Rewarding Learning

General Certificate of Secondary Education
2019

English Literature

Unit 2: The Study of Drama and Poetry

[GEL21]
THURSDAY 23 MAY, MORNING

MARK SCHEME

General Marking Instructions

Introduction
Mark schemes are intended to ensure that the GCSE examinations are marked consistently and fairly The mark schemes provide markers with an indication of the nature and range of candidates' responses likely to be worthy of credit. They also set out the criteria which they should apply in allocating marks to candidates' responses.

Assessment objectives
Below are the assessment objectives for English Literature.

Candidates must:

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations;
AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings;
AO3 Make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects; and
AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Quality of candidates' responses
In marking the examination papers, examiners should be looking for a quality of response reflecting the level of maturity which may reasonably be expected of a 16-year-old which is the age at which the majority of candidates sit their GCSE examinations.

Flexibility in marking
Mark schemes are not intended to be totally prescriptive. No mark scheme can cover all the responses which candidates may produce. In the event of unanticipated answers, examiners are expected to use their professional judgement to assess the validity of answers. If an answer is particularly problematic, then examiners should seek the guidance of the Supervising Examiner.

Positive marking
Examiners are encouraged to be positive in their marking, giving appropriate credit for what candidates know, understand and can do rather than penalising candidates for errors or omissions. Examiners should make use of the whole of the available mark range for any particular question and be prepared to award full marks for a response which is as good as might reasonably be expected of a 16-year-old GCSE candidate.

Awarding zero marks
Marks should only be awarded for valid responses and no marks should be awarded for an answer which is completely incorrect or inappropriate.

Types of mark schemes
Mark schemes for tasks or questions which require candidates to respond in extended written form are marked on the basis of levels of response, awarded in bands, which take account of the quality of written communication.

Response Bands
Tasks and questions requiring candidates to respond in extended writing are marked in terms of levels of response, awarded in bands. In deciding which band to award, examiners should look for the 'best fit' bearing in mind that weakness in one area may be compensated for by strength in another. In deciding which mark within a particular band to award to any response, examiners are expected to use their professional judgement.

Threshold performance: Response which just merits inclusion in the band and should be awarded a mark at or near the bottom of the range.

Intermediate performance: Response which clearly merits inclusion in the band and should be awarded a mark at or near the middle of the range.

High performance: Response which fully satisfies the band description and should be awarded a mark at or near the top of the range.

Quality of written communication
Quality of written communication is taken into account in assessing candidates' responses to all tasks and questions that require them to respond in extended written form. These tasks and questions are marked on the basis of levels of response. The description for each band of response includes reference to the quality of written communication.

For conciseness, quality of written communication is distinguished within bands as follows:

Band 1: Quality of written communication is basic
Band 2: Quality of written communication is emerging
Band 3: Quality of written communication is competent
Band 4: Quality of written communication is good
Band 5: Quality of written communication is excellent

In interpreting these band descriptions, examiners should refer to the more detailed guidance provided below:

Band 1 (Basic): The candidate makes only a very limited selection and use of an appropriate form and style of writing. The organisation of material will lack clarity and coherence. Presentation, spelling, punctuation and grammar will be such that intended meaning is not clear.

Band 2 (Emerging): The candidate begins to select and use an appropriate form and style of writing The organisation of material may lack clarity and coherence. Presentation, spelling, punctuation and grammar may be such that intended meaning is not clear.

Band 3 (Competent): The candidate makes a competent selection and use of an appropriate form and style of writing. Relevant material is organised with some degree of clarity and coherence Presentation, spelling, punctuation and grammar are sufficiently competent to make meaning clear.

Band 4 (Good): The candidate makes a good selection and use of an appropriate form and style of writing. Relevant material is organised with clarity and coherence. Presentation, spelling, punctuation and grammar are sufficiently good to make meaning clear.

Band 5 (Excellent): The candidate successfully selects and uses the most appropriate form and style of writing. Relevant material is organised with a high degree of clarity and coherence. Presentation, spelling, punctuation and grammar are of a sufficiently high standard to make meaning clear.

Assessment Matrix Unit 2 – Section A: Drama

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[10]	Band 2: Emerging [11]–[18]	Band 3: Competent [19]–[26]		Band 4: Good [27]–[34]	Band 5: Excellent [35]–[40]
AO1 Argument	Candidates have not responded to the task appropriately	Some writing about text or task Basic level of accuracy in written expression (including spelling, punctuation and grammar) and limited coherence of response Basic attempt to use an appropriate form	Attempts to focus on question Simple, straightforward or limited response Assertion, narrative or description Some accuracy in written expression (including spelling, punctuation and grammar) and emergence of coherent response Emergence of appropriate form Emergence of conclusion	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Sustained focus on question Reasoned response Developed argument Good level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response An appropriate form of response which is clearly constructed	Persuasive, coherent answer to the question set Evaluative response Sustained argument Excellent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response An appropriate form of response which is clearly constructed and expressed with fluency and precision
				Some argument Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response Form mostly appropriate			
AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form, writer's techniques and writer's use of language	Some awareness of content Some awareness of structure, form, and dramatic techniques Occasional reference to the dramatist's words	Comments on content Explains structure, form, and dramatic techniques Some understanding of the dramatist's use of language		Interpretation of content Some discussion on the effects of structure, form, dramatic techniques and uses of language Meaningful comments on language and style with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form, and dramatic techniques Analysis of the dramatist's language and style, using appropriate critical terminology

Section A – Drama

Guidelines to assessing AO2 in candidates' responses to Unit 2: Section A

Assessment Objective 2 requires candidates to "explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings."

Use of Language and Stylistic Devices/Dramatic Techniques

When assessing candidates' responses to drama, some of the following uses of language and stylistic and dramatic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide):

- division into acts and scenes
- stage directions
- use of some technical terms e.g. exposition, protagonist, hero, minor character
- denouement
- cohesive elements, e.g. repetition of words or ideas, climax, sequential ordering
- disjunctive elements e.g. use of curtain, flashback, or anticipation of events
- asides, soliloquy, dramatic monologue, use of narrator, chorus
- tonal features, e.g. emphasis, exclamation
- interaction through dialogue and movement
- use of punctuation to indicate delivery of lines, e.g. interruption, hesitation, turn-taking, listening
- reportage
- vocabulary choices
- staging, set, lighting, use of properties
- costume and music effects

1 O'Casey: *Juno and the Paycock*

(a) With reference to the ways O'Casey **presents** the Boyle family, show how far you agree that lack of money is responsible for the **break-up** of the Boyle family**.**

The following textual analysis may be used for supporting material.

Evidence that lack of money is responsible for the break-up of the Boyle family:

- Boyle reveals there is no money after receiving news of Mary's pregnancy causing **tension** in the household: "the Will's a wash-out!";
- the promise of money from the will heightens the sense that the family **live precariously** and are **close** to break up and ruin;
- Mrs Boyle's **disappointment** at the news of the will: "I don't believe it";
- the goods bought on credit are repossessed adding further **misery** to the Boyle household;
- the sight of the two men removing the furniture illustrates the finality of the money **failing** to materialise;
- Mrs Boyle's **desperate** tone illustrates her resignation: "Everythin's gone wrong…".

Some candidates may argue that there are other reasons for the break-up of the Boyle family:

- the Boyle family have **always** lived on credit and the will has not changed this;
- Boyle's antipathy to work, e.g. news of job organised by Father Farrell;
- the **threat** to domestic circumstances that Mary's strike action may pose;
- Johnny's **assertion** that Boyle has: "let us run into debt, an' you borreyed money from everybody to fill yourself with beer!";
- Mrs Boyle's exasperated tone draws attention that it is she who has kept the family together herself: "…who'll have to bear th' biggest part o' this throuble but me?";
- Bentham's disappearance may be blamed for their problems;
- Boyle's selfish reaction to Mary's pregnancy;
- Boyle is more concerned with Mary being pregnant, his threat of violence suggests the family could break up: "…if I lay me eyes on her, I'll lay me hands on her…"
- two men in the home are not working or earning money, placing a strain on the family and its chances of not breaking up;
- Boyle's dependence on the pub and alcohol suggests he is not facing up to the problems facing the family;
- Johnny's involvement in politics and military action **threatens** the family staying together;
- Johnny's **sanctimonious** response to the news of Mary's pregnancy may force her out of the house, breaking up the family.

O'Casey's use of language and dramatic techniques:

- Mrs Boyle's reaction to the lack of inheritance shown through repetition and exclamation;
- the stage directions of the two men removing the furniture illustrates the finality of the money failing to materialise;
- the dramatic use of the curtain separating Johnny being *dragged out* and the room devoid of furniture when it is raised again, symbolising the demise of the family;
- Boyle's drunken incoherence at the end of the play reinforces O'Casey's point that his lack of responsibility may have broken up the family.

Credit any other valid suggestions.

(b) Look again at the extract from Act 1 beginning near the top of page 68 with the stage direction, *Mrs Boyle enters by door on right* and ending on page 71 with Mrs Boyle's words: "There, now; go back an' lie down again, an' I'll bring you in a nice cup o' tay."

With reference to the ways O'Casey **presents** Mrs Boyle in the extract and elsewhere in the play, show how far you agree that Mrs Boyle is **admirable**.

The following textual details may be used as supporting material.

In the extract:

- Mrs Boyle **sees through** Boyle's pompous behaviour: "struttin' about the town like a paycock";
- she **provides** for her family despite the hardships and lack of money making her admirable;
- she has a **realistic** view of Boyle that shows she is not naïve – an admirable quality;
- she disapproves of the influence of Joxer Daly and her husband's behaviour showing she is **not to be underestimated** thus creating admiration;
- she is presented as a **realistic** and hardworking character among others who are either idle or idealistic making her admirable;
- she looks out for her son, tending to him when she thinks he is ill;
- her complaints about her husband's idleness and spendthrift ways arguably create **sympathy** for her and make her admirable;
- she shows **integrity** in admonishing Mary for wearing a ribbon while on strike;
- her **realistic** response to Mary's "a principle's a principle" reveals her down to earth nature; an admirable character trait;
- her **maternal** nature is illustrated in her offer of "a nice cup o' tay" to the seemingly ungrateful and preoccupied Johnny.

O'Casey's use of language and dramatic techniques in the extract:

- in the stage directions the description of Mrs Boyle suggests a character who has been burdened but who remains **proud**: "harassed anxiety, blending with an expression of mechanical resistance" generating admiration for her;
- her **colloquial expressions** reinforce her working class position and down to earth character presenting her as a character with integrity whom we admire;
- her **dialogue** creates the authentic voice of a tenement resident as she expresses anxieties about her life;
- her **dialogue** highlights her **frustration** toward her husband, Jack Boyle: "if that father o' yours doesn't come in soon for his breakfast, he may go without any" yet she still prepares his food out a sense of **duty**;
- the **repetition** of the words "wearin'" are humorously spoken but reveal her frustrations;
- Mrs Boyle's comforting **tone** when addressing Johnny, contrasts with her tone elsewhere.

Elsewhere in the play:

- Mrs Boyle shows **courage** when confronting Boyle over his lack of parenting skills: "your fatherly care never troubled the poor girl";
- she **tolerates** Boyle despite his shortcomings;
- she goes out to work while Boyle is idle and drunk, avoiding unemployment, generating admiration;
- she is a **matriarchal figure** in the family, keeping them together despite their hardships;
- she wants to provide for Johnny who is an invalid and unable/ unwilling to work;
- she **supports** Mary, comforting her and protecting her during her pregnancy: "it'll have two mothers";
- she does not consider her own interests in Mary's 'shame' but **selflessly** sees the difficulties ahead for her Mary;
- her closing monologue on the pains of motherhood may be argued as admirable;
- the **setting** of the play in a tenement in the poorest part of Dublin and the constant references to unemployment evoke sympathy for Mrs Boyle and make her admirable.

On the other hand:

- she **succumbs** to Boyle's flattery: "O my darlin' Juno, I will be thrue to thee";
- she is aware of Boyle's devious and feckless nature but still stays with him;
- she is **powerless** to change Boyle's behaviour and may be considered foolish for staying with him;
- she too is easily **duped** by Bentham;
- she is **beguiled** and seduced by the promise of money;
- her scathing remarks about Mrs Tancred on the death of her son: "…she deserves all she got".

Credit any other valid suggestions.

2 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** reactions to the Inspector's investigation, show how far you agree that Eric and Sheila have **learnt lessons** by the end of the play.

The following textual details may be used as supporting material.

Sheila at the beginning of the play:
- Sheila is outspoken and can be **abrupt**, not thinking about others' feelings: "Don't be an ass, Eric";
- she teases Gerald, appearing **immature** (*half serious, half playful*) yet appears devoted to him, (*with mock aggressiveness*) "Go on, Gerald – just you object!";
- she appears **childish** and **materialistic** in her excitement over the engagement ring: "(*excited*) Oh – Gerald – you've got it";
- she wants to be the **centre of attention**, "You must drink our health";
- at the beginning of the play, Sheila is presented in a brittle manner.

Her reactions to the Inspector's questions about the incident at Milwards:
- she quickly **admits** what she has done and admits that she "felt rotten about it";
- she **accepts responsibility** and shows remorse, "It was all my fault";
- she **regrets** her actions and realises that she was unreasonable;
- she **agrees** with the Inspector that she was jealous of Eva, "Yes, I suppose so";
- she is **sorry** and claims that she would now behave more sympathetically: "And if I could help her now, I would";
- she is the first to **confess freely**: "It's the only time I've ever done anything like that";
- the incident at Milwards shows petty malice.

Her behaviour after the Inspector leaves in Act 3:
- Sheila again **admits her responsibility** for what happened to Eva Smith: "I behaved badly too. I know I did", and accuses her parents: "you don't seem to have learned anything";
- she **argues** with her father about what the Inspector's visit means to them;
- Sheila also **questions** her father about his part in Eva's suicide: "And it was true, wasn't it?";
- Sheila is **deeply affected** by what happened and reflects on the Inspector's visit: "I remember what he said and how he looked, and what he made me feel";
- Sheila **refuses** to take the ring from Gerald, **in contrast** with her eagerness at the start of the play.

Some candidates may argue that Sheila **defers** a decision about marrying Gerald, rather than rejecting him outright, indicating that perhaps a return to the old selfish ways is still a possibility. Perhaps the lessons learnt will not be permanent.

Eric at the beginning of the play:
- Eric appears to have **drunk** too much during the engagement scene;
- he appears **uninterested** in the party: "We'll drink their health and have done with it";
- Eric and Sheila childishly **snipe** at one another: "She's got a nasty temper sometimes";
- he initially **scorns** the Inspector's investigation and is openly hostile: "Look here, I've had enough of this";
- Eric appears immature and defensive.

By the end of the play:
- Eric has been **affected** by the Inspector's visit and mocks his father's fear of a scandal: "Oh – for God's sake! What does it matter now whether they give you a knighthood or not?";
- Eric **stands up** to his parents: "But don't forget I'm ashamed of you as well – yes both of you";
- Eric **questions** his father's selfish attitude: "You told us that a man has to make his own way … Do you remember?";
- Eric and Sheila are in agreement, joining forces to **accuse** their parents: "No, Sheila's right. It doesn't";
- Eric **admits** his part in Eva's death, "...the fact remains I did what I did";
- he seems **affected** by it, *(shouting)* "And I say the girl's dead and we all helped to kill her – and that's what matters".

On the other hand:

- like his parents, Eric never refers directly to Eva Smith by name;
- he **avoids** using the term responsibility when admitting his guilt;
- two SDs refer to him speaking ***sulkily*** even when he is discussing his part in Eva's death after the Inspector has left;
- Eric shows a **lack of concern** for the disgrace his behaviour has brought upon the family.

Some candidates may argue that, at the end of the play, Eric feels sorry for himself rather than any regret over his actions towards Eva Smith. There is a contrast between Sheila, who is genuinely regretful about her actions, and Eric who still appears more worried about himself.

Priestley's use of language and dramatic techniques:

- use of **stage directions** show Eric's disbelief at his father's attitude (*laughs rather hysterically*), demonstrating that he has **learnt** that his father's attitude is wrong;
- use of **stage directions** to show Sheila's changed attitude towards her parents (*scornfully*) demonstrating that she has now lost respect for her parents;
- use of **stage directions** to show Sheila's thoughtful attitude, indicating she has been **affected** by the Inspector's visit: *slowly, she looks at them reflectively*;
- Eric's sarcastic tone shows his loss of respect for his parents as he now understands that their behaviour is **wrong**: "That'll be terrible for her, won't it?".

Candidates may refer to the various staging instructions used by Priestley for both characters (Eric drunk and sober; Sheila in a range of interactions, especially with the Inspector) show them in the process of learning sometimes painful **lessons**.

Credit any other valid suggestions.

(b) Look again at the extract from Act Two beginning on page 45 with the Inspector's words, "And you've nothing further to tell me, eh?" and ending on page 47 with Mrs Birling's words, "But I accept no blame for it all".

With reference to the ways Priestley **presents** Mrs Birling in the extract and elsewhere in the play, show that Mrs Birling is **unfeeling** in her treatment of others. Who does she treat worst? Give reasons for your opinions.

The following textual details may be used as supporting material.

Mrs Birling in the extract:

- she **failed** to show Eva Smith any compassion when she came before the Brumley's Women's Charity Organization and heartlessly told Eva to: "Go and look for the father of the child", when it was made clear by Eva that she couldn't do so;
- she demonstrates a **lack of empathy** despite being a mother herself: "You've had children. You must have known what she was feeling";
- she is **hostile** in her attitude to Eva and left Eva "alone, friendless, almost penniless, desperate";
- Sheila describes her mother's **failure to bestow** any charity or kindness Eva as "cruel and vile";
- she demonstrates **a lack of loyalty** to her husband or **maternal concern** for her daughter when she tries to defend her actions by attacking Mr Birling and Sheila, who has been greatly affected by the discovery she contributed to Eva's death;
- she fails to show any real **remorse or regret** for how she treated Eva, believing that her actions were "justified" ;
- she recalls that her reasons for **not helping** Eva were based on a proper disapproval of social presumption: "She was giving herself ridiculous airs...claiming elaborate fine feelings and scruples";
- she is **unmoved** by Eva's personal account and her reasons for coming to the committee: "All a lot of nonsense – I didn't believe a word of it";
- she deliberately chooses to **disbelieve** that someone of Eva's class could possess a sense of integrity: "As if a girl of that sort would ever refuse money";
- she repeatedly refers to Eva's harrowing account of her situation as her "story", showing a **lack of any sympathy**;
- she remains steadfast in her **refusal to take responsibility** for her actions, or any responsibility for Eva's death: "I accept no blame for it at all."

Priestley's use of language and dramatic techniques in the extract:

- use of the **imperative**: "Go and look for the father of the child...", showing she is **unfeeling**;
- the Inspector's use of **emotive language** to highlight both Eva's destitution: "alone, friendless, almost penniless, desperate" and Mrs Birling's **heartless** response: "you slammed the door in her face";
- **stage directions** used to describe Sheila's response to her mother's actions (*with feeling*) create a contrast with Mrs Birling who is **unmoved** by the Inspector's account of what happened;
- use of **exclamatory phrase** to show Mrs Birling's **unfeeling** response to Eva's honest pleas for help: "Oh – a lot of silly nonsense!";
- Mrs Birling's **repeated** description of Eva's reasons for not taking money from the father of her baby as "ridiculous" conveys the extent of her **social prejudice**;
- **repetition** of Mrs Birling's claims that her actions are "justified" indicates her lack of **feeling** for Eva, despite her death.

Mrs Birling elsewhere in the play:

- she indicates the **distance** she places between her servants and herself in Act One when she reproaches Mr Birling "Arthur, you're not supposed to say such things" for attempting to compliment the cook's cooking;

- indicates a **lack of real concern** for her daughter's happiness in her attempt to sweep over any discontent between Sheila and Gerald in Act One: "men with important work to do sometimes have to spend nearly all their time and energy on their business";
- she treats Sheila like a child in front of Gerald, showing little **regard for her feelings**: "What an expression, Sheila! Really the things you girls pick up these days!";
- in Act Two she speaks ***sharply*** to Sheila and tries to get her to go to bed;
- she is **unaware** of Eric's problem with alcohol, "It isn't true" and fails to perceive her son's personal struggles that have led to it;
- she refers to Eva's death and the Inspector's investigation as, "this wretched business";
- she returns to **blaming** others when the Inspector leaves: "I'm absolutely ashamed of you";
- she is pleased and relieved when they discover the Inspector isn't a real Inspector as it allows her to continue in her **remorseless justification** of her actions relating to Eva's death.

Reward candidates who can construct a clear argument relating to who Mrs Birling shows the least compassion for.

Credit any other valid suggestions.

3 Friel: *Philadelphia, Here I Come!*

(a) With reference to the ways Friel **presents** Gareth O'Donnell (Gar), show how far you agree that he is a **good son** to S.B. O'Donnell.

The following textual details may be used as supporting material.

Evidence that Gar is a good son:

- Gar shows **patience** and some **understanding** despite his father's failure to change and his insistence on maintaining the same routine;
- Gar does attempt to **conciliate** by trying to relive memories by introducing the story of the fishing trip: "What ever happened to that aul boat on Lough na Cloc";
- Gar has a strong bond of **affection** for his father but S.B. fails to engage with Gar in the memory of the boat;
- Gar is **understandably upset** that his father has not accepted him into adulthood: "But no obscenities, Father dear; the child is only twenty-five";
- Gar **suggests** that if S.B. offered some hope then he would cancel his trip: "Boy, why do you have to leave? Why? Why?";
- Gar **ensures** that although he is leaving, Madge will still look after his father's **needs: "**Madge – you'd let me know if – if he got sick or anything?";
- Gar wants to prepare his father for his departure: "– and don't forget the fencing posts for McGuire next Wednesday";
- Gar is leaving for Philadelphia to make something of his life and be **successful;** he wants his father to be **proud** of him.

Evidence that Gar is not a good son:

- Gar is **hostile** and **stubborn** to his father in the opening exchanges: "If he wants to speak to me he knows where to find me! But I'm damned if I'm going to speak to him first";
- he is secretive: "I have a – a – a source of income that he knows nothing about";
- Gar's demeanour changes in his father's presence*: assumes in speech and gesture a surly, taciturn gruffness;*
- Gar continually **criticises** and **parodies** his father, "Skinflint! Skittery Face!";
- Gar can be **nasty** and **vindictive** about his father: ''What the hell do you care about him. Screwballs!''
- the repeated use of the word, "Screwballs,'' communicates Gar's **contempt** for his father;
- he is abandoning his father by leaving for Philadelphia: "Screwballs, I'm leaving forever";
- he is **leaving his father** by going to Philadelphia which is a **selfish** action and an escape from his responsibilities: "even though you refuse to acknowledge the fact, Screwballs, I'm leaving you forever";
- Gar **fails to recognise** his father's sleeplessness is due to his worry about Gar's departure;
- Gar is **critical**, and quick to anger: "It doesn't matter. Forget it" as the time for parting from his father approaches.

Language and dramatic techniques:

- Friel uses the technique of a Private Gar as an alter ego to highlight Gar's turmoil;
- the play is a collection of characters having different memories of the same incidents of Gar's childhood.

Credit any other valid suggestions

(b) Look again at the extract from Episode 2 beginning on page 79 with the stage direction, *There is a knock at the door* and ending on page 82 with Private's words: "*Kate...sweet Katie Doogan...my darling Kathy Doogan"*.

(For those using the version which was reset in 2000, the extract begins at the top of page 67 and ends in the middle of page 70.)

With reference to the ways Friel **presents** the relationship between Gar and Kate in the extract and elsewhere in the play, show how far you agree that they are **unable** to reveal their true feelings**.**

The following textual details may be used as supporting material.

In the extract:

- Kate asks a lot of questions and Gar becomes increasingly **unrealistic** and **aggressive** in his response: "do law or medicine or something";
- Gar's **Private self** fights with his **Public voice**: "Like hell! First Arts stumped you!";
- Gar is **cruel** and shows the **division** between him and Kate is now complete: ''I'll make sure life's good to me from now on";
- Gar's negative portrayal of Ballybeg, "it's a bloody quagmire";
- his inner thoughts are betrayed: "sweet Katie Doogan".

Friel's use of language and dramatic techniques in the extract:

- this is the **second conversation** in the play between Gar and Kate and contrasts to their first conversation which was friendlier;
- the conversation is very stilted, with short, **snappy dialogue** and shows the breakdown of communication between the two: "What are you doing here? / I hear you're off to America";
- Gar's use of **sarcasm** to convey his frustration, "You know as much about it as I do";
- use of **ellipsis** shows Gar's growing exasperation, "Kate...Kathy...";
- stage directions show Gar's growing **anxiety**: (*a shade louder than necessary)* as a way of covering up his real thoughts;
- Gar clearly still has private feelings for Kate as the one **extensive piece** of Private dialogue shows: "Then the Dauphiness of Versailles…a more delightful vision", yet tragically he **cannot** communicate these feelings publicly to her;
- Gar's growing frustration as he speaks *aggressively*;
- use of exclamatory tone;
- use of expletive, "bloody";
- repetition of "Hate it!";
- interrupts Kate;
- his conscience chastises him, "That'll do".

Elsewhere in the play:

- Gar gets **carried away** during his first conversation with Kate using hyperbole: "I'll bloody-well burst!";
- Gar Public fantasises about an idyllic family life: "our daughters'll all be gentle and frail...";
- Gar is obviously **not** listening to Kate, repeating, "Mmmm", as Kate admonishes him to be realistic;
- Gar Private **mocks** what Kate is saying: "How will we live?";
- Gar Public continues to **fantasise**, "Like lords...";
- Gar **sexual desire** is shown by his actions: *He tries to kiss her again*;
- Gar's feelings are based on **lust**: "I can't wait till Christmas";
- Gar **boasts** unrealistically about getting a pay rise: "I'll get it; don't you worry";
- Gar **exaggerates** that his selling eggs directly will make substantial extra money;
- Kate **talks over** Gar in their first conversation seeking only answers to her questions, not understanding the class difference: "Investments? Like Daddy?";
- Kate **insists** that Gar speaks to her father and mother immediately despite his spoken misgivings: "It must be now, Gar, now!";
- Kate **refuses** to join Gar in communicating with her father: "Remember, it's up to you, entirely up to you";
- Kate does **not** communicate her feelings about her relationship with Gar to her father: "But didn't he – did he –?"

Credit any other valid suggestions.

4 Russell: *Blood Brothers*

(a) With reference to the ways Russell **presents** the difficulties faced by Mrs Johnstone and Mrs Lyons, show how far you agree that they **deserve** sympathy.

The following textual details may be used as supporting material.

Mrs Johnstone:
- Mrs Johnstone's endless cycle of pregnancies;
- her marital **difficulties**;
- her **inability to control** her children – *perfunctorily* "Don't swear";
- Mrs Johnstone's difficult situation is summed up in the last verse of the opening song, "seven hungry mouths to feed";
- her poor money management means that the Milkman, Catalogue Man and *various debt collectors* **confront** Mrs Johnstone;
- her song, "On Easy Terms" indicates her weak will as she sinks into debt;
- she is **bound** by her religious/superstitious beliefs which Mrs Lyons uses to manipulate her;
- her belief that her child would be **better off** with Mrs Lyons: "(He) wouldn't have to worry where his next meal was comin' from";
- her hope that the move to the country will **reverse** the family's difficulties.

Mrs Lyons:
- Mrs Lyons' **reasons** for buying a big house "– for the children";
- Mrs Lyons' **inability** to have children of her own: "We've been trying for such a long time now";
- in song she reveals her dreams of an **idyllic life** with her son and shares the dream with Mrs Johnstone;
- persuades and even **threatens** Mrs Johnstone to get her agreement;
- her **jealousy** of Mrs Johnstone increases and she sacks Mrs Johnstone to stop her having contact with the baby;
- she plays on Mrs Johnstone's superstitions to enforce separation of the twins, showing her **insecurity**;
- Mr Lyons is **dismissive** of her worries: "For Christ's sake, you bring me home from work in the middle of the day";
- she becomes **paranoid** about the need to maintain separation by moving to the country;
- she attacks Mrs Johnstone with a knife: "I curse the day I met you";
- she reveals the affair to Mickey.

Russell's use of language and dramatic techniques:
- SD describing appearance of Mrs Johnstone – *She is aged thirty but looks more like fifty;*
- SD indicating Mrs Lyons' excitement at getting one of the twins, *containing her excitement;*
- Narrator's song, "There's gypsies in the wood" accentuates Mrs Lyons' increased paranoia about not retaining Edward's love;
- the speed of the action, after Mickey gets the gun to confront Edward, increases the sense of drama, *His mother is frantically trying to catch him*;
- the tragic structure of the play evokes sympathy because of the inevitability of the ending.

Both Mrs Johnstone and Mrs Lyons evoke sympathy to varying degrees, and personal responses should contain a substantial argument as to the level of sympathy felt for each character. Both Mrs Johnstone and Mrs Lyons may evoke sympathy for situations beyond their control but sympathy will be lacking for their behaviour as spendthrift and manipulator respectively.

Credit any other valid suggestions.

(b) Look again at the extract from Act 2 beginning at the bottom of page 84 with Mickey's words, "Nothin'. How's University?" and ending at the bottom of page 86 with Mickey's words: "Go on… beat it before I hit y'".

(For those using the "red-backed" edition, the extract begins in the middle of page 91 and ends on page 93.)

With reference to the ways Russell **presents** Mickey in the extract and elsewhere in the play, show how far you agree that he is **powerless** to control his life.

Mickey in the extract:
- his blunt **accusation**, "You're a dick head!";
- his **despair** at his own inactivity and lack of change;
- his **devastation** of having lost his job;
- his **awareness of the futility** of his position, "I don't wear a hat that I could tilt at the world.";
- he **rejects** hopelessly Edward's generosity with his money, "stuff it";
- he **cruelly dismisses** Edward, "..an' piss off, will ye?";
- his **rejection** of blood brothers, "That was kids' stuff, Eddie.";
- his realisation that fate was beyond his control;
- he **laments/blames** his upbringing;
- he **turns** on Edward, "Go on… beat it before I hit y'".

Russell's use of language and dramatic techniques in the extract:
- Mickey's monosyllabic responses **contrast** with Edward's enthusiasm;
- **listing** of names, "Baz, Ronnie and Clare" **emphasises** Mickey's solitary life;
- Edward's **feeble** attempt to enliven Mickey, *slighty unsure but laughs anyway*;
- Mickey **lists** what isn't in his life, using **short, dismissive sentences**;
- **dramatic pause** before despair of lost job;
- **repeated ellipsis** emphasises despair;
- further use of **pause** before Edward can cobble together a response to Mickey's outburst;
- the SD *(looking at him)* to **emphasise** the gulf between them;
- using the prop of notes for **dramatic impact**.

Elsewhere in the play:
- Mickey has **no control** over his upbringing;
- Mickey faces **discrimination** from those in authority;
- he **lacks** a positive role model: "I wish I was our Sammy;"
- he **reacts badly** to Edward's joviality and love of university life full of parties etc;
- he loses his job through redundancy;
- Edward provides him with a house and job;
- his drug dependency and depression;
- he **allows himself** to be persuaded into the robbery;
- his despair at losing Linda drives him to seek **revenge**;
- he **arms** himself to confront Edward;
- his **realisation** that fate was beyond his control;
- he loses control of the situation at the end of the play;
- the tragic structure of the play evokes the inevitability of Mickey's fate.

Credit any other valid suggestions.

5 Sherriff: Journey's End

(a) With reference to the ways Sherriff **presents** Osborne, show how far you agree that he is a **good officer**.

The following textual details may be used as supporting material.

Evidence that Osborne is a good officer:
- his **professionalism**: ''Come along, let's do this handing over'';
- he is a **volunteer** which would increase the audience's respect;
- he shows **sympathy** for his fellow officer Hibbert and his condition and tries to support him in discussions with Stanhope: ''I wonder if he really is bad. He looks rotten'';
- he defends Stanhope: ''He's a long way the best company commander we've got'';
- he is a **mentor** to Stanhope and is a **calming influence**;
- he encourages Stanhope to rest;
- Sherriff uses him to show Stanhope's softer side: ''Dear old Uncle. Tuck me up'';
- he **challenges** Stanhope as a fellow officer at times in private such as Stanhope's dishonourable plan to read and censor Raleigh's letters: ''Why can't you treat him like any other youngster?'';
- he **looks after** Raleigh as a senior officer after his arrival in the trenches informing him of the rudiments of living in the trenches: ''we never undress when we are in the line'';
- he is the voice of **reason** and **humanity;**
- he **supports** both Trotter and Mason who are from a different social class, **humouring** both of them throughout, particularly Trotter with his: ''one hundred and forty-four little circles'';
- prior to the raid, Osborne significantly is **more concerned** with the plight of Raleigh rather than his own in the lead up to the raid: ''Why Raleigh?''.

Candidates may recognise Osborne's **honourable** character as more likeable than other characters in the play. Sherriff encourages the audience to compare him with the other soldiers. He is a **good officer** who cares for his men and those in his charge. He provides **support** and **structure** for all the other characters in the play.

However, some candidates may argue:
- Hardy's observation that Osborne, ''ought to be commanding this company'' might be challenged as Osborne could be seen as **too sensitive** and avuncular for the role, lacking Stanhope's obsessive concern for detail and his driven personality;
- Osborne could have been **more proactive** in his dealings with Stanhope in such areas as Stanhope's drunkenness and Stanhope's attitudes to fellow officers such as Hibbert.

Sherriff's use of language and dramatic techniques:
- Sherriff's **positive characterisation** of Osborne: *physically as hard as nails;*
- his first appearance in the play, in his dialogue with Hardy, shows him to be a good officer;
- he is presented as a **father figure**, known as ''Uncle'';
- Sherriff expresses Osborne's loyalty to Stanhope through hyperbolic language: "I love that fellow. I'd go to hell with him";
- Osborne is killed after the raid on the German trenches and Sherriff portrays this as a **heroic attempt** in the line of duty;
- Sherriff presents Osborne's **death** as significant moment in the play. Stanhope says: ''The one man I could trust – my best friend...is gone''.

Credit any other valid suggestions.

(b) Look again at the extract from Act 2 beginning in the middle of page 45 in the Samuel French edition with Stanhope's words, "Good God! Don't you understand!" and ending on page 48 with Stanhope's words, ''That's all right''.

(For those using the Penguin edition, the extract begins on page 56 and ends on page 59.)

With reference to the ways Sherriff **presents** fear in the extract and elsewhere in the play, show that the soldiers deal with **fear** in differing ways.

The following textual details may be used as supporting material.

In the extract:

- Hibbert **complains** to Stanhope that he has neuralgia and wants to leave, ''Every sound up there makes me all - cold and sick'';
- Stanhope explains to Hibbert that the doctor will send Hibbert back to the trenches;
- Stanhope believes that Hibbert is a "disgrace";
- Stanhope threatens to shoot Hibbert;
- Stanhope compliments Hibbert: "I liked the way you stuck that";
- Stanhope tries to **persuade** Hibbert to stay in the trenches and confides in Hibbert that he is equally scared, ''I hate and loathe it all''; Stanhope is trying to **support** and help Hibbert;
- Stanhope shows his **qualities** as a commanding officer, ''Take the chance, old chap", "Shall we go on together?'';
- Stanhope finally persuades Hibbert to remain and maintains the **upper hand**, ''*I* mean to come through – don't you?''

Sherriff's use of language and dramatic techniques in the extract:

- Hibbert *strikes blindly* at Stanhope;
- Hibbert is terrified: stands *quivering*;
- tension is created as Stanhope gives Hibbert, "half a minute";
- Hibbert reacts hysterically to the threat, "a high-pitched laugh";
- Hibbert closes his eyes in anticipation of being shot;
- dramatic structure: dialogue between Hibbert and Stanhope indicates that Stanhope has the upper hand, ''Now go and have ten minutes' rest'';
- clear evidence of Hibbert's fear is presented through dialogue: ''Every sound up there makes me all – cold and sick'';
- Hibbert's fear is emphasised with his use of stage directions: *HIBBERT is sitting quietly now, his eyes roving vacantly in front of him*;
- use of stilted language, frequent silences and punctuation show the tension of this frightening moment in the play: ''I'll – I'll try-'', ''You-you won't say anything, Stanhope – about this?'';
- elements of humour are introduced in attempt to break the tension and fear: ''hold each other's hands – and jump every time a rat squeaks'';
- the use of alcohol in the stage directions to dull the pain and fear: *STANHOPE (pouring himself out a whisky).*

Elsewhere in the play:

- Osborne combats his fear through **quiet stoicism** and by reading and remembering his life at home: ''I used to walk a lot around Lyndhurst'';
- Osborne supports the rest of the soldiers' fears with his **calming influence** and **conversation** which acts as a displacement strategy: ''Let's talk about pigs'';
- Stanhope has taken to **alcohol** to deaden his fears: ''I couldn't bear being fully conscious all the time'';
- Stanhope has an ongoing fear that his present **mental condition** will reach home and Raleigh's arrival adds to this: *clutches Raleigh's wrist and tears the letter from his hand;*
- Raleigh arrives as an enthusiastic officer but he is soon **worn down** by the effects of war and is equally frightened: ''I'm sorry to keep talking about the raid. It's so difficult to – talk about anything else'';
- Raleigh **fears death** at the end after he is wounded: ''It's so frightfully dark and cold'';

- Hibbert is driven to a **mental breakdown** by fear: ‘‘This neuralgia of mine…I’m afraid I can’t stick it any longer’’;
- Hibbert is a strong contrast to the rest of the men who find other ways to overcome fear, whereas Hibbert lacks the **inner strength** to deal with his fear and sees medical discharge as the only alternative;
- Trotter uses **food**, **chatter** and **humour** to keep his nerves intact: ‘‘What a lovely smell of bacon!’’ His ‘‘one hundred and forty-four circles’’ has the effect of passing the time and acts as a diversion to those around;
- Mason exemplifies the **courage** of the private soldier but he is ready to do his duty at the end: ‘‘Want me to go up?’’;
- there is fear on both sides shown in the fear shown by the captured German soldier: ‘‘Mercy – mister – mercy!’’.

Credit any other valid suggestions.

6 Stephens: *The Curious Incident of the Dog in the Night-Time*

(a) With reference to the ways Stephens **presents** Christopher's parents and Siobhan, show how far you agree that it is best to **deceive** Christopher.

The following textual details may be used as supporting material.

Ed:
- Ed doesn't tell Christopher the **truth** about the break-up of his marriage to Judy;
- he **lies** to Christopher about his mother walking out on her family and **believes it is better** to lie to him and tell his son that his mother has "has had a heart attack";
- he **fails** to tell Christopher the truth about who killed Wellington as he **realises** it will lead to Christopher discovering his mother's affair;
- it could be argued that Ed believes that it is better **not to be honest** with Christopher about his future and the challenges he will face;
- Ed's explanation to Christopher about why he **lied** about Judy's death indicates that he thought deceiving Christopher was his only option: "I didn't know how to explain, it was so complicated";
- he **tries to be honest** with Christopher about his shortcomings as a father and vows to in the future as: "...if you don't tell the truth now, then later on it hurts even more";
- it could be argued that he lies due to his anger and humiliation.

Judy:
- she **doesn't tell Christopher the truth** about the fact that she is leaving his father for another man, choosing to believe that she should go quietly and that it is "best for all" of them if she leaves;
- she **challenges** Ed about lying to Christopher: "So you thought it was OK to tell him his mother was dead?";
- she is **honest** about her shortcomings as a mother, "I was not a very good mother, Christopher" and is truthful in her account of how much she struggles ("...that night I just cried and cried and cried");
- she tells Christopher that "everything is going to be all right", in spite of Roger's misgivings.

Siobhan:
- Siobhan encourages Christopher in the writing of his book, a factual account of events others have **shrouded in lies**:
- she is **honest** with Christopher and offers him a realistic view of the world: "Not all murders are solved, Christopher. Not all murderers are caught", despite her understanding of his need for finding logical solutions to all life's problems;
- she encourages Christopher to be **honest**: "Are you telling the **truth**, Christopher?" and to engage with his emotions however painful they may be: "Did it make you sad to find out that your mother and Mr Spears had an affair?";
- it can be argued that her failure to respond to his repeated question at the end of the play "Does that mean I can do anything?", conveys her **desire to be honest** with Christopher at all times, despite the consequences of this honesty.

Language and dramatic techniques:
- use of Siobhan narrating as Christopher to recount the day his mother left: "...he came up to/my room and said he had to go out for a while" to reinforce Ed's **deception** of Christopher about her having "a problem with her heart";
- stage directions used to show Ed's **deception** of his son, *Ed doesn't look at Christopher*;
- Ed's short sentences convey his desire to **deceive** Christopher about what happened to his mother: "She needs rest. She needs to be on her own";
- Ed's brief conversation with Christopher about his mother's death occurs in the middle of Siobhan and Christopher's conversation about Wellington's death, showing his father's belief that it is better to **lie** about her death and move on with their lives quickly;
- Judy's letter reveals the truth about her relationship with Roger, that she **concealed** from Ed and Christopher: "We had a lot in common";

- the letter reveals her belief that it was better to **conceal** the affair and leave Christopher without allowing him to adapt to the situation;
- Judy's tone in her letter is apologetic and contrite indicating that she realises that she must be **honest** with Christopher: "I thought what I was doing was for the best for all of us";
- Ed's emphatic language about his **lies** show his belief that sometimes lies are necessary: "It's bloody hard telling the truth all the time";
- Siobhan's conversations with Christopher convey her desire to be **honest** with Christopher, offering him a realistic perspective of the world;
- she uses clear, uncomplicated language to interact with Christopher and is **honest** about possible outcomes: "And hopefully they'll say that that's OK. But we can't know for sure";
- Siobhan's silence at the end of the play creates a climactic moment when Christopher asks: "Does this mean I can do anything, Siobhan?" and the stage direction, *The two look at each other for a while*, conveys her desire to **avoid lying** to Christopher at all times.

Credit any other valid suggestions.

(b) Look again at the extract from Act One beginning on page 34 with Ed's words, "What is this?" and ending on page 36 with the stage direction, *They make their fingers and thumbs touch each other*.

With reference to the ways Stephens **presents** Ed in the extract and elsewhere in the play, show how far you agree that he **fails** as a father.

The following textual details may be used as supporting material.

Ed in the extract:

- Ed **speaks angrily** at his son and questions his intelligence, "Jesus, Christopher, how stupid are you?";
- he **swears** at Christopher: "Don't give me that bollocks, you little shit";
- he **rants** at his son and belittles Christopher's personality, "you're the memory man";
- he **physically abuses** his son:
- he stands over Christopher as he lies unconscious and leaves the room;
- he takes Christopher's book with him, despite knowing how important it is to Christopher, which could indicate a **lack of real remorse** for his treatment of his son;
- he returns to apologise, but has **secreted** the book.

On the other hand:

- it could be argued that Ed believes that he is **protecting** his son and shielding him from the truth about his mother leaving her family: "I don't want you to get hurt";
- he **apologises** for hitting Christopher and tells him that he 'loves' him;
- he repeats his **profession of love** for his son and tries to make a **connection** with Christopher, with a non-verbal gesture: *Ed holds his right hand up and spreads his fingers out in a fan*;
- Christopher's actions: *Christopher does the same with his left hand*, indicate that he feels and understands his father's love.

Language and dramatic techniques in the extract:

- use of **interrogative** language to convey Ed's anger: "What the hell did I tell you, Christopher?";
- **repetition** of: "And not..." conveys the negative tone Ed takes when instructing Christopher;
- use of **swear words** shows Ed's lack of control over his feelings about Christopher, "...you little shit";
- use of **sarcastic** language: "...you're the memory man" indicates a lack of respect for his son's unique abilities;
- use of **accusatory** language indicates that he is very displeased with his son: "go around sticking your nose into other people's business";
- repetition of the **rhetorical question**: "What am I going to do with you, Christopher?" could perhaps show a disregard for his son's feelings and the personal challenges Christopher faces;
- use of **stage directions** to show how he physically abuses his son, he *grabs* Christopher, shakes him *hard with both hands* and *hits the side of Christopher's head*, leading to Christopher falling *unconscious*;
- use of **short sentences** conveys his desire to apologise and be honest with his son, "I'm sorry I hit you", "I didn't mean to";
- use of **stage directions** to show their symbol of affection: *They make their fingers and thumbs touch each other*, conveys Ed's love for his son and Christopher's understanding of this.

Ed elsewhere in the play:

He fails as a father when:

- he **lies** to his son and tells Christopher his mother has died from a "heart attack";
- he **conceals** his wife's whereabouts from Christopher and doesn't pass on her letters;

- he **lies** to Christopher about what happened to Wellington and evokes fear in Christopher by the nature of how the dog is murdered: “somebody killed him by putting a garden fork through him”;
- some candidates may argue of his intentions in holding on to the letters.

On the other hand:
- Ed **cares** for Christopher single-handedly in Judy’s absence; he tries to maintain a sense of order and security in his son’s life;
- Judy states in her letter he is a more **“patient”** parent to Christopher, compared to her;
- he **insists** that Christopher is given the opportunity to sit his A Level in Mathematics early and argues with Mrs Gascoyne to ensure it happens: “I’m not going to take no for an answer”;
- he tries to **make amends** with Christopher for lying to him and is **persistent** in his attempts to rebuild their relationship indicated by his use of the timer: “I’ll do you a deal. Five minutes, OK?”;
- he follows Chris to London and is frantic with worry;
- he **allows** Judy to move back into their home so that Christopher can return to his familiar environment.

Credit any other valid suggestions.

7 Wilder: *Our Town*

(a) With reference to the ways Wilder **presents** the Gibbs and Webb families, show how far you agree that family relationships are **predictable**.

The following textual details may be used as supporting material.

The words in bold may form part of the argument.

Evidence that family relationships are predictable:
- the town of Grover's Corners is built on the smaller **community** of the family;
- the family unit is the building block of the town, where the same family names can be found on tombstones in the town cemetery going back many years;
- marriage is the essential **union** of two people that creates these family units;
- **predictable** family arguments: "Mama, George's throwing soap at me";
- **typical** concerns and petty squabbles among children in a family: "I don't see how Rebecca comes to have so much money";
- marriages that are robust **continue** into the next generation, e.g. the strength in the relationship between George and Emily;
- family and marriage are considered essential for well-being: "People are meant to go through life two by two. 'Tain't natural to be lonesome".

Evidence that family relationships are not predictable:
- Mrs Gibbs's **concern** about Rebecca crying and not eating breakfast;
- Dr Gibb's has **difficulty** coping with his relationship with his growing son: "The relation of father and son is the darndest, awkwardest – ";
- Emily initially appears to **dislike** George: "I don't like the whole change that's come over you";
- George decides **rashly** not to go to Agriculture School as it means separation from Emily for too long;
- George has **unexpected** doubts about marrying: "All I want to do is to be a fella - ";
- the audience is **shocked** to discover that Emily also has doubts: "I *hate* him. I wish I were dead";
- just as **suddenly**, they decide to continue with the marriage ceremony: *They fall into each other's arms*;
- the **unpredictability** and shock of death is emphasised in Act Three with the deaths of Mrs Gibbs and, particularly, Emily: "Well, I declare!";
- Emily explains how she and George had built up the farm since Mrs Gibbs's death with the **shock** that life is no longer there: *Suddenly she looks directly at Mrs Gibbs*.

Wilder's use of language and dramatic techniques:
- the first act of *Our Town* focuses mostly on two homes, those of the Gibbs and the Webbs, where the **central** family structure can be seen, with husband, wife, and children;
- Wilder presents the **similarity** between the Webb and Gibbs families' parental instructions: "Time to get up!", "George! Rebecca! You'll be late for school";
- Wilder **reinforces** the ordinary and predictable events of family life such as leaving for school including a mother's instructions: "Walk fast, but you don't have to run";
- a relaxed atmosphere within the family is often suggested by Wilder: "*drinking her coffee, meditatively*";
- Wilder presents strong relationships between Mr and Mrs Gibbs and Mr and Mrs Webb **despite** differences of opinion: *They stroll out arm in arm along the footlights*;
- a loving relationship between Emily and George is presented as **suddenly** apparent through ellipsis: "I … I am now; I always have been";
- Stage Manager moves the action **instantaneously** to the wedding day: *He claps his hands as a signal*.

Reward responses that demonstrate how Wilder presents family relationships as both mundane and unpredictable. Simple acts such as eating breakfast and feeding chickens become subjects of dramatic scenes, indicating the significance Wilder sees in such seemingly mundane and predictable events. Wilder juxtaposes this flurry of everyday activity with the characters' inattentiveness to it.

Credit any other valid suggestions.

(b) Look again at the extract beginning on page 60 with the Stage Manager's words, "And Emily's just been elected Secretary and Treasurer" and ending near the top of page 63 with the stage direction, *George speaks to some passers-by*.

(for those using the edition reissued in 2017, the extract begins at the top of page 40 and ends on page 42.)

With reference to the ways Wilder **presents** Emily in the extract and elsewhere in the play, show how far you agree that Emily is **strong**.

The following textual details may be used as supporting material.

In the extract:

- Emily has been considered **worthy** of being elected Secretary and Treasurer;
- Stage Manager emphasises the **significance** of Emily's election: "I don't have to tell you how important that is";
- Emily gives **firm** instructions to her friends: "Tell your mother you *have* to";
- Emily is **determined** in her attitude to George and remains cool towards him with the result that George asks: "Emily, why are you mad at me?";
- Emily speaks **bluntly**: "you've got awful conceited and stuck-up";
- Emily **loses** some of her strength when confronting George trying to justify her actions: "but I've got to – tell the truth and shame the devil";
- Emily **rejects** George's attempts to excuse his behaviour: "There's no reason on earth why you shouldn't be, too";
- Emily loses some of her strength after her outburst: "I don't know what made me say it".

Wilder's use of language and dramatic techniques in the extract:

- Wilder's use of exclamation and short sentences to **emphasise** Emily's commanding tone: "I can't, Louise", "Ernestine! Ernestine!", "Tell your mother you *have* to";
- Wilder's use of stage direction, *coolly*, showing her annoyance towards George;
- Wilder's use of stage direction, *finding it difficult to say*, may indicate a **loss of strength** when confronting George;
- Wilder's use of **dash** indicates **hesitation** and George's worry about Emily's tone towards him: "Wha – what is it?", " - Wha – what do you mean?";
- Wilder's use of **ellipsis** emphasises Emily's stream of accusations: "…and you never stopped to speak";
- Wilder's use of **ellipsis** indicate that Emily is disarmed by George's offer to buy an ice-cream: "Well, thank you …. I would";
- Wilder's use of stage direction, *Emily keeps her face down*, indicates a **breakdown** of Emily's strength as she becomes emotional and begins to cry.

Elsewhere in the play:

- Emily is very **sure** of her own ability: "I'm the brightest girl in school for my age. I have a wonderful memory";
- she has the **confidence** to make a speech in class and is **sure** of her own ability: "I was very good";
- she **boasts** of her speech-making ability: "It was like silk off a spool";
- she is **ambitious**: "I'm going to make speeches all my life";
- she is **not** as confident about her looks and seeks assurance from her mother;
- she is **persistent** in questioning her mother;
- she **lacks confidence** and is nervous on the morning of her wedding, pleading to her father: "I'll work for you. I could keep house";
- she **needs** to be loved: "All I want is someone to love me … For ever and ever";
- she **loses** her strength and confidence in the graveyard and becomes uncertain: "I don't like being new here";
- she regains some of her strength of mind at the end: "They don't understand, do they?";
- her death in childbirth may draw comment.

Credit any other valid suggestions.

Assessment Matrix Unit 2 – Section B: Poetry

<table>
<tr><th>Assessment Objective</th><th>Band 0
Mark [0]</th><th>Band 1: Basic
[1]–[10]</th><th>Band 2: Emerging
[11]–[18]</th><th colspan="2">BAnd 3: Competent
[19]–[26]</th><th>Band 4: Good
[27]–[34]</th><th>Band 5: Excellent
[35]–[40]</th></tr>
<tr><td rowspan="2">AO1
Argument</td><td rowspan="2">Candidates have not responded to the task appropriately</td><td rowspan="2">Some writing about text or task

Basic level of accuracy in written expression (including spelling, punctuation and grammar) and limited coherence of response

Basic attempt to use an appropriate form</td><td rowspan="2">Attempts to focus on question

Simple, straightforward or limited response

Assertion, narrative or description, quotation and/or paraphrase

Some accuracy in written expression (including spelling, punctuation and grammar) and emergence of coherent response

Emergence of appropriate form
Emergence of conclusion</td><td>Begins to focus on question

Begins to develop a response</td><td>Some focus on question

Fairly developed response</td><td rowspan="2">Sustained focus on question
Reasoned response
Developed argument

Good level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response

An appropriate form of response which is clearly constructed</td><td rowspan="2">Persuasive, coherent answer to the question set
Evaluative response
Sustained argument
Excellent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response

An appropriate form of response which is clearly constructed and expressed with fluency and precision</td></tr>
<tr><td colspan="2">Some argument

Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response.

Form mostly appropriate</td></tr>
</table>

AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form and poetic techniques	Some awareness of content Some awareness of structure, form and poetic techniques Occasional reference to the poet's words	Comments on content Comments on structure, form and poetic techniques Some understanding of the poet's use of language	Interpretation of content Some discussion on the effects of structure, form and poetic techniques Meaningful comments on some stylistic devices, with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form and poetic techniques Analysis of the poet's language and style, using appropriate critical terminology
AO3 Comparison	Candidates have not responded to the task appropriately	Poems considered in isolation	Simplistic connections made between poems	Makes some relevant comparisons and contrasts between poems	Meaningful and effectively pointed comparisons and contrasts between poems	A synthesised approach to detailed comparison and contrast
AO4 Context	Candidates have not responded to the task appropriately	No contextual material	Contextual material is present though not incorporated in argument	Some attempt to incorporate contextual material in argument	Selective use of contextual material to enhance argument	Response is enriched by use of contextual material

Section B – Poetry

Guidelines to Assessing AO2 in Candidates' Response to Unit 2: Section B

Assessment Objective 2 requires candidates to "explain how language, structure and form contribute to writers' presentation of ideas, characters, themes and settings."

Use of Language and Stylistic Devices/Poetic Techniques

When assessing candidates' responses to poetry, some of the following uses of language and stylistic devices may be noted. (This list is neither prescriptive nor exhaustive, but is intended as a helpful guide):

- versification and structure (use of some terms e.g. quatrain, couplet, octave, metre, iambic rhythm)
- specific forms, e.g. ode, sonnet, monologue, lyric
- similes and metaphors
- imagery and use of the senses (especially visual imagery and auditory imagery)
- alliteration and other "sound" features e.g. assonance, consonance, repetition, rhyme and rhythm
- vocabulary choices
- repetition of words or ideas
- use of punctuation
- visual impact the poem may have on the page

8 Anthology One: IDENTITY

Answer **either (a) or (b)**

(a) Look again at *Piano* by D.H. Lawrence which deals with the theme of how childhood memories influence identity, and at one other poem from the IDENTITY anthology which also deals with the theme of how childhood memories influence identity.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about the influence of **childhood memories**. You should include relevant contextual material.

Possible comparisons: *Kid; In Mrs Tilscher's Class; I Remember, I Remember*

The following textual details may be used as supporting material.

What the named poem is about:
- The poet creates a **nostalgic** moment as he listens to a woman singing which brings back **childhood memories** of sitting at his mother's feet while she played the piano. As the poem progresses the tone becomes more **sombre** as the poet longs to return to his own childhood.

Candidates' response to use of language:
- three stanza poem of quatrains, in which the adult speaker recalls visual and aural memories of his childhood, when his mother used to sing and play the piano to him;
- **imagery** creates a traditional Victorian family setting, "the tinkling piano our guide";
- **enjambment** is used in line 2 to combine the initial thought with the image of being a child in the poem: ''till I see/A child sitting under the piano'';
- **onomatopoeic** description of the ''boom of the tingling strings'';
- the poem is full of **contrasts**: the warmth of ''the glamour/Of childish days'' in contrast to the music in the present, ''With the great black piano appassionato'';
- figurative language: ''I weep like a child for the past'', alongside: ''my manhood is cast/ Down in the flood of remembrance'';
- rhyming couplets add to the musical nature of this lyrical poem.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the influences of childhood memories on identity described by Lawrence and influences of childhood memories on identity shown in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- Lawrence was an English novelist as well as a poet writing in the early 20th century;
- written by D.H. Lawrence in the later years of his life, the poem is highly nostalgic and emotional as the poet yearns to return to a simpler life of his childhood in the previous century;
- the importance of music as a form of personal expression and of family cohesiveness in late-nineteenth-century households;
- some of D.H. Lawrence's other works refer to the apparent safety of childhood.

Credit any other valid suggestions.

(b) Look again at *Belfast Confetti* by Ciaran Carson which deals with the theme of how place influences identity, and at one other poem from the IDENTITY anthology which also deals with the theme of how place influences identity.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about how **place influences identity**. You should include relevant contextual material.

Possible comparisons: *I Remember, I Remember; Docker*

The following textual details may be used as supporting material.

What the named poem is about:

- This poem describes the conflict in Belfast during 'the Troubles' and the conflict between the protesters and the 'security forces'. Carson describes the experience of being on the streets during a demonstration, how the riot police react and how there appears to be no sense to what is happening.

Candidates' response to use of language:
- poem's **form** is immediately striking, with **two stanzas** written in free verse with irregular lineation emphasising the confusion of the scene;
- **title** creates an unusual **image**, ''confetti'' ironically not referring to a wedding celebration but the swirling chaos of the riot;
- Carson is trying to make sense of the situation;
- use of place names: ''Balaclava, Raglan, Inkerman, Odessa Street'', are **symbolic** of British victories in the Crimean War which likens this conflict to a major war;
- extended **metaphor** parallels the breakdown of order during the riot: "This hyphenated line, a burst of rapid fire...";
- **listing** of scrap metals used as weapons: "Nuts, bolts, nails, car-keys";
- ''labyrinth'' **imagery** suggests danger, confusion and entrapment created by riot;
- **contrast** between the weaponry of both sides, "A Saracen"/"nails, car-keys" shows the inequalities of the conflict;
- use of specialised vocabulary: "Kremlin-2 mesh;
- listing of **questions**, "My name?", invoking the question of identity;
- the historical words spoken: "Where am I coming from?".

Similarities and differences in the poets' attitudes:
Reward clear connections made between how place influences identity described by Carson and how place influences identity in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- Ciaran Carson is a poet and novelist from Northern Ireland;
- he came from an Irish-speaking family and was a Professor of English at Queen's University, Belfast;
- he experienced living through 'the Troubles'.

Credit any other valid suggestions.

9 Anthology Two: RELATIONSHIPS

(a) Look again at *Remember* by Christina Rossetti which deals with the theme of loss, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of loss.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **loss**. You should include relevant contextual material.

Possible comparisons: *Funeral Blues; I Carry Your Heart*

The following textual detail may be used as supporting material.

What the named poem is about:
- the poem is **concerned** with the nearness of death and separation from a loved one
- the speaker **hopes** she will be remembered but only if that remembering is not a **source of sadness**;
- the speaker **reflects** on how her beloved will deal with his life after her death;
- the speaker enters into **speculation** about her death and their separation;
- her **main concern** is that her lover should not dwell on sadness and mourning.

Candidates' response to use of language:
- the title is a **command**;
- the use of a command in line one;
- the poem is a variant of a Petrarchan sonnet, the **classic love poem** form;
- **octave** in ABBA ABBA but **sestet** in relatively unusual CDD ECE to reflect mixed emotions;
- the **repetition** of "Remember me";
- the use of **euphemism** when referring to death, "Gone far away";
- **alliteration** used to soften the commanding tone of octave: "hold me by the hand";
- **shift** from remembering to forgetfulness in line 9 with the **volta** on "Yet";
- the speaker **implores** her loved one not to focus on her being dead, "darkness and corruption", but remember what they once had;
- the speaker imagines herself in an after-death state, still somehow aware of the love she had experienced, and wishes only for her love's happiness, even if it means she should be forgotten;
- the use of **conflicting emotions** – the speaker hopes to be remembered but doesn't want her beloved to be sad and suffer from his loss.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the feeling of loss in the Rossetti poem and a similar sense in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- a rich literary family background bred in the young Christina Rossetti a love for literature, and a deep familiarity with the sonnet;
- 19th century – high mortality rates, low life expectancy;
- when she was 14, Rossetti suffered a nervous breakdown and left school; bouts of depression and related illness followed;
- during this period she, her mother, and her sister became deeply interested in the Anglo-Catholic movement that developed in the Church of England;
- religious devotion came to play a major role in Rossetti's life;
- she had three suitors but married none of them. Her engagement to James Collinson was broken in 1850 when he reverted to Catholicism;
- later she became involved with the linguist Charles Cayley, but declined to marry him, also for religious reasons;
- the third offer came from the painter John Brett, whom she also refused.

Credit any other valid suggestions.

(b) Look again at *I Carry Your Heart* by E E Cummings which deals with the theme of love, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of love.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **love.** You should include relevant contextual material.

Possible comparisons: *Sonnet 130; How Do I Love Thee?*

The following textual details may be used as supporting material.

What the named poem is about:
The poem opens with the speaker declaring, "i carry your heart with me (i carry it in my heart)". He goes on to stress the sense of unity he feels with the one he loves. Everything he does and feels is connected to her. His fate and his world is her alone. The meaning of nature is also shared with the speaker's love. Finally, the 'tree of life' or the "secret nobody knows" has its roots in the wonder of love and its limitless possibilities.

Candidates' response to the use of language:
- written in **free verse**;
- use of **direct address** to be loved;
- the poem starts with the **title repeated** to emphasise the heart – the seat of love;
- the **rhythm** of the poem is largely determined by the **syntactical patterns;**
- use of the **cliché** of romance;
- use of **parenthesis** furthers the meaning of the speaker's unity with his lover;
- **metaphor,** "i carry your heart";
- use of **parallelism**, "i go you go" to suggest the unity of the loving pair;
- **terms of endearment**, "my darling";
- **repetition** of key words, "fate", "world" the lovers lost in their own world;
- **differing tones** – inside and outside parenthesis to suggest e.g. the speaker's second thought about his love and his lovers;
- **personification** of sun: "will always sing";
- **anaphora**: "here is...here is"as a rhetorical note to the lovers' presentation;
- **importance** of message illustrated by the final one line stanza;
- **unobtrusive** use of rhyme and half rhyme recreating a natural conversational tone suitable to the situation**;**
- use of **split couplet** at the end, **repeats** opening phrase, **achieving emphasis** by **isolation** of the separated line.

Similarities and differences in the poets' attitudes:
Reward clear connections made between feelings of love described by Cummings and feelings of love shown in the self-chosen poem. Reward also comparisons and contrasts made between the poem as regards poetic technique and relevant contextual material.

Candidates awareness of contexts:
- Cummings went to Harvard University and developed an interest in modern poetry; he was a self-styled "linguistic rebel";
- Cummings experimented radically with form, punctuation, spelling, and syntax, abandoning traditional techniques and structures to create a new, highly idiosyncratic means of poetic expression;
- he attained great popularity, especially among young readers, for the simplicity of his language, his playful mode and his attention to subjects such as war and sex.

Credit any other valid suggestions.

10 Anthology Three: CONFLICT

(a) Look again at *Anthem for Doomed Youth* by Wilfred Owen which deals with the theme of the impact of conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the impact of conflict.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about the **impact of conflict**. You should include relevant contextual material.

Possible comparison: *Bayonet Charge; Mametz Wood; Vergissmeinnicht*

The following textual details may be used as supporting material.

What the named poem is about:
The poem expresses the thoughts of the poet as he reflects on the impact of conflict on the soldiers fighting in the trenches. The poem ironically contrasts the needless sacrifice made by the soldiers with the absence of a fitting funeral marking the respect they should have been paid fighting for their country. Owen draws attention to the horrific means by which the soldiers died and writes his own commemoration of them in a poem that expresses his anti-war opinions.

Candidates' response to the use of language:
- the choice of the religious word "anthem" normally associated with patriotism is used here as a more solemn song of celebration;
- the poem takes the **form** of Petrarchan sonnet (ironic) written with a Shakespearean rhyme scheme;
- the poem is written largely in **iambic pentameter;**
- the **octet** opens with a **rhetorical question** that wonders who will remember and commemorate these soldiers who are savagely compared to mere "cattle" through the bitter **tone;**
- the "passing-bells" of a traditional funeral service are replaced by the **violent image** of the "monstrous anger" of gunfire suggesting the usual features of organised religious ceremonies can offer no solace to these men dying at the front or those left behind;
- the sound of funeral prayers ("orisons") are "hasty" implying irreverence and are replaced by the **alliterative** and **onomatopoeic** "stuttering rifles' rapid rattle";
- the **repetition** of "No mockeries… no prayer nor bells" suggests his feeling that no Christian God could allow such violent slaughter;
- the **ironic contrast** of the "demented choirs of wailing shells" with the more familiar sound of the choir commemorating death in a traditional funeral service gives rise to the poet's rage and bitterness at the fate of these soldiers;
- the **contrast** in the setting of the trenches with a funeral service at home among the "sad shires" – the English counties and countryside from which so many of the soldiers came, is captured by the image of the "bugles calling", an instrument associated with military funerals;
- the **sestet** also begins with a **rhetorical question** contemplating the lack of traditional and respectful features of a funeral; "candles" evoking the image of those lit in memory of the dead as they lay at peace;
- the **tone** becomes more reflective and less bitter as the speaker imagines those left behind and their feelings about their loved ones who have died;
- the **sibilant** phrase, "eyes/Shall shine the holy glimmers of goodbyes" suggest the tears of those who remember the dead will be the only light that accompanies the soldier on his final journey;
- the "pallor of girls' brows" is the only substitute for the 'pall' or shroud normally used to drape the corpse of the dead;
- the "slow dusk" has a symbolic significance, evoking thoughts of the day and metaphorically a life, drawing to a close;

- the reference to the “drawing-down of blinds” - normally a preparation for night, but also, here, the tradition of drawing the blinds in a room where a dead person lies, as a sign to the world and as a mark of respect. The coming of night is like the drawing down of blinds.

Similarities and differences in the poets’ attitudes:
Reward clear connections made between the attitudes to the impact of conflict described by Owen and the impact of conflict shown in the self-chosen poem. Reward also comparisons and contrast made between the poems as regards poetic technique and relevant contextual material.

Candidates’ awareness of contexts:
- set against the backdrop of trench warfare during World War One in Europe;
- Owen’s personal experience of war in Europe began when he enlisted in 1915;
- his early poetry was characterised by naivety and sentimentality over his role as a soldier;
- his experience of fighting in the front lines early in 1917 utterly changed his poetic style, reflecting the shock and suffering of soldiers in the trenches of World War One;
- Owen’s strong faith and belief in peace and passivity conflicted with his role as a soldier and resulted in his rejection of religion;
- suffering from shell-shock, he went to Craiglockhart Military hospital in Edinburgh, and it was during this time that the poem was written.

Credit any other valid suggestions.

(b) Look again at *An Irish Airman Foresees his Death* by W B Yeats which deals with the theme of attitudes to conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of attitudes to conflict.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **attitudes to conflict.** You should include relevant contextual material.

Possible comparison: *Vitaï Lampada; Who's For the Game?*

The following textual details may be used as supporting material.

What the named poem is about:
An Irish Airman Foresees His Death:
The poem expresses the thoughts of an airman, as he rejects the traditional reasons for volunteering for battle and contemplates that his desire to escape and experience the freedom of flying is the overwhelming factor behind his choice. The poem emphasises balance; he does not fight for political or moral motives, but for personal ones. His past life seems a waste, his future life seems that it will be a waste, and his death will balance his life.

Candidates' response to the use of language:
An Irish Airman Foresees His Death:
- the title anticipates the reflective **tone** of the poem;
- the poem takes the form of a **dramatic monologue;**
- sixteen-line poem with a very simple structure: lines metered in **iambic tetrameter**, and four grouped 'quatrains' of alternating rhymes that reflect the skill of the airman as he flies and his reflections on his reasons for going to war;
- the poem appears uses a **listing** technique where the speaker records every factor which might influence his decision to go to battle;
- opens with a **tone** of resignation and acceptance that he may die with reference to his "fate";
- mystical **imagery** of why the airman has chosen to fly: "A lonely impulse of delight";
- the reflective tone of the airman seems detached from his role as a fighter pilot and from moral or political motivation;
- references to Kiltartan reinforce the sense that the airman has a distinct identity which is neither British or Irish;
- **alliteration** of "country is Kiltartan Cross" emphasises a certain pride in his place of birth;
- the **repetition** of the word "nor" dismisses the usual reasons for enlisting making reference to the means by which the British army recruited for World War One, making clear that glory is not the airman's motivation;
- repetition of line patterns;
- **imagery** of why the airman has chosen to fly: "A lonely impulse of delight";
- **tone** of indifference to war is seen throughout;
- contrast between the detached indifference of the airman and conflict around him euphemistically referred to as the "tumult in the clouds";
- the language in the poem reflects the idea of balance which is key to flying: "this life, this death";
- tone of acceptance at the end of the poem when the speaker equates life and death.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the attitudes to conflict described by Yeats and attitudes to conflict shown in the self-chosen poem. Reward also comparisons and contrast made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- during the Irish Civil War, many Irishmen enlisted and fought for Britain in World War One;

- many Irishmen struggled with their identity and were conflicted by a sense of patriotism for Ireland while risking their lives for Britain from whom they ironically wanted independence;
- Yeats's poem was written in memory of Robert Gregory, son of Yeats's friend Lady Augusta Gregory, who was killed in action in 1918. The poem says very little about the war itself which might reflect the complex feelings of some Irishmen towards the conflict in which they had enlisted to fight;
- Yeats himself had no military experience.

Credit any other valid suggestions.

Sources

Q1...From 'Three Dublin Plays: "Shadow of a Gunman", "Juno and the Paycock" and "Plough and the Stars" by Sean O'Casey. Published by Faber & Faber. © 1998

Q2...From 'An Inspector Calls' by J. B. Priestley. Published by Heinemann. © 1992

Q3...From 'Philadelphia, Here I Come!' by Brian Friel. Published by Faber & Faber. © 1975

Q4...From 'Blood Brothers' by Willy Russell. Published by Methuen Drama. © 2001

Q5...From 'Journey's End' by R.C. Sherriff. Published by Penguin Classics. © 2000

Q6...From 'The Curious Incident of the Dog in the Night-Time: The Play (Critical Scripts)' by Mark Haddon, Adapted by Simon Stephens. Published by Methuen Drama. © 2013

Q7...From 'Our Town and Other Plays' by Thornton Wilder. Published by Penguin Classics. © 2000