

Please check the examination details below before entering your candidate information

Candidate surname					Other names				
Centre Number					Candidate Number				

Pearson Edexcel Level 3 GCE

Thursday 23 May 2024

Afternoon (Time: 2 hours 30 minutes) **Paper reference** **9EL0/01**

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

You must have:
 Prescribed text (clean copy) and Source Booklet (enclosed)

Total Marks


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.
- Individual links to questions and texts can be found at the bottom of some pages and are shown by a link symbol .

Turn over ►

R73810RRA

©2024 Pearson Education Ltd.
 F:1/1/1/1/1/1/1/1/1/1/

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

BLANK PAGE



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

Read Text A on page 4 and Text B on page 5 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.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Source Booklet
CONTENTS**



**Source Booklet
Text A**



**Source Booklet
Text B**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Source Booklet
CONTENTS**



**Source Booklet
Text A**



**Source Booklet
Text B**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



**Source Booklet
CONTENTS**



**Source Booklet
Text A**



**Source Booklet
Text B**

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

(Total for Question 1 = 25 marks)

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 14.

All My Sons, Arthur Miller

Read the extract on pages 6–7 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.

(Total for Question 2 = 25 marks)

OR

A Streetcar Named Desire, Tennessee Williams

Read the extract on pages 8–9 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.

(Total for Question 3 = 25 marks)

OR

Elmina's Kitchen, Kwame Kwei-Armah

Read the extract on pages 10–11 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.

(Total for Question 4 = 25 marks)

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 14.

OR

***Equus*, Peter Shaffer**

Read the extract on pages 12–13 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.

(Total for Question 5 = 25 marks)

OR

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

Read the extract on pages 14–15 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.

(Total for Question 6 = 25 marks)

OR

***Top Girls*, Caryl Churchill**

Read the extract on pages 16–17 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.

(Total for Question 7 = 25 marks)

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



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 14.

OR

Translations, Brian Friel

Read the extract on pages 18–19 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.

(Total for Question 8 = 25 marks)

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

Question 5

Question 6

Question 7

Question 8

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Source Booklet
CONTENTS



SECTION B
Questions

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Source Booklet
CONTENTS



SECTION B
Questions

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Source Booklet
CONTENTS



SECTION B
Questions

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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



**Source Booklet
CONTENTS**



**SECTION B
Questions**

Pearson Edexcel Level 3 GCE

Thursday 23 May 2024

Afternoon (Time: 2 hours 30 minutes)

**Paper
reference**

9EL0/01

English Language and Literature

Advanced

PAPER 1: Voices in Speech and Writing

Source Booklet

Do not return this Booklet with the question paper.

Turn over ►

R73810RRA

©2024 Pearson Education Ltd.
F:1/1/1/1/1/1/1/1/1/1/

BLANK PAGE



CONTENTS

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

	Page
Text A – TED Talk, Michelle Spinei, 'Can adventure travel change you?' (Unseen text)	4
Text B – Blog, George Scott, 'A ride of two halves ...' (Edexcel Anthology)	5

SECTION B: Drama Texts

<i>All My Sons</i>	6
<i>A Streetcar Named Desire</i>	8
<i>Elmina's Kitchen</i>	10
<i>Equus</i>	12
<i>The History Boys</i>	14
<i>Top Girls</i>	16
<i>Translations</i>	18



SECTION A

Voices in 20th- and 21st-century texts

Text A

This is an extract from a written version of a TED Talk delivered in Reykjavik, Iceland in 2019. The speaker is Michelle Spinei, a Reykjavik-based writer and tourism researcher. The talk was subsequently published on the TED talk website and on YouTube.

Can adventure travel change you? | Michelle Spinei | TEDxReykjavik

I was in the highlands of Iceland doing research interviewing hikers. Imagine hiking past endless waterfalls and three glaciers, through an active volcanic area, past two craters that were formed during a 2010 eruption. The trail is dramatic and difficult and incredibly popular. So popular in fact, that every year search-and-rescue volunteers are called to save hikers who underestimate it.

For some of us vacations are full of beach activities but for an increasing amount of people vacations are filled with adventure activities that test their strength and endurance. There's a change in the traditional model. Adventure activities bring up feelings of discomfort and risk and the new perspectives gained can be taken back and applied to daily lives.

I was doing research the summer of 2017. It was a record year for tourism here in Iceland. Adventure activities were available to people of all ages and abilities. Everybody who was there had a story to share about why they wanted to hike the trail.

The number one reason? To see Icelandic nature. They would gesture to the landscape and tell me that nowhere else in Europe could you see something like this; that it was like hiking on the moon. But that wasn't all. Because as we started talking, they started bringing up challenges. Physical complaints or complaints about conditions. But the longer we would talk deeper challenges would appear. Things like they were unhappy at their job or that they were trying to get over a recent breakup. Perhaps the landscape allows us to face our internal conflicts.

And what about risk? When I was on the trail I met a hiker who was brand new to hiking. She was travelling by herself. She told me at first she was a bit afraid of hiking alone. But she got to this section of the trail that was just covered in snow. It was so quiet and still. There was nobody else around her. She was so overwhelmed with the sense of peace that she laid down in the snow and for a minute she just felt grateful to be there. She could have let her fear stop her but she took a risk and she was changed because of it.

We live in a risk-averse society. From a very young age we're told to avoid dangerous situations. But when we're traveling we're able to take risks. Adventure travel might be one of the last socially acceptable forms of risk we have available to us. When we take on these physical adventure activities and we push our psychological boundaries we can have transformational experiences.

A hiker was with his 13-year-old daughter. He brought her on the hike because he wanted her to experience a real challenge. If we take a risk, despite the fear and physical exhaustion and bad weather, if we can take on that challenge what challenges can we face in our daily lives?

I think discomfort is one of the true gifts of adventure travel. When we push through these challenges we build resilience over time. The external changes turn into internal ones.

There's nothing wrong with a beach vacation but travel can bring us so much more than just a relaxing time away. Adventure travel can frustrate us. It can delight us. It can inspire us. And if we let it, it can change us.

Okay?



Text B

This is a blog by George Scott, the assistant editor of RoadCyclingUK, a magazine providing the latest news, reviews and advice for those involved with performance road cycling. The blog was published on the magazine's website.

A ride of two halves ...

Day two's mountain ride left most of the group with sore legs ahead of the third day of training camp so we set out for a four-hour loop on the flat coastal roads north of Mojacar.

Trouble is, we now had a headwind worthy of the Northern Classics to contend with and there was still plenty of opportunity to hurt the legs when sitting on the front of the bunch, but after an early cafe stop on the beach front, and a chance to work on tan lines in the sun, we ventured inland and continued on the planned route.

Andalucia is both beautiful and barren in equal measure – Mojacar receives just 200mm of rain per year – and yesterday's mountain peaks had by now been replaced by arid coastal plains, with little to take the mind off the strengthening wind. Give me hills and a view to work for over a death march into a block headwind.

So, with 35 miles on the clock we stopped for a comfort break and split the group into two, with the majority of riders opting to stay with the lead car and continuing on the original route back to Bedar, while our ride guide, James, and I, turned right into the hills for a lumpier loop to base.

We waved our goodbyes and immediately turned off the main road to Los Gallardos and into the orange groves to begin a steady drag to the foot of a snaking, two-mile, car-free climb, with the ridge above us by now offering protection from the wind and beautiful views back over the valley for company.

After a short descent we took a de-tour off our de-tour, with James, who had previously visited the area on a training camp of his own in December before returning at the start of March as a ride guide for Wheels in Wheels, keen to explore a back road over the ridge which took us back to Bedar.

We now had the wind on our back and clipped along comfortably at 55kph on a rolling road with a gradual downhill gradient which felt like heaven after the wind-restricted progress of the morning. By now we were in the middle of nowhere, not entirely sure of the route and with only a farmer and his herd of goats for company, but this is what cycling is about – exploring uncharted territory with the wind and sun on your back, and the traffic-free road rising before you.

After one wrong turn, and then another, we took a dirt road and descended into the valley, crossing the bone-dry river bed and picking our way up the track on the opposite side of the mountainside, before the tarmac returned.

James was now back on familiar territory and we climbed up the hillside on a series of steep ramps with a beautifully smooth, freshly laid road surface. With Bedar in sight we skipped past the turning for our villa and joined the rest of the group in the village for a cold drink after 90 minutes of some of the best riding of the camp so far.

SECTION B

Drama Texts

All My Sons, Arthur Miller

KELLER: You want her to go on like this? [*To ANN*] Those cylinder heads went into P-40's only. What's the matter with you? You know Larry never flew a P-40.

CHRIS: So who flew those P-40's, pigs?

KELLER: The man was a fool, but don't make a murderer out of him. You got no sense? Look what it does to her! [*To ANN*] Listen, you gotta appreciate what was doin' in that shop in the war. The both of you! It was a madhouse. Every half hour the Major callin' for cylinder heads, they were whippin' us with the telephone. The trucks were hauling them away hot, damn near. I mean just try to see it human, see it human. All of a sudden a batch comes out with a crack. That happens, that's the business. A fine, hairline crack. All right, so . . . so he's a little man, your father, always scared of loud voices. What'll the Major say?—Half a day's production shot. . . . What'll I say? You know what I mean? Human. [*He pauses.*] So he takes out his tools and he . . . covers over the cracks. All right . . . that's bad, it's wrong, but that's what a little man does. If I could have gone in that day I'd a told him—junk 'em, Steve, we can afford it. But alone he was afraid. But I know he meant no harm. He believed they'd hold up a hundred percent. That's a mistake, but it ain't murder. You mustn't feel that way about him. You understand me? It ain't right.

ANN [*she regards him a moment*]: Joe, let's forget it.

KELLER: Annie, the day the news came about Larry he was in the next cell to mine . . . Dad. And he cried, Annie . . . he cried half the night.

ANN [*touched*]: He shoulda cried all night. [*Slight pause.*]

KELLER [*almost angered*]: Annie, I do not understand why you . . . !

CHRIS [*breaking in —with nervous urgency*]: Are you going to stop it?!

ANN: Don't yell at him. He just wants everybody happy.

KELLER [*clasps her around waist, smiling*]: That's my sentiments. Can you stand steak?

CHRIS: And champagne!

KELLER: Now you're operatin'! I'll call Swanson's for a table! Big time tonight, Annie!

ANN: Can't scare me.

KELLER: [*to CHRIS, pointing at ANN*]: I like that girl. Wrap her up. [*They laugh. Goes up porch.*] You got nice legs, Annie! . . . I want to see everybody drunk tonight. [*Pointing to CHRIS*] Look at him, he's blushin'! [*He exits, laughing, into house.*]

CHRIS [*calling after him*]: Drink your tea, Casanova. [*He turns to ANN.*] Isn't he a great guy?

ANN: You're the only one I know who loves his parents!

CHRIS: I know. It went out of style, didn't it?

ANN [*with a sudden touch of sadness*]: It's all right. It's a good



thing. [*She looks about.*] You know? It's lovely here. The air is sweet.

CHRIS [*hopefully*]: You're not sorry you came?

From Act One, pp. 32–33



A Streetcar Named Desire, Tennessee Williams

STELLA: No. Stanley's the only one of his crowd that's likely to get anywhere.

BLANCHE: What makes you think Stanley will?

STELLA: Look at him.

BLANCHE: I've looked at him.

STELLA: Then you should know.

BLANCHE: I'm sorry, but I haven't noticed the stamp of genius even on Stanley's forehead.

[She takes off the blouse and stands in her pink silk brassiere and white skirt in the light through the portières. The game has continued in undertones.]

STELLA: It isn't on his forehead and it isn't genius.

BLANCHE: Oh. Well, what is it, and where? I would like to know.

STELLA: It's a drive that he has. You're standing in the light, Blanche!

BLANCHE: Oh, am I!

[She moves out of the yellow streak of light. STELLA has removed her dress and put on a light blue satin kimono.]

STELLA *[with girlish laughter]*: You ought to see their wives.

BLANCHE *[laughingly]*: I can imagine. Big, beefy things, I suppose.

STELLA: You know that one upstairs? *[More laughter.]* One time

[laughing] the plaster – *[laughing]* cracked –

STANLEY: You hens cut out that conversation in there!

STELLA: You can't hear us.

STANLEY: Well, you can hear me and I said to hush up!

STELLA: This is my house and I'll talk as much as I want to!

BLANCHE: Stella, don't start a row.

STELLA: He's half drunk! – I'll be out in a minute.

[She goes into the bathroom. BLANCHE rises and crosses leisurely to a small white radio and turns it on.]

STANLEY: Awright, Mitch, you in?

MITCH: What? Oh! – No, I'm out!

[BLANCHE moves back into the streak of light. She raises her arms and stretches, as she moves indolently back to the chair.

Rhumba music comes over the radio. MITCH rises at the table.]

STANLEY: Who turned that on in there?

BLANCHE: I did. Do you mind?

STANLEY: Turn it off!

STEVE: Aw, let the girls have their music.

PABLO: Sure, that's good, leave it on!

STEVE: Sounds like Xavier Cugat!

[STANLEY jumps up and, crossing to the radio, turns it off. He stops short at sight of BLANCHE in the chair. She returns his look without flinching. Then he sits again at the poker table.]



Two of the men have started arguing hotly.]

STEVE: I didn't hear you name it.

PABLO: Didn't I name it, Mitch?

MITCH: I wasn't listenin'.

PABLO: What were you doing, then?

STANLEY: He was looking through them drapes. *[He jumps up and jerks roughly at curtains to close them.]* Now deal the hand over again and let's play cards or quit. Some people get ants when they win.

[MITCH rises as STANLEY returns to his seat.]

STANLEY *[yelling]*: Sit down!

MITCH: I'm going to the 'head'. Deal me out.

PABLO: Sure he's got ants now. Seven five-dollar bills in his pants pocket folded up tight as spitballs.

STEVE: Tomorrow you'll see him at the cashier's window getting them changed into quarters.

STANLEY: And when he goes home he'll deposit them one by one in a piggy bank his mother give him for Christmas. *[Dealing.]* This game is Spit in the Ocean.

From Scene Three, pp 30–32

Elmina's Kitchen, Kwame Kwei-Armah

Deli (*trying to defuse*) And how you gonna put your hand on your father and think that you gonna live good?

Ashley Man lives how he can.

Deli Ah so?

Suddenly he springs forward and grabs Ashley's arm before he can move. He twists it behind Ashley's back.

Do it then! If your name is man, put your hand on me! . . .

Ashley . . . Ahhhhhhhh . . .

Deli . . . No, not ahhhhhhh, put your hand on me!

Ashley . . . Get off . . .

Deli (*firm*) You know what I read on one of those 'white' books the other day? The true sign of intelligence is how man deals with the problems of his environment . . . (*Shouts.*) . . . I don't want to live like this, Ashley, it ain't fun . . .

Ashley . . . Get offffffff, you're hurting me . . .

Deli (*from his heart*) . . . I'm trying, I'm trying to change shit around here, but you ain't on line, bra! Where you are trying to head, it's a dead ting, a dark place, it don't go nowhere.

He releases the grip. Emotionally exhausted, he throws his hand in the air in near surrender. Ashley is silent for a moment while he adjusts to the new freedom from pain.

Ashley (*screams*) Don't you ever touch me again! Do you hear me? Put your hand on me ever again, father or no father, you're a dead man. Do you hear me?

Deli Calm down, Ashley. Calm . . .

He notices blood on his own hands. He scans Ashley and sees that it has come from cuts on his hands. One cut is still bleeding.

Deli What happened to your hands?

Ashley *pulls his hands away.*

Ashley (*slightly taken aback*) Ummmmm, cut them, innit.

Deli Don't take the piss.

We hear the sounds of approaching sirens. Ashley becomes alert.

Deli *notices his nervousness even though he is shielding it well. We hear them pull up.*



Are you – you're charlied to rass! (*Beat.*) What the fuck is going on Ashley?

Ashley (*losing it*) Then don't ask me nuttin. What the hell you think this is?

Deli I don't know, son. That is why I'm asking you?

He goes to the door and looks outside.

Bloodclaat, ah Rose's place dat ah burn so?

*Surprised, he turns to **Ashley**. After a beat **Deli** runs to get his coat to go out and help. We hear more fire engines pulling up.*

We'll come back to this!

Ashley (*shouts*) You know what I don't like about you? You don't do nothin but sit back and let the world fuck you over. Not me, dread!

Ashley *exits.*

Deli You coming or what?

*But **Ashley** has gone. He looks around for a beat and then rushes out.*

Lights down.

From Act Two, Scene One, pp. 64–66

Equus, Peter Shaffer

DYSART We worked for each other. She actually for me through a kind of briskness. A clear, red-headed, inaccessible briskness which kept me keyed up for months. Mind you, if you're kinky for Northern Hygienic, as I am, you can't find anything much more compelling than a Scottish Lady Dentist.

HESTHER It's *you* who are wicked, you know!

DYSART Not at all: She got exactly the same from me. Antiseptic proficiency. I was like that in those days. We suited each other admirably. I see us in our wedding photo: Doctor and Doctor Mac Brisk. We were brisk in our wooing, brisk in our wedding, brisk in our disappointment. We turned from each other briskly into our separate surgeries: and now there's damn all.

HESTHER You have no children, have you?

DYSART No, we didn't go in for them. Instead, she sits beside our salmon-pink, glazed brick fireplace, and knits things for orphans in a home she helps with. And I sit opposite, turning the pages of art books on Ancient Greece. Occasionally, I still trail a faint scent of my enthusiasm across her path. I pass her a picture of the sacred acrobats of Crete leaping through the horns of running bulls – and she'll say: 'Och, Martin, what an *absurred* thing to be doing! The Highland Games, now there's *normal* sport!' Or she'll observe, just after I've told her a story from the Iliad: 'You know, when you come to think of it, Agamemnon and that lot were nothing but a bunch of ruffians from the Gorbals, only with fancy names!' (*He rises*) You get the picture. She's turned into a Shrink. The familiar domestic monster. Margaret Dysart: the Shrink's Shrink.

HESTHER That's cruel, Martin.

DYSART Yes. Do you know what it's like for two people to live in the same house as if they were in different parts of the world? Mentally, she's always in some drizzly kirk of her own inheriting: and I'm in some Doric temple – clouds tearing through pillars – eagles bearing prophecies out of the sky. She finds all that repulsive. All my wife has ever taken from the Mediterranean – from that whole vast intuitive culture – are four bottles of Chianti to make into lamps, and two china condiment donkeys labelled Sally and Peppy.

Pause.

(*more intimately*) I wish there was one person in my life I could show. One instinctive, absolutely unbrisk person I could take to Greece, and stand in front of certain shrines and sacred streams and say 'Look! Life is only comprehensible through a thousand local Gods. And not just the old dead ones with names like Zeus – no, but living Geniuses of Place and Person! And not just Greece but modern England! Spirits of certain trees, certain curves of brick wall, certain chip shops, if you like, and slate roofs – just as of certain frowns in people and slouches . . . I'd say to them – 'Worship



as many as you can see – and more will appear!’ . . . If I had
a son, I bet you he’d come out exactly like his mother.
Utterly worshipless. Would you like a drink?

From Act One, Scene Eighteen, pp. 45–46



The History Boys, Alan Bennett

Irwin Settle down. Settle down.

I thought we might talk about the Holocaust.

Hector Good gracious. Is that on the syllabus?

Irwin It has to be. The syllabus includes the Second War.

Hector I suppose it does.

Irwin Though in any case the scholarship questions aren't limited to a particular curriculum.

Hector But how can you teach the Holocaust?

Irwin Well, that would do as a question. Can you . . . should you . . . teach the Holocaust? Anybody?

Akthar It has origins.

It has consequences.

It's a subject like any other.

Scripps Not like any other, surely. Not like any other at all.

Akthar No, but it's a topic.

Hector They go on school trips nowadays, don't they? Auschwitz. Dachau. What has always concerned me is where do they eat their sandwiches? Drink their Coke?

Crowther The visitors' centre. It's like anywhere else.

Hector Do they take pictures of each other there? Are they smiling? Do they hold hands? Nothing is appropriate. Just as questions on an examination paper are inappropriate.

How can the boys scribble down an answer however well put that doesn't demean the suffering involved?

And putting it well demeans it as much as putting it badly.

Irwin It's a question of tone, surely. Tact.

Hector Not tact. Decorum.

Lockwood What if you were to write that this was so far beyond one's experience silence is the only proper response.

Dakin That would be your answer to lots of questions, though, wouldn't it, sir?

Hector Yes. Yes, Dakin, it would.

Dakin 'Whereof one cannot speak thereof one must be silent.'

Hector groans and puts his head in his hands.



That's right, isn't it, sir? Wittgenstein.

Irwin Yes. That's good.

Hector No, it's not good. It's . . . flip. It's . . . glib. It's *journalism*.

Dakin But it's you that taught us it.

Hector I didn't teach you and Wittgenstein didn't screw it out of his very guts in order for you to turn it into a dinky formula. I thought that you of all people were bright enough to see that.

Dakin I do see it, sir. Only I don't agree with it. Not . . . not any more.

Timms Sir.

Hector (*head in his hands*) Yes?

Timms You told us once . . . it was to do with the trenches, sir . . . that one person's death tells you more than a thousand. When people are dying like flies, you said, that is what they are dying like.

Posner Except that these weren't just dying. They were being processed. What is different is the process.

Irwin Good.

Hector No, not good.
Posner is not making a point.
He is speaking from the heart.

From Act Two, pp. 70–72

Top Girls, Caryl Churchill

Joan I had thought the Pope would know everything. I thought God would speak to me directly. But of course he knew I was a woman.

Marlene But nobody else even suspected?

The Waitress brings more wine.

Joan In the end I did take a lover again.*

Isabella In the Vatican?

Gret *Keep you warm

Nijo * Ah, lover.

Marlene *Good for you.

Joan He was one of my chamberlains. There are such a lot of servants when you're a Pope. The food's very good. And I realised I did know the truth. Because whatever the Pope says, that's true.

Nijo What was he like, the chamberlain?*

Gret Big cock.

Isabella Oh Gret.

Marlene *Did he fancy you when he thought you were a fella?

Nijo What was he like?

Joan He could keep a secret.

Marlene So you did know everything.

Joan Yes, I enjoyed being Pope. I consecrated bishops and let people kiss my feet. I received the King of England when he came to submit to the church. Unfortunately there were earthquakes, and some village reported it had rained blood, and in France there was a plague of giant grasshoppers, but I don't think that can have been my fault, do you?*

Laughter.

The grasshoppers fell on the English Channel and were washed up on shore and their bodies rotted and poisoned the air and everyone in those parts died.

Laughter.



Isabella *Such superstition! I was nearly murdered in China by a howling mob. They thought the barbarians ate babies and put them under railway sleepers to make the tracks steady, and ground up their eyes to make the lenses of cameras. / So

Marlene And you had a camera!

Isabella they were shouting, 'child-eater, child-eater'. Some people tried to sell girl babies to Europeans for camera or stew!

Laughter.

Marlene So apart from the grasshoppers it was a great success.

Joan Yes, if it hadn't been for the baby I expect I'd have lived to an old age like Theodora of Alexandria, who lived as a monk. She was accused by a girl / who fell in love with her of being the father of her child and –

Nijo But tell us what happened to your baby. I had some babies.

Marlene Didn't you think of getting rid of it?

Joan Wouldn't that be a worse sin than having it? / But a Pope with a child was about as bad as possible.

Marlene I don't know, you're the Pope.

Joan But I wouldn't have known how to get rid of it.

Marlene Other Popes had children, surely.

Joan They didn't give birth to them.

Nijo Well you were a woman.

Joan Exactly and I shouldn't have been a woman. Women, children and lunatics can't be Pope.

From Act One, pp. 15–17

Doalty Hi, Jimmy, do you fancy my chances as boss of the new national school?

Jimmy What's that – what's that?

Doalty Agh, g'way back home to Greece, son.

Maire You ought to apply, Doalty.

Doalty D'you think so? Cripes, maybe I will. Hah!

Bridget Did you know that you start at the age of six and you have to stick at it until you're twelve at least – no matter how smart you are or how much you know.

Doalty Who told you that yarn?

Bridget And every child from every house has to go all day, every day, summer or winter. That's the law.

Doalty I'll tell you something – nobody's going to go near them – they're not going to take on – law or no law.

Bridget And everything's free in them. You pay for nothing except the books you use; that's what our Seamus says.

Doalty 'Our Seamus'. Sure your Seamus wouldn't pay anyway. She's making this all up.

Bridget Isn't that right, Manus?

Manus I think so.

Bridget And from the very first day you go, you'll not hear one word of Irish spoken. You'll be taught to speak English and every subject will be taught through English and everyone'll end up as cute as the Buncrana people.

Sarah suddenly grunts and mimes a warning that the master is coming. The atmosphere changes. Sudden business. Heads down.

Doalty He's here, boys. Cripes, he'll make yella meal out of me for those bloody tables.

Bridget Have you any extra chalk, Manus?

Maire And the atlas for me.

Doalty goes to Maire who is sitting on a stool at the back.

Doalty Swap you seats.

Maire Why?



Doalty There's an empty one beside the Infant Prodigy.

Maire I'm fine here.

Doalty Please, Maire. I want to jouk in the back here.

Maire rises.

God love you. (*aloud*) Anyone got a bloody table-book?
Cripes, I'm wrecked.

Sarah gives him one.

God, I'm dying about you.

*In his haste to get to the back seat Doalty bumps into
Bridget who is kneeling on the floor and writing
laboriously on a slate resting on top of a bench-seat.*

Bridget Watch where you're going, Doalty!

Doalty gooses Bridget. She squeals.

*Now the quiet hum of work: Jimmy reading Homer
in a low voice; Bridget copying her headline; Maire
studying the atlas; Doalty, his eyes shut tight, mouthing
his tables; Sarah doing sums.*

From Act One, pp. 18–20

BLANK PAGE

Source information:

SECTION A

Text A: taken from https://www.ted.com/talks/michelle_spinei_can_adventure_travel_change_you

Text B: taken from the blog "George's Andalucia training camp diary – day three. A Ride of Two Halves", 30 March 2014, <http://roadcyclinguk.com/blogs/georges-andalucia-training-camp-diary-day-three.html>. Reproduced with kind permission from George Scott

SECTION B: extracts from prescribed editions

All My Sons Arthur Miller, Penguin Classics, 2000

A Streetcar Named Desire Tennessee Williams, Penguin Classics, 2009

Elmina's Kitchen Kwame Kwei-Armah, Methuen Drama, 2003

Equus Peter Shaffer, Longman, 1993

The History Boys Alan Bennett, Faber & Faber, 2004

Top Girls Caryl Churchill, Methuen Drama, 2008

Translations Brian Friel, Faber & Faber, 1981

