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**Pearson Edexcel Level 3 GCE**

Time 2 hours 30 minutes	Paper reference	<b>9EL0/01</b>
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**English Language and Literature**

**Advanced**

**PAPER 1: Voices in Speech and Writing**

<b>You must have:</b> Prescribed text (clean copy) and Source Booklet (enclosed)	Total Marks <input style="width: 100px; height: 40px;" type="text"/>
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## Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer the question in **Section A** and one question in **Section B**.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have studied for coursework.

## Information

- The total mark for this paper is 50.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

## Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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## SECTION A

### Voices in 20<sup>th</sup> and 21<sup>st</sup> century texts

#### Text A

**This is an edited written account of an interview, published on the *Global Citizen* website in January 2016, conducted by Joe McCarthy with international aid worker, Avery Doninger. Doninger relates her experiences in the South Asian country of Nepal following the earthquakes of 2015. *Global Citizen* is a movement designed to help interested members of the general public find effective and relevant ways to take action on extreme poverty and related issues.**

#### **Nepal since the earthquake: 1 aid worker's experience**

**Nepal will come out of the rubble stronger; stronger people with stronger homes.**

Following the devastating earthquake in Nepal scores of aid organisations rushed to the country for the recovery phase. Among the first respondents was All Hands, a US-based non-profit that helps communities rebuild following natural disasters.

I recently spoke with Avery Doninger, a program manager with All Hands, over email to get a better sense of the situation in Nepal.

**Q: Can you describe the situation in Nepal immediately after the Earthquake?**

AD: All Hands was on the ground assessing the situation 48 hours after the first earthquake. After only a week we had coordinated a team of national, first responder volunteers to help distribute relief goods and move mountains of rubble. The situation was over 500,000 houses destroyed in Kathmandu valley and the surrounding districts. The country was devastated.

Nepal was hit by a second earthquake almost a month later. The earthquakes caused landslides and blocked off already remote villages from outside assistance. The immediate concerns were rescuing people from the rubble of collapsed buildings and getting food, water, and medical supplies to remote communities in the mountains. Aside from immediate lifesaving concerns, shelter was a huge issue, particularly as the monsoon season began just following the second earthquake.

**Q: What kinds of risks arose from the compromised water and sanitation systems?**

Unfortunately, inadequate water, sanitation, and hygiene (WASH) systems and facilities existed even before the earthquake. However, the earthquake has compromised the WASH infrastructures that did exist. In community assessments we have found entire communities with only one toilet. In some places, none at all.

While there has been a great effort to get children back in school, not all schools have adequate WASH facilities. Less girls will attend school if they do not have separate toilets or toilets at all. Damaged WASH infrastructure means that people need to spend more time walking great distances to fetch water.

**Q: What kind of work are you specifically doing in Nepal?**

This program aims to support earthquake affected families in building their homes back safer as well as building capacity and resilience in communities to provide children and adults alike a feeling of security after many months of living in unsafe conditions.

In the past six months, All Hands has constructed and distributed basic necessities (tents, water, rice, blankets, hygiene kits), constructed temporary learning centers (TLCs), demolished unsafe structures, removed debris, constructed temporary shelters to protect displaced families during monsoon season, and improved drainage and hygiene facilities in internally displaced persons (IDP) camps to minimize the risk of flood and water-borne diseases from the constant rain.

**Q: How optimistic are you about where Nepal will be a year from now?**

Nepalis are innovative, resilient people. There is no doubt in my mind that despite this devastating earthquake, Nepal will come out of the rubble stronger; with stronger people and stronger homes.

**Q: You've done relief work in Haiti, the Philippines and Nepal. How have you grown throughout this journey?**

I don't think I could ever adequately articulate all of the ways in which these experiences have influenced me, but I will say that if anyone is ever afforded the opportunity to give or to travel or to teach or to exchange: do it. All of the clichés are true: you don't appreciate how fortunate you are until you spend some time in a developing nation where things like the safety of water or the stability of a building are not guaranteed. For me, the most important area of growth has been in understanding the importance of listening. Not only do people want to be heard, but their knowledge is invaluable.

## Text B

**This is the first-person account, published in *The National Geographic News*, of the photographer Chris Rainier's experiences of a Tsunami in Indonesia in 2005.**

### **Tsunami Eyewitness Account by Nat Geo Photographer**

The best way to describe this—because we grew up with the images and we all know what it looked like—is that Banda Aceh looks like Hiroshima after the atomic bomb. It's totally destroyed. The buildings have been flattened for miles and entire communities—probably something like a hundred thousand people—have been swept out to sea.

It's day 15 [January 10, 2005] since the disaster, and still there are vast areas where exposed bodies can be seen lying around, decaying. Just cleaning up, picking up the bodies, remains the biggest challenge.

The medical situation is just as daunting. Hundreds of thousands of survivors are refugees, squatting in makeshift camps wherever you go. A lot of relief agencies are trying to get in here to set things up. But the logistics remain a nightmare.

Everyone is very impressed with the U.S. military relief effort and the UN's coordination of some 200 different [charity organizations] setting up here. The urgent challenge is to make sure that another hundred thousand people don't die from disease.

The horror of this place reminds me of something from a biblical disaster story or the sketches of Hieronymus Bosch [a painter of monstrous scenes of hell]. Everywhere I go I have to be careful I don't step on a corpse.

The magnitude of this thing is that this goes on for hundreds of miles in both directions. In one area some 10 square miles [25 square kilometers] of the city was completely flattened. It is feared that something like 30,000 bodies are still in there.

The government has confirmed 95,000 dead and 77,000 missing. They are likely soon to convert that 77,000 missing into confirmed dead.

### ***Are the emergency supplies of food and medicine getting through to the people?***

Food and medical aid is arriving, and it is getting to the survivors. An infrastructure is being set up here in Banda Aceh—but the needs are huge. We still see a lot of people with broken bones that have not received treatment. We see people with deep lacerations that have been covered with a dirty rag.

The U.S. military works here from dawn to dusk, and cruise ships have arrived from Singapore with relief workers and supplies. People are very, very appreciative that we are here. They appreciate America's help. People come up to me all the time to say thanks, give me a hug, or start crying in appreciation. The U.S. military is being well received.

It's going to be interesting to see how the massive amount of money raised in the U.S. and other countries will translate into help on the ground. The bottleneck is a challenge. So many people are here and so much assistance is coming in. Getting it out to all the outlying places and all the people who need it is a problem.

Picking up the bodies is a priority. Then the medical assistance needs to move beyond the most urgent triage to treating broken limbs and deep wounds. People are dying because they are unable to get this basic medical attention.

A huge number of people are displaced. The challenge is to stabilize their communities and set up new places for them to live.

## SECTION B

### Drama Texts

#### *All My Sons*, Arthur Miller

**ANN:** I'll do nothing about Joe, but you're going to do something for me. [*Directly to MOTHER*] You made Chris feel guilty with me. Whether you wanted to or not, you've crippled him in front of me. I'd like to tell him that Larry is dead and that you know it. You understand me? I'm not going out of here alone. There's no life for me that way. I want you to set him free. And then I promise you, everything will end, and we'll go away, and that's all.

**KELLER:** You'll do that. You'll tell him.

**ANN:** I know what I'm asking, Kate. You had two sons. But you've only got one now.

**KELLER:** You'll tell him...

**ANN:** And you've got to say it to him so he knows you mean it.

**MOTHER:** My dear, if the boy was dead, it wouldn't depend on my words to make Chris know it. ... The night he gets into your bed, his heart will dry up. Because he knows and you know. To his dying day he'll wait for his brother! No, my dear, no such thing. You're going in the morning, and you're going alone. That's your life, that's your lonely life. [*She goes to porch, and starts in.*]

**ANN:** Larry is dead, Kate.

**MOTHER** [*she stops*]: Don't speak to me.

**ANN:** I said he's dead. I know! He crashed off the coast of China November twenty-fifth! His engine didn't fail him. But he died. I know...

**MOTHER:** How did he die? You're lying to me. If you know, how did he die?

**ANN:** I loved him. You know I loved him. Would I have looked at anyone else if I wasn't sure? That's enough for you.

**MOTHER** [*moving on her*]: What's enough for me? What're you talking about? [*She grasps ANN'S wrists.*]

**ANN:** You're hurting my wrists.

**MOTHER:** What are you talking about! [*Pause. She stares at ANN a moment, then turns and goes to KELLER.*]

**ANN:** Joe, go in the house...

**KELLER:** Why should I...

**ANN:** Please go.

**KELLER:** Lemme know when he comes. [*KELLER goes into house.*]

**MOTHER** [*she sees Ann take a letter from her pocket*]: What's that?

**ANN:** Sit down... [*MOTHER moves L. to chair, but does not sit.*]  
First you've got to understand. When I came, I didn't have any idea that Joe... I had nothing against him or you. I came to get married. I hoped... So I didn't bring this to hurt you. I thought I'd show it to you only if there was no other way to settle Larry in your mind.

**MOTHER:** Larry? [*Snatches letter from ANN'S hand.*]

**ANN:** He wrote it to me just before he — [*MOTHER opens and be-*



*gins to read letter.*] I'm not trying to hurt you, Kate. You're making me do this, now remember you're ——— Remember. I've been so lonely, Kate... I can't leave here alone again. [*A long, low moan comes from MOTHER'S throat as she reads.*] You made me show it to you. You wouldn't believe me. I told you a hundred times, why wouldn't you believe me!

**MOTHER:** Oh, my God...

**ANN** [*with pity and fear*]: Kate, please, please...

**MOTHER:** My God, my God...

*From Act Three, pp 78–79*

### ***A Streetcar Named Desire, Tennessee Williams***

**BLANCHE:** I think you have a great capacity for devotion. You will be lonely when she passes on, won't you? [MITCH *clears his throat and nods.*] I understand what that is.

**MITCH:** To be lonely?

**BLANCHE:** I loved someone, too, and the person I loved I lost.

**MITCH:** Dead? [*She crosses to the window and sits on the sill, looking out. She pours herself another drink.*] A man?

**BLANCHE:** He was a boy, just a boy, when I was a very young girl. When I was sixteen, I made the discovery — love. All at once and much, much too completely. It was like you suddenly turned a blinding light on something that had always been half in shadow, that's how it struck the world for me. But I was unlucky. Deluded. There was something different about the boy, a nervousness, a softness and tenderness which wasn't like a man's, although he wasn't the least bit effeminate-looking — still — that thing was there... He came to me for help. I didn't know that. I didn't find out anything till after our marriage when we'd run away and come back and all I knew was I'd failed him in some mysterious way and wasn't able to give the help he needed but couldn't speak of! He was in the quicksands and clutching at me — but I wasn't holding him out, I was slipping in with him! I didn't know that. I didn't know anything except I loved him unendurably but without being able to help him or help myself. Then I found out. In the worst of all possible ways. By coming suddenly into a room that I thought was empty — which wasn't empty, but had two people in it...

*[A locomotive is heard approaching outside. She claps her hands to her ears and crouches over. The headlight of the locomotive glares into the room as it thunders past. As the noise recedes she straightens slowly and continues speaking.]*

Afterwards we pretended that nothing had been discovered. Yes, the three of us drove out to Moon Lake Casino, very drunk and laughing all the way.

*[Polka music sounds, in a minor key faint with distance.]*

We danced the 'Varsouviana'! Suddenly in the middle of the dance the boy I had married broke away from me and ran out of the casino. A few moments later — a shot!

*[The polka stops abruptly.]*

*BLANCHE rises stiffly. Then the polka resumes in a major key.]*

I ran out — all did — all ran and gathered about the terrible thing at the edge of the lake! I couldn't get near for the crowding. Then somebody caught my arm. 'Don't go any closer! Come back! You don't want to see! See? See what! Then I heard voices say — Allan! Allan! The Grey boy! He'd stuck the revolver into his mouth, and fired — so that the back of his head had been — blown away!

*[She sways and covers her face.]*

It was because — on the dance-floor — unable to stop myself — I'd suddenly said — 'I know! I know! You disgust me...' And then the searchlight which had been turned on the world was turned off again and never for one moment since has there been any light that's stronger than this — kitchen — candle...

*[MITCH gets up awkwardly and moves towards her a little. The polka music increases. MITCH stands beside her.]*

**MITCH** *[drawing her slowly into his arms]:* You need somebody. And I need somebody, too. Could it be — you and me, Blanche?

*From Scene Six, pp 66–67*

### **Elmina's Kitchen, Kwame Kwei-Armah**

Enter **Ashley**, his son (nineteen), hooded street clothes, headphones. He has his hair in two bunches. Trousers falling off the arse. Has no respect for anyone older than himself except for **Digger**. He walks in slowly talking on the phone.

**Deli** Yo! Ashley, what took you so long? How you let the man cut up your head so? Look like Zorro.

The men laugh together. **Ashley** kisses his teeth, grabs the TV remote off the counter, changes the channel to MTV base and attempts to sit down.

**Deli** What you sitting down for? Can't you see there's ting waiting here to get delivered?

**Ashley** looks at his dad's cut head.

**Ashley** (nonchalantly) It's raining out there, you know! Give me a second to catch my breath.

**Deli** You wanna catch you arse out street and deliver the people dem food.

**Ashley** Nigger needs to chill, boy!

**Deli** Hey, I ain't no nigger with you.

**Ashley** (to himself almost) No you're not, what they calling you on street now? Deli the sissy punk.

**Deli** What?

**Ashley** How am I supposed to walk the street an look my bredrens in the eye when mans all grip up my dad by his throat and you didn't deal wid it?

**Digger** (still confused) What?

**Deli** doesn't answer. **Ashley** does.

**Ashley** Roy from over dere coarse up my dad...

**Deli** ...Coarse up who?...

**Ashley** ...and he didn't even lift a finger to defence. Can you believe that?

**Digger** You let Roy da coolie coarse you up?

**Ashley** ...(under breath but loud enough to be heard) It's a good thing uncle Dougie's coming home that's my word...

**Deli** ... He never coarse me nothin'. We had a little someting... and I decided not to deal wid it THERE and THEN.

The guys stare at him in amazement.

**Digger** Rasclaat!

**Deli** (to **Ashley**) Me will deal wid him right! What?! I can't see me fucking brodder! Is pass me must pass him in the jail van? (*Beat.*) Did you buy the banner ting for your uncle?

**Deli's** explanation has meant nothing to him. **Ashley** slams a big roll of banner tape on counter and pushes it towards his father.

**Deli** Thank you.

**Ashley** looks at the address he has to deliver to.

**Ashley** Berrington Road? I ain't delivering no cold food there. Trust me. You better heat it up dread or no can do!

**Deli** (*sharp and fast*) Who you talking to like that? Don't mek me have to lick you down you know! Your mouth too quick these days.

*From Act One Scene One, pp 10–11*

**JILL** No, wait!... I'm sorry. I know you're upset. But it's not the end of the world, is it? I mean, what was he doing? Only what we were. Watching a silly film. It's a case of like father like son, I'd say!... I mean, when that girl was taking a shower, you were pretty interested, weren't you?

*He turns around and looks at her.*

We keep saying old people are square. Then when they suddenly aren't — we don't like it!

**DYSART** What did you think about that?

**ALAN** (to Dysart) I don't know. I kept looking at all the people in the street. They were mostly men coming out of pubs. I suddenly thought — *they all do it! All of them!*... They're not just Dads — they're people with pricks!... And Dad — he's not just Dad either. He's a man with a prick too. You know, I'd never thought about it.

*Pause.*

We went into the country.

*He walks again. Jill follows. They turn the corner and come downstage, right.*

We kept walking. I just thought about Dad, and how he was nothing special — just a poor old sod on his own.

*He stops.*

(to Jill: realising it) Poor old sod!

**JILL** That's right!

**ALAN** (grappling with it) I mean, what else has he got?... He's got mum, of course, but well — she — she — she —

**JILL** She doesn't give him anything?

**ALAN** That's right. I bet you... She doesn't give him anything. That's right... That's really right!... She likes Ladies and Gentlemen. Do you understand what I mean?

**JILL** (mischievously) Ladies and gentlemen aren't naked?

**ALAN** That's right! Never!... Never! That would be disgusting! She'd have to put bowler hats on them!... Jodhpurs!

*She laughs.*

**DYSART** Was that the first time you ever thought anything like that about your mother?... I mean, that she was unfair to your dad?

**ALAN** (to Dysart) Absolutely!

**DYSART** How did you feel?

**ALAN** (to Dysart) Sorry. I mean for him. Poor old sod, that's what I felt — he's just like me! He hates ladies and gents just like me! Posh things — and la-di-da. He goes off by himself at night, and does his own secret thing which no one'll know about, just like me! There's no difference — he's just the same as me — just the same! —

*He stops in distress, then bolts back a little upstage.*

Christ!

**DYSART** (sternly) Go on.

**ALAN** (to Dysart) I can't.

**DYSART** Of course you can. You're doing wonderfully.

**ALAN** (to Dysart) No, please. *Don't make me!*

**DYSART** (*firm*) Don't think: just answer. You were happy at that second, weren't you? When you realised about your dad. How lots of people have secrets, not just you?

**ALAN** (*to Dysart*) Yes.

**DYSART** You felt sort of free, didn't you? I mean, free to do anything?

*From Act Two Scene Thirty-One, pp 80–82*

***The History Boys, Alan Bennett***

**Posner** Sir, I think I may be homosexual.

**Irwin** Posner, I wanted to say, you are not yet in a position to be anything.

**Mrs Lintott** You're young, of course. I never had that advantage.

**Posner** I love Dakin.

**Irwin** Does Dakin know?

**Posner** Yes. He doesn't think it's surprising. Though Dakin likes girls basically.

**Irwin** I sympathised, though not so much as to suggest I might be in the same boat.

**Mrs Lintott** With Dakin?

**Irwin** With anybody.

**Mrs Lintott** That's sensible. One of the hardest things for boys to learn is that a teacher is human. One of the hardest things for a teacher to learn is not to try and tell them.

**Posner** Is it a phase, sir?

**Irwin** Do you think it's a phase?

**Posner** Some of the literature says it will pass.

**Irwin** I wanted to say that the literature may say that, but that literature doesn't.

**Posner** I'm not sure I want it to pass.

But I want to get into Cambridge, sir. If I do, Dakin might love me.

Or I might stop caring.

Do you look at your life, sir?

**Irwin** I thought everyone did.

**Posner** I'm a Jew.

I'm small.

I'm homosexual.

And I live in *Sheffield*.

I'm fucked.

**Mrs Lintott** Did you let that go?

**Irwin** Fucked? Yes, I did, I'm afraid.

**Mrs Lintott** It's a test. A way of finding out if you've ceased to be a teacher and become a friend.



He's a bright boy. You'll see. Next time he'll go further.  
What else did you talk about?

**Irwin** Nothing.  
No. Nothing.

*Mrs Lintott goes.*

Posner.

**Posner** Sir?

**Irwin** What goes on in Mr Hector's lessons?

**Posner** Nothing, sir.  
Anyway, you shouldn't ask me that, sir.

**Irwin** Quid pro quo.

**Posner** I have to go now, sir.

**Irwin** You learn poetry. Off your own bat?

**Posner** Sometimes.  
He makes you want to, sir.

**Irwin** How?

**Posner** It's a conspiracy, sir.

**Irwin** Who against?

**Posner** The world, sir. I hate this, sir. Can I go?

**Irwin** Is that why he locks the door?

*From Act One, pp 41–43*

### ***Top Girls, Caryl Churchill***

**Marlene** She was hungry because he drank the money. / He used to hit her.

**Joyce** It's not all down to him. / Their lives were rubbish.  
They

**Marlene** She didn't hit him.

**Joyce** were treated like rubbish. He's dead and she'll die soon and what sort of life / did they have?

**Marlene** I saw him one night. I came down.

**Joyce** Do you think I didn't? / They didn't get to America and

**Marlene** I still have dreams.

**Joyce** drive across it in a fast car. / Bad nights, they had bad days.

**Marlene** America, America, you're jealous. / I had to get out,

**Joyce** Jealous?

**Marlene** I knew when I was thirteen, out of their house, out of them, never let that happen to me, / never let him, make my own way, out.

**Joyce** Jealous of what you've done, you're ashamed of me if I came to your office, your smart friends, wouldn't you, I'm ashamed of you, think of nothing but yourself, you've got on, nothing's changed for most people / has it?

**Marlene** I hate the working class / which is what you're going

**Joyce** Yes you do.

**Marlene** to go on about now, it doesn't exist any more, it means lazy and stupid. / I don't like the way they talk. I don't

**Joyce** Come on, now we're getting it.

**Marlene** like beer guts and football vomit and saucy tits / and brothers and sisters —

**Joyce** I spit when I see a Rolls Royce, scratch it with my ring / Mercedes it was.

**Marlene** Oh very mature —

**Joyce** I hate the cows I work for / and their dirty dishes with blanquette of fucking veau.

**Marlene** and I will not be pulled down to their level by a flying picket and I won't be sent to Siberia / or a loony bin

**Joyce** No, you'll be on a yacht, you'll be head of Coca-Cola and you wait, the eighties is going to be stupendous all right because we'll get you lot off our backs —

**Marlene** just because I'm original. And I support Reagan even if he is a lousy movie star because the reds are swarming up his map and I want to be free in a free world —

**Joyce** What? / What?

**Marlene** I know what I mean / by that — not shut up here.

**Joyce** So don't be round here when it happens because if someone's kicking you I'll just laugh.

*Silence.*

**Marlene** I don't mean anything personal. I don't believe in class. Anyone can do anything if they've got what it takes.

**Joyce** And if they haven't?

**Marlene** If they're stupid or lazy or frightened, I'm not going to help them get a job, why should I?

**Joyce** What about Angie?

**Marlene** What about Angie?

**Joyce** She's stupid, lazy and frightened, so what about her?

**Marlene** You run her down too much. She'll be all right.

**Joyce** I don't expect so, no. I expect her children will say what a wasted life she had. If she has children. Because nothing's changed and it won't with them in.

**Marlene** Them, them. / Us and them?

**Joyce** And you're one of them.

*From Act Three, pp 94–96*

**Translations, Brian Friel**

**Yolland** He's an astute man.

**Owen** He's bloody pompous.

**Yolland** But so astute.

**Owen** And he drinks too much. Is it astute not to be able to adjust for survival? Enduring around truths immemorially posited — hah!

**Yolland** He knows what's happening.

**Owen** What is happening?

**Yolland** I'm not sure. But I'm concerned about my part in it. It's an eviction of sorts.

**Owen** We're making a six-inch map of the country. Is there something sinister in that?

**Yolland** Not in . . .

**Owen** And we're taking place-names that are riddled with confusion and . . .

**Yolland** Who's confused? Are the people confused?

**Owen** . . . and we're standardising those names as accurately and as sensitively as we can.

**Yolland** Something is being eroded.

**Owen** Back to the romance again. All right! Fine! Fine! Look where we've got to. *(He drops on his hands and knees and stabs a finger at the map.)* We've come to this crossroads. Come here and look at it, man! Look at it! And we call that crossroads Tobair Vree. And why do we call it Tobair Vree? I'll tell you why. Tobair means a well. But what does Vree mean? It's a corruption of Brian — *(Gaelic pronunciation)* Brian — an erosion of Tobair Bhriain. Because a hundred-and-fifty years ago there used to be a well there, not at the crossroads, mind you — that would be too simple — but in a field close to the crossroads. And an old man called Brian, whose face was disfigured by an enormous growth, got it into his head that the water in that well was blessed; and every day for seven months he went there and bathed his face in it. But the growth didn't go away; and one morning Brian was found drowned in that well. And ever since that crossroads is known as Tobair Vree — even though that well has long since dried up. I know the story because my grandfather told it to me. But ask Doalty — or Maire — or Bridget — even my father — even Manus — why it's called Tobair Vree; and do you think they'll know? I know they

don't know. So the question I put to you, Lieutenant, is this: what do we do with a name like that? Do we scrap Tobair Vree altogether and call it — what? — The Cross? Crossroads? Or do we keep piety with a man long dead, long forgotten, his name 'eroded' beyond recognition, whose trivial little story nobody in the parish remembers?

**Yolland** Except you.

**Owen** I've left here.

**Yolland** You remember it.

**Owen** I'm asking you: what do we write in the Name-Book?

**Yolland** Tobair Vree.

**Owen** Even though the well is a hundred yards from the actual crossroads — and there's no well anyway — and what the hell does Vree mean?

**Yolland** Tobair Vree.

*From Act Two, pp 52–54*

## 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 experiences of natural disasters.

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

(25)

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**TOTAL FOR SECTION A = 25 MARKS**



[Link to Section A, Text A](#)

[Link to Section A, Text B](#)

**SECTION B****Drama Texts**

**Answer ONE question on your chosen text.**

**Questions relate to the play you have studied and to the relevant extract from that play in the source booklet. Begin your answer on page 33.**

**EITHER*****All My Sons, Arthur Miller***

Read the extract on pages 8–9 of the source booklet.

- 2** Using this extract as a starting point, and with reference to other parts of the play, discuss how Miller develops the dramatic significance of Larry's letter.

In your answer, you must consider Miller's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 2 = 25 marks)**

**OR*****A Streetcar Named Desire, Tennessee Williams***

Read the extract on pages 10–11 of the source booklet.

- 3** Using this extract as a starting point, and with reference to other parts of the play, discuss how Williams presents the influence of Allan Grey on Blanche.

In your answer, you must consider Williams' use of linguistic and literary features and relevant contextual factors.

**(Total for Question 3 = 25 marks)**

**OR*****Elmina's Kitchen, Kwame Kwei-Armah***

Read the extract on pages 12–13 of the source booklet.

- 4** Using this extract as a starting point and with reference to other parts of the play, discuss how Kwei-Armah presents the importance of street respect to Ashley and the broader black community.

In your answer, you must consider Kwei-Armah's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 4 = 25 marks)**

**OR*****Equus, Peter Shaffer***

Read the extract on pages 14–15 of the source booklet.

- 5** Using this extract as a starting point, and with reference to other parts of the play, discuss how Shaffer uses the relationship between Alan and his father to comment on attitudes to sexuality in 1970s Britain.

In your answer, you must consider Shaffer's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 5 = 25 marks)**

**OR*****The History Boys, Alan Bennett***

Read the extract on pages 16–17 of the source booklet.

- 6** Using this extract as a starting point, and with reference to other parts of the play, discuss how Bennett presents attitudes to homosexuality in 1980s Britain.

In your answer, you must consider Bennett's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 6 = 25 marks)**

**OR*****Top Girls, Caryl Churchill***

Read the extract on pages 18–19 of the source booklet.

- 7** Using this extract as a starting point, and with reference to other parts of the play, discuss how Churchill presents the influence of the family background of Joyce and Marlene on their social and political attitudes.

In your answer, you must consider Churchill's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 7 = 25 marks)**

**OR**

***Translations*, Brian Friel**

Read the extract on pages 20–21 of the source booklet.

- 8** Using this extract as a starting point, and with reference to other parts of the play, discuss how Friel develops the significance of place names.

In your answer, you must consider Friel's use of linguistic and literary features and relevant contextual factors.

**(Total for Question 8 = 25 marks)**



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** ☒

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[Link to Section B questions](#)

[Link to Section B text extracts](#)

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**TOTAL FOR SECTION B = 25 MARKS**  
**TOTAL FOR PAPER = 50 MARKS**