

English Language and Literature  
Advanced  
PAPER 1: Voices in Speech and Writing

Total Marks
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Thursday 23 May 2024 – Afternoon

Time: 2 hours 30 minutes

In the boxes below, write your name, centre number and candidate number.

Surname					
Other names					
Centre Number					
Candidate Number					

## **YOU MUST HAVE**

**Prescribed text (clean copy) and Source Booklet (enclosed)**

## **YOU WILL BE GIVEN**

**Nil**

## **INSTRUCTIONS**

**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.**

## SECTION A

### Voices in 20th and 21st century texts

**Read Text A on pages 3–6 and Text B on pages 7–9 of the Source Booklet before answering Question 1 in the space provided.**

- 1 Compare the ways in which the speaker in Text A and the writer of Text B create a sense of voice as they present their experiences of adventure travel.**

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

**(25 marks)**

**Answer space continues on the next 20 pages.**

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**SECTION A continued.**

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**(Total for Question 1 = 25 marks)**

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**TOTAL FOR SECTION A = 25 MARKS**

## **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 32**



## **ALL MY SONS, Arthur Miller**

**Read the extract on pages 10–12 of the Source Booklet.**

- 2 Using this extract as a starting point, and with reference to other parts of the play, discuss how Miller presents the influence of WW2 on the behaviour of his characters.**

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

**Begin your answer on page 32**

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

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**OR**

**A STREETCAR NAMED DESIRE,  
Tennessee Williams**

**Read the extract on pages 13–17 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 differing aspects of masculinity.**

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

**Begin your answer on page 32**

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

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**OR**

**ELMINA'S KITCHEN, Kwame Kwei-Armah**

**Read the extract on pages 18–21 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 develops the conflicting aspirations of Deli and Ashley.**

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

**Begin your answer on page 32**

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

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**OR**

**EQUUS, Peter Shaffer**

**Read the extract on pages 22–24 of the Source Booklet.**

- 5 Using this extract as a starting point, and with reference to other parts of the play, discuss how Shaffer explores the theme of marriage.**

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

**Begin your answer on page 32**

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

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**OR**

**THE HISTORY BOYS, Alan Bennett**

**Read the extract on pages 25–28 of the Source Booklet.**

- 6 Using this extract as a starting point, and with reference to other parts of the play, discuss how Bennett uses the teaching of the Holocaust to develop conflict between his characters.**

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

**Begin your answer on page 32**

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

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**OR**

**TOP GIRLS, Caryl Churchill**

**Read the extract on pages 29–32 of the Source Booklet.**

- 7 Using this extract as a starting point, and with reference to other parts of the play, discuss how Churchill develops parallels between Joan and Marlene.**

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

**Begin your answer on page 32**

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

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**OR**

**TRANSLATIONS, Brian Friel**

**Read the extract on pages 33–36 of the Source Booklet.**

- 8 Using this extract as a starting point, and with reference to other parts of the play, discuss how Friel presents the impact of the National School system on Irish society.**

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

**Begin your answer on page 32**

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

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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 ☐

Answer space continues on the next 20 pages.

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**TOTAL FOR SECTION B = 25 MARKS**

**TOTAL FOR PAPER = 50 MARKS**

**END OF PAPER**