

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

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.**

**Turn over**

## **ADVICE**

**Read each question carefully before you start to answer it.**

**Check your answers if you have time at the end.**

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## SECTION A

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

**Read Text A on pages 3–7 and Text B on pages 8–12 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 25 pages.**

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**SECTION A continued.**

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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

**TOTAL FOR SECTION A = 25 MARKS**

**Turn over**

## **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 38.**

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

**Read the extract on pages 13–17 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 38.**

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

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**OR**

**A STREETCAR NAMED DESIRE,  
Tennessee Williams**

**Read the extract on pages 18–24 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 38.**

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

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**Turn over**



**OR**

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

**Read the extract on pages 25–30 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 38.**

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

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**Turn over**

**OR**

**EQUUS, Peter Shaffer**

**Read the extract on pages 31–34 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 38.**

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

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**Turn over**

**OR**

**THE HISTORY BOYS, Alan Bennett**

**Read the extract on pages 35–40 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 38.**

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

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**Turn over**

**OR**

**TOP GIRLS, Caryl Churchill**

**Read the extract on pages 41–46 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 38.**

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

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**OR**

**TRANSLATIONS, Brian Friel**

**Read the extract on pages 47–52 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 38.**

**(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 25 pages.

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