOs. There is some accurate application of terminology, especially at word level, to the evidence provided and the framing of points within the context of the pandemic achieves at AO3.

In Text B there is less sense of an intimate relationship however a voice of loss is created in a ~~similar way~~ slightly different way when he speaks about the death of Richard Griffiths 'Richard had an unending repertoire of anecdotes and enviable spontaneous wit', the adjective 'enviable' shows how much Alan Bennett looked up to him, he honours him and describes him in a way that implies his death was a huge loss for him and the people around him, ~~unending repertoire of anecdotes~~ the adjective 'unending' when used to describe his sense of humor further creates the sense that he will be missed by many and that his humor made things better. 'A slight hiccup on the atypical journey from grave to cradle' the idiom 'a slight hiccup' adds to the sense that he brought light into people's lives as this shows his optimism despite there being clear difficulties when raising the Mary Rose.

Text B also creates a voice of sympathy to connect with the reader even more 'my heart goes out to those whose lives were directly affected by the pandemic' the noun heart connotes love and support and shows that even at this time she still shows love and support for those affected



Contrasts are developed in terms of the relationship between writer and reader which are valid. As are the links to loss in Text B with Bennett's handling of the death of Richard Griffiths. Evidence is provided and analysis is relatively sound but not fully consistent/developed.

This response was awarded a mark of 9 which places it securely into Level 2. The mark, just away from the border of Level 3, suggests there may be some Level 3 characteristics but that overall it was judged to present the general understanding characteristic of Level 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 present their reflections on a significant year in their lives.

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

(25)

Both texts through their anecdotal structure presents reflections on a significant year in both writers life, contrarily. Text A being a blog, with the audience of feminist perhaps as the ~~article~~ ^{blog} was based on women's experiences with longterm illness 'Myalgic Encephalomyelitis', and those who suffer with this illness and being even the general public. The purpose of this text is to ~~inform~~ ^{primarily} inform and even entertain. Similarly, text B being ~~a~~ a diary written by Alan Bennet, with the audience being fans of Alan Bennet as he's on of stature, general public, and The purpose of this diary being to entertain and inform in a reflective manner. Contextually the anecdotal structure of both pieces confirms to their genre conventions being a blog and a diary, ~~quintessentially~~ ^{quintessentially} reflective pieces.

In text A the audience is met with the title 'My life with ME' personal pronoun 'my' ~~highlights~~ ^{emphasizing} the reflective nature of the piece and the abbreviation 'ME' constructed with the audience



The answer begins with a rather general summary of the audience, function and content of both texts.

in mind as they would most likely understand said abbreviation however, it creates alienation of those who might not be familiar. The title is also ~~there~~ threaded with aspects of humour as 'ME' can also be perceived as ~~person~~ pronoun 'me' this possibly evoking a sense of intrigue as the audience is eager to discover what she means. The blog initially begins with graphological features '1st January 2021', similarly the ~~article~~ diary does as will ~~conf~~ stylistically ^{being} what we expect ~~expect~~ from both genres. The ~~rep~~ repetition of the personal pronoun 'I' by both author resonates with the audience as it creates a tone of reflection and emphasising that this is their personal account adding validity and evoking a sense of nostalgia from the audience.

~~Similarly~~ Primarily, Text B begins with personification 'the year' 'kicks off' communicating a sense of excitement as this connotes to that of a sport specifically football which is filled with cheering and excitement. This immediately helps to emerge the semantic field of excitement embedded throughout the diary. Contrastingly text A use of personification 'my body and my mind were saying 'no'' adds to the semantic field of illness being created evoking sympathy and also informing the audience of her illness and how it



It goes on to explore the blog and sense of purpose and technique. It also recognises the pun from which the title is comprised, but links to effects are rather straightforward. It applies some terms to the evidence provided, essentially the pronouns used by the writer (and their repetition) and in this way merits some reward at AO1/2. There is some, rather limited, consideration of audience and generic form at AO3. The initial investigation of the diary is better in that the idiomatic expression and its connotation are recognised and linked, via the device of personification, to the techniques used in Text A. It is this section that largely accounts for the placement of the response towards the top of the Level.



Always provide evidence drawn from the texts to support your points. Then explore the language choices made by the writer to achieve the effects they have planned. Apply terms to the features you have referenced.

affected her negatively. Contextually, this may resonate with a modern day audience as this illness is one that is encountered by many women within society. Due to this sense of relatability, the audience is encouraged to trust the writer's reflection and interact with her perspective.

The use of rhetorical questions in text A serves as a method of engaging with the audience especially those that are suffering from



There is some contextual comment relating to ME, although the pandemic that frames the blog is overlooked. The response seems unfinished but, on the evidence presented, demonstrates general understanding overall.

Question 2

All My Sons proved a popular choice for centres once again and responses presented across the full range of achievement, including some exceptional Level 5 answers. The question prompted consideration of Miller's presentation of the conflict between loyalty to family and wider moral responsibility. There are many opportunities for this, within the extract itself and across the broader text.

Most successful were those that started with a detailed and analytical interrogation of the extract itself. **Successful answers** offered close comment on the construction of the voices it contained, here the dialogue between Joe and Kate Keller, linking form to function and applying terms with accuracy and in good range thus meeting the challenge at AO1 and AO2. These framed their investigation through the specific focus of the question to comment on, e.g. the lack of confidence in Kate's voice as she proposes confession to Joe, constructed through hedge, hesitation and consolidated through stage direction, e.g. 'I mean'; '[Not looking into his eyes]'; Joe's repeated use of the comparative 'bigger', used initially in firm declaratives, e.g. 'Nothin's bigger than that', latterly in conditional constructions, 'If there's something bigger...'. These **successful responses** offered similar focus when extending beyond the extract into the broader play. Key to this success was the presentation of evidence drawn directly from the play and the subsequent linguistic/literary analysis of the language used by Miller to craft character and develop plot (**AO1/AO2**).

Less successful candidates were often insecure with the specifics of analysis – often confusing word classes and misapplying terms at sentence level. Many avoided sentence-level comment altogether. Some failed to exemplify and thus restricted opportunities for analysis. There was often a drift from the specific focus of the task to a consideration of other seemingly-practised themes.

Also key was the integration of contextual comment afforded by this evidence (**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. Many commented on how the war effort caused the kind of difficult choices in business that forced Joe and Steve into the fateful decision to dispatch the cracked cylinder heads. Others reflected on the effect of war on Chris and his perspective on morality/loyalty placing this in opposition to Joe's belief in family first. **Less successful** were those that failed to integrate contextual comment to address the specifics of the task, examiners commented that some responses bolted on political and historical detail with limited concession to the requirements of the task.

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 with the best offering focused consideration of Ibsen and the Greek influence on plot and structure. They were also able to comment on character as construct and voice/dialogue as crafted by Miller to meet his dramatic agenda.

Less successful responses tended to the descriptive, presenting narrative summaries as

opposed to considering Miller's dramatic intentions. Some threw in all they had learned about Greek tragedy without any real link to the specifics of the task - some became tied up in complex features/references they did not fully understand or did not link to the question. A significant minority produced literary investigations without the specific levels of analysis of technique required for this specification.

This response was awarded a mark of 18 which places it in mid-Level 4. It adopts an integrated approach to its investigation, which usually signals a successful answer. It is discriminating in its selection of evidence and contextual references which ensures consistent focus on the task. The opening sections are extremely effective, but latter comments sometimes lack development which restricts upward movement.

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 ☒

In this 1947, domestic, realist, tragedy - 'All my sons' - Arthur Miller presents the conflict of familial duty over wider social responsibility through the facade of the Keller family. In this post world war II society, Joe Keller sees himself as a family man and provider, however he has lost any bigger ethical considerations due to trying to reach the unattainable American Dream. However, this causes conflict between him and the people he claims to be doing this for. Due to Miller's influence of Ibsen we see how his ignorance leads to the moral reckoning and tragedy within the Keller family as ~~his~~ their secrets are revealed ~~during the play's denouement~~ and throughout the play.

This extract is of high significance, set during the play's denouement, ~~and~~ the truth has been revealed about Joe's part in the death of 21 pilots, however Joe is unable to admit that he was at fault. The use of the minor interrogatives 'how ~~many~~ many,



The opening targets the central focus of the task sharply. This always bodes well. Also promising is the brevity and discrimination evidenced in the selection of contextual reference which supports comments and sustains this focus.



When referring to broader contextual factors and influences be careful to select only the material that is useful when answering the specific question.

why must I be forgiven? You wanted many didn't you' crafts a tone of justification for the part he played. The manifying talk crafts how Joe is still putting the blame on other people, trying to find excuses in his actions. Throughout the play Joe's repeated declaratives that 'I did it for you' creates a sympathetic tone from the reader. Miller does this in order to emphasise how his excuse of the loyalty to his ~~is your~~ family is morally wrong as what he did caused 21 other families to lose their children. Miller uses proleptic irony 'I'm his father he's my son, and if there's something bigger than that I'll put a bullet in my head,' foreshadowing his suicide at the end of Act three. This crafts Miller's intentions of how ~~these~~ unethical capitalist values are, that Joe cannot see the bigger picture due to being filled with the propaganda of the 'rat-race' culture and the lucrative American dream. Miller uses the colloquial phrase 'God damn, if Larry was alive he wouldn't act like this!' crafting a heavy sense of irony considering Larry couldn't bear to live with what his father had done. The idiom 'He understood the way the world was made' refers to the capitalist culture that was present during the 1950's and how this selfish,



Investigation of Keller's interrogative utterances links effectively to their function, e.g. to justify action/defer blame. This enables reward at both AO1 and AO2. The concept of irony is also fully grasped and evidenced. Contextual information is again selected and integrated effectively to support points made, scoring well at AO3.

mentality, forced people to commit immoral acts. The stage director '(desperately, lost)' cries how ~~low~~ Joe doesn't truly understand the consequences of his actions when he has always tried to be loyal and a provider for his family.

Contrastingly, Miller ~~creates~~ intentionally crafts Chris's paradoxical view towards the conflict between family loyalty and wider, social responsibility. After returning from war, Chris's eyes were opened to the consumerist culture that surrounded him, ~~but~~ and how none of it truly mattered when it came down to life or death on the battle field. Miller uses the syndetic listing 'I felt wrong to be alive, to open the bank book, to drive the new car': crying how after his return he felt ashamed going back to his comfortable life, when he had witnessed ^{his} men die. ~~The loss of~~ The verb phrase 'I felt wrong to be alive' highlights the moral dilemma that Chris was experiencing while Keller was committing war crimes in order to stay top of the 'rat-race' and keep his business running. The use of parallel phrasing in 'I never saw you as a man. I saw you as my father' crafts Chris's idealisation of his father is no longer there but replaced with hatred for a man that used the



Chris as a dramatic construct is fully recognised and this scores at AO3. As does the contextual information provided that explores his experiences and WWII and how these have shaped a perspective on responsibility which directly opposes that of his father. Integration of these comments is linked to evidence drawn directly from the play which is explored analytically to link method to dramatic effect, thus enabling high reward at AO1/AO2.



An approach that integrates evidence, analysis and contextual points usually does well as it demonstrates your ability to select and tailor information to the task.

death of 21 pilots as a ~~play~~ minor consequence towards his goal of achieving financial profit and the American dream. Miller also ~~erects~~ ~~uses~~ this idealism to show how it is unrealistic in the ~~world~~ post-war society, Chris repeated exclamation 'I'm practical now. You mad me practical' shows how he is no longer ~~a~~ idealising a world that could do better and have a broader moral conscience for the whole of society, rather than just themselves individually. The repeated interrogatives 'What the hell are you, no animal kills his own, what are you' symbolises a sense of disbelief from Chris as he tries to understand ^{how} ~~why~~ his father could ever commit crimes towards his own sons who flew planes and were soldiers during the war. The euphemistic, animalistic language links to Keller's exclamation 'The beast' concerning his immoral and predatory behaviour towards his own family.

Additionally, Miller uses the character of Kate Keller to establish ~~that~~ ^{the} effects of choosing family loyalty over a wider responsibility, causing Kate to sacrifice the truth about Larry's death. Miller, ~~uses~~ ~~cracks~~ the imperative 'Joe, you above all have got to believe me' symbolising how Kate has sacrificed the truth for Joe and doesn't understand



Kate's imperative tone is recognised and evidenced accurately, as are the reasons behind this, thus combining reward at AO1 and AO2.

why he doesn't believe there's a chance Larry is alive. The use of the declarative 'Your brothers alive because if he's dead your father killed him' establishes the reason of Kate's insistence the Larry is alive because if it isn't then it's Joe's fault. As the matriarch of the family, Kate has tried her best to not break the facade they are living as she knows this would ruin her family. Miller crafts Joe's guilt ~~through the~~ 'It was too soon to plant a tree for him' emphasising how it was not her choice, shows Joe as wanting to clear up his mess and guilt straight after it happened.

In conclusion, Miller crafts the play as a social commentary for how people's minds should be focused on the wider society, instead of giving in to the illusive American dream, that many Americans were disillusioned to.



Comments on Kate are still apt , with the possibility of Larry's death cited as the reason for Kate's ongoing denial. This section is not as fully or clearly developed as it might be, however.

Question 3

A Streetcar Named Desire was the most popular text studied by centres this series. The question was specific in its focus on William's construction of the Kowalski apartment as a dramatic device in the given extract and across the broader play. The question prompts consideration of Elysian Fields as backdrop to the action that takes place primarily inside and in front of the two-room apartment.

The extract presented many opportunities for analysis and discussion.

Successful responses explored the extract in detail before using it as a springboard to evidence the significance of the setting across the broader play. The extract clearly appealed to most candidates, who had plenty to say about the arrival of Blanche at Elysian Fields. From the start, Blanche appears incongruous to the industrialised, working class and multicultural New South that Elysian Fields symbolically and literally represents. The setting emphasises the fragility of Blanche and, contrasting as it does, with the illusory grandeur of Belle Reve, represents some of the central conflicts of the play. They were able to explore the language choices made by Williams to construct the voices in the exchange between Blanche and Eunice, often exploring the easy informality of the voice of Eunice placed in opposition to the constructed genteel formality of Blanche. Many commented on the developing non-fluency in Blanche's utterances and how they convey her growing distress and offered considered links between form and function which facilitated reward at **A01** and **A02**.

At **A03, successful** candidates looked at the play in performance. Many offered consideration of Elysian Fields as a backdrop to the action that takes place primarily inside and in front of the two-room apartment. Many successful answers referenced Williams's very specific and detailed instructions on the construction of the set which situates the noting of the presence of a bowling alley and a bar around the corner - the latter close enough to hear its (highly symbolic) music. Many offered developed comment on how the tightly squeezed setting is a key factor in the drama, e.g. how Blanche occupies the room adjacent to the couple's bedroom and thus impinges on their privacy. There were many interesting investigations of Stanley's attitude to property and the fact that he sees Blanche and her fantasy world as a threat to both his marriage and his domain. Many cited the poker scene to explore the construction of the apartment set as a representation of masculinity that means aggression, control, physical dominance, and even violence. There were often detailed investigations of stage direction linked to delivery and performance which also scored well at **A03**. **Good answers** understood Williams's use of plastic theatre and his development of motifs to develop and intensify the atmosphere within the apartment. Many offered very insightful comment on Williams's use of light/colour and music in particular. **At A03**, as with all Section B questions, a key discriminator was the ability to embed these contextual ideas to authorial decisions rather than simply describing issues at the time. **The best** answers selected biographical/social/historical information with discrimination – using only the material that worked for the specifics of the task.

Less successful responses offered limited investigation of the language contained within the extract and showed insecurity with the specifics of analysis and attendant terminology to restrict potential for reward at **A01** and **A02**. Many presented 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. At **A03** contextual ideas had been extensively taught to candidates, but centres should be cautious with the notion of placing too much emphasis on this data. Examiners commented that some responses bolted on political and historical detail with limited concession to the requirements of the task. In these **less successful** answers, the concept of plastic theatre was much vaunted but not always fully understood.

This response was awarded a mark of 21 which places it in Level 5, the highest level of achievement.

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 Kowalski apartment in *Elegiac* builds - Greek in origin, meaning a place where fallen heroes lie - is one of the three key unities of Tennessee Williams' 1947 play *A Streetcar Named Desire* (or *Streetcar* for short) is carried around. Socrates believed that all good tragedies, of which *Streetcar* is one, have three consistent characteristics, time (24 period), place (one location), and theme (idea/topic); the Kowalski apartment is a constant in the play and therefore satisfies one key unity and on top of that is a significant part of many of the interesting ^{themes} story lines of the play.

One key plot line / theme of *Streetcar* is the conflict and emerging difference between the two sisters Stella and Blanche. The apartment acts as a key point of conflict for the two as it highlights the cultural change Stella has undergone and the difference between her and Blanche it has created. In scene one as Blanche enters the apartment Williams describes her acting "incomprehensibly" as she is "hysterical [hi]" surprised by the setting then interrogates, "This - can this be - her home?", and the apotropaic present in it, highlights the unease and surprise



The opening is strong in its incisive placement of the device of the apartment within the unities of time and place as defined by the rules for classic Greek tragedy. This shows discrimination and focus and scores well at AO3. Blanche's initial response to the apartment is evidenced appropriately and investigated analytically to evidence the craft of Williams.



Only include contextual material that links directly to the task.

Blanche feels in her apprehension of ~~the~~ her sister's new abode; it contrasts strongly with the "great big place with white columns" Blanche and Stella ~~or~~ grew up in, Belle Reve. Such shock is later vocalised to Stella in scene one as Blanche "uncomfortably" shares her thoughts on this "horrible place", Flamingo fields. This contrast in perception of the apartment acts as the initial catalyst to the ~~or~~ conflict between the two sisters that grows throughout the play, ending in Stella's ultimate ~~dis~~ belief of Blanche's story that Stanley raped her, a complete departure from the previously ~~close~~ fraternal bond the two had. This ~~or~~ theme of conflict between the sisters is enabled and driven by the Kowalski apartment and highlights its dramatic significance ~~or~~ across the whole play. From a feminist angle the conflict between the sisters based in the apartment (owned by Stanley) perhaps highlights Williams' commentary on the growing gender inequalities and patriarchal structure American society at the time was moving towards. The conflict between the two sisters ~~and~~ is ~~also~~ encouraged by the dominant male (Stanley) and ends in the submission of not just Blanche but also ~~or~~ Stella.

The conflict between Blanche and Stanley is also enabled and represented by the Kowalski apartment and its contents. Williams, in transferred epithet ^{like} ~~conveys~~ the 'white columns' and Blanche's "white suit" ~~to~~ represent, connecting ~~the~~



Blanche's wholly negative perception of the apartment and all that it represents is placed in direct opposition to that of Stella, and is cited as a source of conflict between the sisters across the broader play. Reference to Stella's final denial of her sister's rape is provided as evidence although in points to support Stella's perspective could possibly have been more fully developed/analysed at this point.



Always support your comments with evidence drawn directly from the play. Then analyse this evidence as closely as you can to link to the question and comment on the writer's craft.

equality of the nature of "delicate", "moth"-like nature of Blanche and her home Belle Reve (more poorly translated to mean beautiful dream in French). This location is then contrasted starkly by Williams with Stanley and his hyper-masculine, "direct and powerful" nature. This conflict between Stanley's home ~~the house~~, described as "ruthless" and harsh, and Blanche's delicate and proper home runs in parallel with Williams's expressionist contrast of the appearance of both characters. The Kawalkski ^{apartment} also acts as a battle ground for the conflict between the two with its contents, "Stan's liquor" and Blanche's trunk being continually misused and mistreated by either party respectively. Blanche is called out ~~for~~ on her "lapping up" of Stanley's liquor in scene nine and her response highlights yet another contrast between her and Stanley, calling his accusation "fantastic" and "cheap". As such the Kawalkski apartment ~~and~~ and its contents act as a battle ground and weaponry for the key conflict between the two characters, highlighting the dramatic significance of it in the play. The conflict between Blanche and Stanley is also very emblematic of the political orientation in America at the time, the falling south, denoted by Blanche's loss of Belle Reve, a bastion of southern slavery tradition; and the rising north denoted by the aggressive and harsh nature of Stanley and New Orleans was a key political theme of the mid century. Such a conflict highlights the multilayered nature of Williams' writing.



The apartment is developed as stark contrast with Belle Rêve (which the candidate rightly identifies as an error in translation from French in terms of gender agreement). Evidence is judiciously selected to show how the location is developed as a battleground between Stanley and Blanche. This evidence is wholly appropriate but sometimes lacks specific analysis and this accounts, partly, for the placement of the response at the bottom of the Level as reward at AO1 is impacted. Closing comments regarding the apartments as emblematic of the social and political context in post-war America. This scores well at AO3.

Finally, the Kowalski apartment acts as an enabler for the motifs employed by Williams in his description of the fall of Blanche and her mental deterioration. Motifs of light and sound are key characteristics of Williams' 'Plastic Theatre' style and work to express the inner psyche of characters in the play. The placement of the Kowalski apartment between the "L & R" tracks as well as the significance of "the streetcar" named "desire" and "cemetery" were to convey Blanche's mental descent. The streetcars are emblematic of and foreshadow Blanche's descent to a mental death as a result of her desire, and the actions it has made her ~~per~~ perform in the past. The use of the L & R tracks along with other audible motifs like "the Varsouviana" notify the reader audience - likely more effectively when live or in the Kazan screenplay version - of significant moments of Blanche's mental descent. Polka music and the "blue piano" are also emblems of emotion in the play and are made possible to employ by the placement of the Kowalski apartment in New Orleans, "where, 'you are practically always just around corner... from a tinney piano'". Blanche's descent is eventually concluded with her removal from the apartment signified by the same "blue piano" as when she arrived, this along with the other motifs of light, made possible by the uncovered lightbulb which Blanche covers up with an "adequate little coloured lantern", ~~was~~ are vital to Williams' plastic theatre techniques and are



Exploration of the motifs that develop the dramatic significance of the apartment and its location within Elysian Fields are handled with some insight and sophistication and demonstrate sound understanding of Plastic Theatre. This scores highly at AO3.

key to major themes of the play, highlighting the significance of the Kowalski Apartment, and its placement in Eliza's fields and contents in the play.

In conclusion, Williams obeys and satisfies one of the three unities of tragedy by making the apartment such a significant part of the play and utilises its consistency to break other unities like time and theme for his benefit while still remaining, at least somewhat in the status-quo. His lack of adherence to the unity of time, employing a significant time skip inbetween scenes six and seven enables him to more behaviourally accelerate Blanche's mental deterioration and create momentum narratively; while his multiple themes throughout the play as discussed create a new found depth and layering to what he believes as one of his "favorite four pieces" (according to an article published after the release of his memoirs). As such not only is the consistency of the setting significant to the play directly, but also enabled other unities to be broken and for Williams to explore further and develop key ideas of the play.



Conclusion is succinct and well focused.

Question 4

There were relatively few responses to *Elmina's Kitchen* this series. However, most that studied this text appear to have fully engaged with the play.

The best sustained focus on the question, whilst **less successful** candidates drifted into more generalised or rehearsed discussions that did not target the task. Many explored the extract closely to explore the development of the key female figure, Anastasia, as representative of key aspects of Black British womanhood and as a potential force for positive change in the play. Here Anastasia is establishing herself in Deli's life and investing her energies in his restaurant. She, together with the lingering presence of Elmina, serve as a symbol of the potential of the female in this predominately male environment, to heal the wounds in Deli's family and advance his life and business. She attempts to apply her perspectives on spirituality that have offered a coping mechanism following the death of her son to help Deli improve his situation.

There was much evidence of good teaching, especially relating to context and **successful** candidates tailored this specifically to the focus of the question. 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 candidates explored the dialogue presented in the extract analytically.

At **AO1/2, Successful** investigations offered considered comment on the language used by Kwei-Armah to develop dialogue between Anastasia and Deli in the extract. This they did through an analytical lens to explore, for example, elements of Caribbean dialect/patois and how and why they were integrated into standard forms; Deli's ridicule of the 'philosophical' language used in 'Acts of Faith' and how this is constructed verbally, e.g. 'rubbish'; 'blah blah blah' and via stage direction, e.g. '(kissing his teeth)' countered by the force of Anastasia's reaction to Deli's tone and how his subsequent apology cements the power dynamic in this exchange.

Less successful responses sometimes moved swiftly away from the extract to a response that lacked focus on the specifics of the task. Others tended to describe rather than analyse, thus failing to apply terminology to any evidence they provided and, by default, limiting potential for reward at **AO1/2**.

The question prompted comment on the role of Anastasia, and reactions to her, across the play. There are many opportunities for this as Anastasia is a complex juxtaposition of female sexuality and nurturing mother figure. As such she represents different aspects of Black British womanhood which in turn provoke a range of differing reactions to her. **Successful candidates** often referred to her sensual physicality and the stage directions that describe her entrance to the play. They often explored the toxic attitudes of male characters like Clifton to women in general and Anastasia in particular and Ashley, emulating the masculinity of his male-dominated culture, sees her in essentially sexual terms. The audience quickly learns she is an independent woman who can hold her own against all the male characters and could cite several examples of encounters with men on this. There is also a past we never truly discover but which is hinted at through the vague remembrances of Digger. Her motives are also questioned by Clifton, and her seduction by him ultimately leads to her downfall. Overall, Anastasia is the play's only positive force for change, and she, along with Elmina, are figures of hope, but neither can save the men in their lives from destruction.

Less successful were those that drifted off focus with some moving to what seemed to be a pre-rehearsed agenda.

At **A03** there was evidence of solid teaching of the contextual factors that frame the play. Many could offer comment on the social and historical significance of gang/Yardie culture in Britain or Hackney and its 'Murder Mile' as setting. Many could apply concepts linked to Black British male identity to attitudes to Anastasia (and to women in general). Contextual points were also scored through consideration of the play in performance through recognition of, e.g. set as device; the significance of stage direction; voice and character as constructs. The key to success at **A03** is the integration of contextual comment within the response rather than delivering tranches of contextual data which does not fully link to either the task or the evidence provided. Also important is the context of the play as a performance piece.

Question 5

The question this year asked candidates to consider Shaffer's presentation of the influences that have shaped Alan's 'worship'. Responses covered the full range of achievement, with some impressive Level 5 answers.

The extract is drawn from Scene 14. It presents Dysart's discussion with Frank regarding Alan's blinding of the horses and the religious influences that Frank believes are behind the actions of his son. There are clear opportunities for comment within the extract itself which also afford links to the task across the broader play. The marriage of Dora and Frank Strang is fraught with issues arising from opposing perspectives on a range of social and moral issues and Frank sees religion at the centre of these. The long royal genealogies from Prince to Equus, witnessed by Frank, are modelled on those that occur repeatedly in the Old Testament and in the New Testament's Gospels of Matthew and Luke. The two Gospels describe, specifically, the ancestry of Jesus, whose role in Alan's thought-world is assumed by Equus. The self-flagellation described by Frank has long been associated with religious penitence in various traditions, including ancient and medieval Christianity. Rooted as they are in the Bible, the utterances are also shaped by the adolescent voice of Alan and by the influence of his mother.

At **AO1/AO2 Successful** responses explored the extract analytically. They differentiated the voices from which it was comprised by exploring the factors, contextual and dramatic, that shaped them. Many fully grasped the dramatic and structural significance of the dialogue here and the concept of worship 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, e.g. the noun by which Frank dismisses the chants and their Biblical references: 'That sort of nonsense'; Alan's list of 'Begats' and links to genealogy; how the immature language used by the 12-year-old Alan combines with Biblical phrasing, e.g. 'Spankus begat Spunkus' and the undertone of emergent adolescent sexuality; Frank's assertion, 'Religion's at the bottom of all of this!' which targets responsibility on his wife.

At **AO3** there was evidence of some excellent teaching of context and many **successful candidates** reflected on the role of the psychiatrist and the theories prevalent in the 1970s and how this informed Dysart's handling of Alan and his parents. They often considered Dysart's take on worship and how this shapes his handling of Alan. These supported their comments and assertions with specific evidence which was then analysed to illustrate the conscious crafting of language by the writer. **Successful** answers also considered the play in performance, and characters as dramatic constructs, exploring issues of staging, timeframes and delivery with insight.

Less successful responses often 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'.

This script was awarded a mark of 13 which places it mid-Level 3. It is mostly clear and relevant

but occasionally tends to the descriptive. Terminology is largely accurate but is restricted, almost exclusively, to word-level analysis which identifies the more obvious lexical choices applied by Shaffer. The response is a long one but becomes increasingly repetitive. There are some worthy, if essentially straightforward, comments on context. Time would have been better spent exploring the evidence provided to develop more detailed comment and analysis, especially at sentence-level.

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

Chosen question number: Question 2 ☒

Question 3 ☒

Question 4 ☒

Influences on
Alan's 'Worship'

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Throughout the play, Shaffer emphasises the ~~events~~ impact of events that have happened in Alan's life and how they have encouraged him to act in certain ways. Shaffer projects his personal ideas through Dysart's narration and encourages the audience to explore their own through the typical Brechtian Theatre style of 'the Alienation Technique'. Shaffer grew up in a very religious household as an orthodox Jew who's life was heavily impacted by his parents beliefs. So, perhaps he used the character of Alan Strang and ~~how~~ how he was influenced into following the concept of religion and how he 'worships' Equus and the extremes of which forceful influence and dismissive parenting can have on a child.

Frank's impact on Alan's concept of worship is all a result of how he chose not to get involved with what was happening. Within this extract where Dysart ~~translates~~ to Frank about



The contextual references made in the introduction link to the task appropriately to score at AO3.



Only include biographical and contextual data that supports your argument and links to the task.

something he witnessed Alan do, he looks at Pysart 'embarrassed'. This verb isn't indicating at the fact he's embarrassed he's let his son get to this point without providing him with the right support that a father should, but more the fact that Frank is ashamed of his son for acting the way Alan does, which Frank thinks is a consequence of Dora's religious teachings.

Frank expresses how he saw Alan 'chanting' whilst looking at this picture of a horse at the end of his bed. The verb chanting suggests that what he was saying was repetitive, similar to that of a prayer. Furthermore, Frank begins to repeat the words he heard Alan saying: 'Spankus' and 'Spunkus', both of which could have sexual connotations. The word spunk became more familiar in the 1970's, so people watching the play will have been aware of the connotations and able to link it to how Alan has mixed up the concepts of sex and worship. Alan was also chanting the word 'Prince' which is the name of the horse in the Bible that Dora had taught him about previously. 'Prince begat France. That sort of nonsense'. The colloquial word 'nonsense' implies Frank's distaste of religious beliefs and how he



There are some valid, if essentially straightforward, comments on Frank's attitude towards his son's acts of worship which also point towards the ongoing conflict with his wife over religion. Analysis at word level is relatively sound and placed within the context of the task. It is mostly, but not always, specific in terms of identification of word class. There is a conscious effort to unpick the significance of the lexis from which the chants are comprised which is worthy of reward across the AOs.

doesn't believe it is true. By shatter openly showing how Frank doesn't agree with Dora and how she's brought Alan up, it shows how the lack of communication has allowed Alan to become confused about the conflicting views of his parents and has influenced him to explore his own idea of worship. Alan was 'kneeling down', similar to that of what people do when praying which does in fact show he is aware of some socially acceptable religious rituals, perhaps because of what his mother has taught him. Frank and Dysart discuss how Alan began to 'beat himself' whilst chanting and holding a 'noose' in his mouth, they later go on to describe what Alan did as 'thrashing' ~~himself~~ himself. The verb 'thrashing' indicates the sheer level of violence Alan is inflicting on himself - that of which could be interpreted as the religious practice of self-flagellation. Self-flagellation is when an individual harms themselves, often with a whip, to punish themselves in front of God for their sins, in order to be forgiven. The ritual is obviously very harmful, but in some extremely religious groups self-flagellation is encouraged in order to show ~~how~~ how



The response further explores Frank's recounting of the actions that accompany Alan's chants. These are placed into a broader context of the religious practice of self-flagellation and evidenced effectively with some analysis of verb choice. There are some points to be scored here, but the investigation sometimes tends to the descriptive.



Don't describe - analyse.

devoted and individual was to God. Alan has however made his personal adaptations to his concept of ~~the~~ worship and self flagellation because of the influences horses have had on his development. ~~Wearing~~ wearing a 'moumprence' or 'chunke chankle' as Alan called it could be a similar representation as the masks used by the theatre. The play is ~~per~~formed on a stage with minimal props and not very complex costumes or special effects, so all horses in the play wore a mask that almost resembled a cage. Shaffer perhaps did this to represent how worship can 'trap' people, especially those like Alan ~~to~~ who have had confusing influences on what worship is and what it means. A horse represents freedom, Shaffer may have used this to express how Alan's dionysian lifestyle is achieved through his love and worship for Equus, and it is only the contrast of opinions from his parents and society that caused him to do what he did. Dysart knowingly expresses his need for a dionysian lifestyle through his fascination with Ancient Greece, but believes that his job as the psychiatrist is taking



Alan's adaptation of Christian liturgy to his horse-god is clearly handled at a lexical level, but specific analysis and attendant terminology is rather thin.



Always apply an analytical lens to the evidence you provide. Be as specific as possible when applying terminology.

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There is some repetition of ideas here. However, there is also a clear sense of the play in performance which scores at AO3.



Always consider the play as a performance text. Look at staging, delivery and stage direction. These are important contextual components.

away ~~to~~ people's freedom and that Alan needs to worship Equus in order to be happy.

This religious background for Alan stemmed from his mother's beliefs and how she 'drills it into the boy behind [Frank's] back', the verb 'drills' is quite harsh and implies that the teachings were forceful and he didn't really get a choice - and with the factor of having to hide it from his father, caused confusion therefore influencing his idea of worship. This close relationship with his mother and Alan's misconception of sex and worship is likely to be a result of Alan's first experience seeing a horse.

On the beach with the horseman, Alan didn't want to get off the shoulders of the man and how each of his parents reacted is what influenced the worship he later performed to Equus. Dora was worried about Alan, exclaiming 'he's bleeding!', the exclamation emphasises the worry she felt, but because Alan enjoyed himself this could be why he later concludes the misconception that pain and pleasure are parts of worship.

A popular psychologist in the 1970s, Sigmund



Again, some repetition regarding Dora's influence, although the analysis of the verb 'drills' reflects Frank's perspective clearly. The significance of the encounter with the horseman is sensed but not clearly articulated.

Freud claimed that children go through stages of sexual awakening, Alan in this scene being ~~part~~ in the 'phallic stage', where a child recognises their genitals as something that gives pleasure. Therefore, feeling these feelings on top of bleeding could be why Alan linked the idea of self flagellation with worship. Dora caring about how Alan is rather than what he was doing wrong whilst he was experiencing these feelings for the first time ultimately created Alan's Oedipus theory, another of Freud's theories that said that sons develop a sexual attraction to their mother. This would explain their close relationship and how Alan mixed her teachings with sexual pleasure.

Later on, when Alan is performing his ritual with sugar - that of which he does for sexual pleasure he chants in a religious manner, once again mixing worship with sex. 'I want to be you, be you, be you' and 'I want to be in you' are chants Alan repeated whilst worshipping his 'God' Equus and feeling

sexual pleasure. The kissing of nuggets had
which was done with love, & could be a biblical
line.



The attempt at Freud is worthy, but understanding is rather superficial. Again, significance is sensed.

Question 6

The question prompted consideration of Bennett's development of contrasting views on the purpose of education, within the given extract and elsewhere in the play. Answers this year covered the full range of achievement with evidence to suggest, once again, that many centres had successfully adopted an approach to the play that looked more closely and analytically at the language choices of Bennett, thereby affording the responses of their candidates greater reward at **AO1** and **AO2**. This was very pleasing.

In the extract, Hector and Irwin are discussing the boys' level of preparation for their examination. The dialogue develops into a consideration of the wider educational value of the examination system as Bennett returns to the debate about results-driven teaching. There is some common ground. The two unexpectedly seem to agree that examinations contribute little to overall education, and Hector appears to concede to Irwin's view that taking examinations is a fact of life in the changing educational landscape. The arrival of the Headmaster is significant in the pressure he puts on Irwin for examination success and his placement of Hector's views in direct opposition to this.

Successful answers at **AO1/AO2** recognised characters as dramatic constructs and saw Hector, Irwin and the Headmaster as Bennett's vehicle for observation and comment. 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. Many commented on the colloquial lexis/idiomatic language of Irwin, e.g. 'stuff', 'tip the balance' in contrast with the more formal/archaic voice of Hector which places them at different points in the timeframe of education. Others explored the significance of Hector's damning metaphor 'I count examinations as the enemy of education' and its extension/reformulation '...education as the enemy of education' to consolidate his perspective and compared it with Irwin's blunt qualification of his confession of sympathy with Hector's view, achieved by conjunction and idiom 'but they are a fact of life'. These successful answers often referenced the Headmaster's placement of Hector's 'old-fashioned faith in the redemptive power of words' in direct opposition to Oxbridge requirements, which is expressed through comparative adjective 'snappier'.

Less successful responses at **AO1/2** were essentially narrative/descriptive. Analysis of method was thin and often inaccurate and links between form and function undeveloped. Some misread the tone/register of Hector's voice and therefore the attitudes he both challenges and represents. There was a significant (but smaller) minority of responses this year that approached the play from a purely literary perspective and which, despite their clear understanding of the play struggled to reach the upper levels due to restricted potential to reward at **AO1** and **AO2**.

The question prompts broader consideration of Bennett's exploration of the debate about results-driven teaching. The **best** answers carefully selected scenes that polarise the approaches of Irwin and Hector. The Headmaster also presented many opportunities to explore the overriding pressure on leaders to improve results and his belief in Oxbridge as a gold standard of education. The insight and commentary of Mrs Lintott is of considerable significance and successful answers often referenced her and cited her dramatic significance both to the debate and to the play as a whole. Many also considered the attitudes of the boys to their teachers in support of their argument.

At **AO3**, successful answers were discriminating in the contextual evidence presented, matching it to the task with precision and integrating contextual comment into the body of the response to support analysis. They also offered detailed comment of the text in performance and its characters as dramatic constructs. 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. Many referenced the voice of Irwin as the reflection of the new political and educational 1980s landscape and the quest for measurability in education that is driven by data.

Less successful answers restricted potential for reward at **AO3** for various reasons. Many offered limited acknowledgment of the text as a play. Others made very broad assertions about education based on thin understanding of the socio-political context that frames the play. Many in the mid-lower levels of achievement failed to integrate their observations on contextual factors within the body of their response.

Question 7

There were no answers on *Top Girls* in this examination series.

Question 8

Responses to *Translations* covered a full range of achievement this year. The question asked candidates to discuss how Friel develops the character of Hugh to comment on the changing linguistic landscape of Ireland.

The extract this year was drawn from the closing scenes of the play. It largely comprises the discussion between Owen and his father regarding the Name Book and develops something of a reversal of their respective attitudes towards it and what it, symbolically and literally, represents. Friel crafts Owen's regret at his involvement in the process and hints at his decision to join the resistance movement. Hugh, in contrast, is certain and pragmatic. The Irish must adapt and move on if they are to survive and avoid the fossilisation, linguistic and cultural, that he references here and which Jimmy Jack - who has significant role in the extract - personifies. He does not advocate blind allegiance to the old traditions, nor acceptance of the new colonised landscape, rather, the appropriation of the English language for Irish culture.

Successful candidates explored the language of the extract closely to evidence how the exchanges were crafted by Friel to dramatise the irrevocable Anglicisation process and its impact on Irish society, culture and language. Many were well prepared to discuss this. **The best** offered incisive linguistic analysis, with high scoring at **AO1** and **AO2**. Many commented on Owen's lexis when referring to the Name Book, e.g. 'It's only a catalogue of names' and the significance of his reformulation: 'A mistake - my mistake'. Others explored Hugh's firm assertions: 'I know what it is'; 'We must learn those new names' and analysed the construction of these utterances accurately to evidence his pragmatism through modal verb. The best investigated the significance and construction of Hugh's developing metaphor, conveyed through parallel structures and repeated modal forms: 'We must learn where we live. We must learn to make them our own. We must make them our new home'. Only the very best fully appreciated the significance of Jimmy Jack and his tragic absurdity to the extract through Hugh's assertion that languages and cultures inevitably evolve to avoid 'fossilisation' and his recognition that Jimmy exemplifies this through his complete inability to change or to perceive reality.

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

There was considerable evidence of thorough teaching of the historic and political context that frames the play, enabling reward at **AO3**. **Successful** candidates were able to **select and tailor** this information to match the specific requirements of the task and to the language and dramatic choices made by Friel. There was a significant number of **less successful** candidates that produced detailed but largely unassimilated contextual material which lacked focus on the question and this significantly restricted potential for reward. **Successful** answers at **AO3** demonstrated understanding of the play in performance, exploring dramatic techniques, staging and character as construct. The best were able to articulate more subtle contextual points, e.g. the overriding irony of the play delivered in English in the 1980s; the tragic absurdity of Jimmy and how this is conveyed by stage direction; the reversal of the attitudes of both Owen and Hugh to the Anglicisation process as the play progresses; the significance of the National School programme; the development of the resistance movement.

This response was awarded a mark of 18 which places it mid-Level 4. It demonstrates exceptional understanding of the play and the context that frames it. AO3 achievement is clearly worthy of a placement in Level 5. However, it adopts an essentially literary approach that restricts opportunities for exploration of Friel's language choices in order to develop his character and plot. This negatively impacts on potential for high reward at AO1 and AO2.

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 ☒

Friel expertly develops the character of Hugh throughout 'Translations' in order to comment on the idea that the Irish language was doomed to die out eventually and suggest to his audience that the best way forward is to adapt to change. This is achieved primarily through Hugh's determination to avoid being left in the past, developing throughout the play as he accepts Maire's request to teach her English. His love of the classes serves as a metaphor for the fall of the Irish language, allowing Friel to present the changing linguistic landscape of Ireland as an inevitability.

The culmination of Hugh's development throughout the text is apparent in the extract. Hugh's attitudes towards the English language have developed by this point in the play from regarding English as the ineloquent "language of commerce" in Act 1 to his resolve here - "we must learn those new names". Friel presents Hugh



The introductory paragraph is well focused on the central issue of the task and the sense of Hugh, and here, the metaphorical significance of Latin as dramatic construct and device. The structural significance of the extract, drawn, as it is, from the closing scenes of the play is recognised and scores well at AO3 in terms of its presentation of the culmination of Hugh's journey regarding his attitude to the English Language.



Always consider the play in performance - this will enable reward at AO3.

In this way as a metaphor for those who were ultimately defeated by encroaching anglicisation and resolved to adapt to it. By means of contrast with Jimmy Sack, whom Hugh criticises within the extract for being "lost on the past", Friel is able to convey to his 1980 audience that being hung up "crying" over the past is ultimately detrimental to the prosperity of Ireland. Jimmy-Sack can be seen to have stagnated in his obsession with the past, still unmarried as "Homer is easier to love with". Friel therefore presents Hugh's development as a character as necessary, willingness to accept and adapt to changes in the language of Ireland being the only thing that differentiates Hugh from Jimmy-Sack and allowing him to move into the new, anglicised Ireland. Friel uses Hugh's alcoholism as a metaphor for this development: In Act 1, he sits drunk and unresponsive to Lancey in the hedge school, with his drunkenness acting as an allegory for his unresponsiveness to the English. However, within the extract, he can be seen "about to pour a drink" before faltering as he resolves to learn the contents of the name book. This newfound sobriety acts as a metaphor for Hugh's



There is considerable reward at AO3 for this section of the response. The symbolic and metaphorical significance of Jimmy Jack is fully recognised as is his comparison to Hugh in terms of attitude to linguistic change. The investigation of Hugh's relationship with alcohol also shows considerable discrimination in terms of its ranging between the extract and the broader play. Evidence provided to support assertion is perfectly valid but there are several missed opportunities for specific analysis here that negatively impact on the potential for reward at AO1/2.



Always explore the evidence you provide analytically in order to demonstrate your understanding of the writer's conscious crafting of language to fulfil their dramatic agenda.

disillusionment in his idolisation of the past, traditional Gaelic language. With sobriety being usually regarded as a preferable state to drunkenness, with Hugh's unimpaired mind being the one to learn the English names, Friel presents the idea to his audience that adapting to Ireland's changing ~~English~~ conquered landscape is the sensible, sober choice to make, thus implying that they too should learn to "leave" the past behind "for ever".

The development of Hugh's character serving as a metaphor for adapting to anglicisation is a consistent theme throughout the play, expressed effectively through Hugh's love of the ancient past, which he refers to as "the classics". Friel ~~uses~~ utilises Hugh's fondness for Latin as a metaphor for the idea that the Irish language was doomed to die out from the very beginning. Hugh inadvertently makes this implication himself within Act 1: he suggests that Irish and the "classical tongues" make a "happier conjugation", in mockery of the English language. Friel's careful use of irony is particularly effective here, with the implication being apparent. Both Greek and Latin



The consideration of Friel's incorporation of classical, but functionally 'dead' languages as a dramatic device shows considerable insight. The answer traces Hugh's reference to, and use of, Latin across the play to evidence his attitude to language, particularly the English language across the play. Excellent understanding of context and structure is in evidence, but characteristically, specific analysis of the writer's linguistic choices is thin by comparison.

(the "Classical Languages") were, and still are, extinct languages by this point in history (1853, when the play is set). This fact would have been especially apparent to the 1980s Derry (Londonderry) audience, who would have been aware that Gaelic was by that point a dying language. As such, Friel is able to utilize Hugh's character foreshadow the gradually dwindling usage of the Gaelic language in Ireland, implying that Gaelic was doomed to cease usage from the very start of the text. This makes it abundantly clear to the audience that Friel believes the language of Ireland was fated to change. This sentiment is ~~stated~~ apparent throughout the text, particularly in such moments as Owen's explanation of the etymology of "Tolair Vree", wholly in reference to the name "Derry" (shortened from Londonderry as an act of anti-English rebellion), which is in itself an anglicisation of the Gaelic "Daire". In this way, Friel utilizes the character of Hugh to imply that Gaelic was always fated to be replaced, either by linguistic evolution or anglicisation, from the very start, thanks to Hugh's love of classics.



Consideration of authorial intent regarding the message he wishes to convey to the 1980s audience is sophisticated here. There is also insightful consideration of Hugh as a dramatic device. Links to the story of the etymology of Tobar Vree show real understanding of the topic.

Additionally, Hugh's affection for Classics is again utilised by Friel to make commentary on the language of Ireland in the final lines of Act 3, at the end of the play. After making reference to The Aeneid just after the end of the extract, as he and Tommy-Talk march to Sligo, Friel makes reference to it again at the end of the play, by quoting its opening verses. He speaks of the city of Carthage, which "Suno loved above all the lands". Carthage here serves as a metaphor, either for Baile Beag or all of Ireland, in that it is fated to fall to the Roman empire during the Punic wars just as Ireland is fated to fall to the British Empire within the play. Through this metaphor, Friel again utilises Hugh's adoration for the classics to make reference to the idea that Ireland and its language are destined to be subsumed under those of the British. The effects of this were still apparent in 1980, when the play was performed: it was written and performed entirely in English, with less than 30% of the Northern Irish population understanding Gaelic by the year 1980. Hugh's anglicisation can be seen within this passage as he forgets the verses of the Aeneid: forced to repeat himself,



The sophisticated handling of the structural significance of Hugh's reciting of Virgil, links to Hugh's march to Sligo with Jimmy Jack and the metaphorical reference to Carthage all display Level 5 characteristics here in their clear understanding of social, historical and linguistic context.

is never able to complete his recital before the end of the play, forgetting the Latin just as Ireland would eventually forget Gaelic - Hugh having compared the two languages in Act 1, at the start of the text. This is further emphasised in his final words to Maire Chabach: he accepts to teach her English despite his contempt for it in Act 1, showcasing his growth as a character and showcasing the mandatory and inevitable acceptance of anglicisation that Frail presents to his contemporary 1980s audience.

In conclusion, Frail expertly utilises both Hugh's growth as a character and his journey toward sobriety as well as his fondness for the classics to promote the message that acceptance of Anglicisation was a necessary step for the Irish to take, offering the commentary that the Gaelic language was doomed to die out from the very start of the play.

Plan part 2:

Hugh never able to finish a list of 3 - Irish never able to be fully realised in the play / anglicised?



There is a real appreciation of the overall structure of the play, achieved through references to Hugh's interactions with Maire concerning the teaching of English. Unfortunately, there is no specific evidence of the dialogue and therefore no opportunity for specific analysis of Friel's language choices.

Paper Summary

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

Section A

- The paper is all about voices. Always explore the persona/constructed voice presented in the texts – how and why are they presented in this way?
- Always draw evidence directly from the text to support the points you make.
- Explore this evidence analytically THEN, to achieve well at AO2, consider the effect and function of the language choices made by the respective writer/speaker.
- Text B will ALWAYS be selected from the Anthology. Take advantage of the opportunity to prepare, but don't learn by rote as the investigation should be shaped by the second text and the theme/issue that links them.
- Those that achieve a balance in coverage between the Anthology and unseen text do well. Framing the investigation on the connections or contrast with each is usually a good idea.
- Take time to read the unseen text before you begin to answer so you have a clear sense of its audience, purpose and genre. This will enable more integrated comparison and discussion.
- Those that investigate and compare context do well. Cues are there in the introduction to the sources. The key is to link comment to the specifics of the task.

Section B

- Never lose sight of the question. Many move away into a more general discussion or even another agenda/task – presumably answered in class.
- Closely analyse the extract. It has been chosen with the question in mind and should prompt links across the broader play.
- Apply the same approach to analysis as in Section A - this is not a Literature exam and method and effect must be considered fully through exemplification and investigation.
- Achieve a balance between exploration of the extract and movement across the wider text.
- Link contextual comment to the task and to the evidence provided to support assertions – a learned tranche of contextual data is not advised.
- As well as the social/historical/economic backdrop to the play and how this influences character, dialogue and plot the fact that the text is a performance piece is also important when thinking about AO3 – so elements of stage, performance and delivery are important
- Look at the characters as dramatic constructs and consider how the playwright crafts their voices and interactions to a dramatic agenda.

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>

