Rewarding Learning

General Certificate of Secondary Education
2019

English Literature

Unit 2

The Study of Drama and Poetry

GEL21

[GEL21]
THURSDAY 23 MAY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklets provided.
Answer **two** questions.
Answer **one** question from each section.
Write your answer to Section A in the Drama Answer Booklet.
Write your answer to Section B in the Poetry Answer Booklet.
Spend 1 hour on Section A and 1 hour on Section B.
You should have with you an unannotated copy of your Drama text and an unannotated copy of your Poetry Anthology.

INFORMATION FOR CANDIDATES

The total mark for this paper is 80.
All questions in Section A and Section B carry equal marks, i.e. 40 marks for each question.
Quality of written communication will be assessed in all responses.

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Section A – Drama

Answer **one** question from this section.

1 O'Casey: *Juno and the Paycock*

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

Use the Drama Answer Booklet for your answer.

(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.

(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**.

2 **Priestley:** *An Inspector Calls*

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

Use the Drama Answer Booklet for your answer.

(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.

(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 at 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. Whom does she treat worst? Give reasons for your opinions.

3 Friel: *Philadelphia, Here I Come!*

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

Use the Drama Answer Booklet for your answer.

(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.

(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.

4 Russell: *Blood Brothers*

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

Use the Drama Answer Booklet for your answer.

(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.

(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.

5 Sherriff: *Journey's End*

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

Use the Drama Answer Booklet for your answer.

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

(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.

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

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

Use the Drama Answer Booklet for your answer.

(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.

(b) Look again at the extract from Part 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.

7 Wilder: *Our Town*

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

Use the Drama Answer Booklet for your answer.

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

(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 re-issued 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**.

Section B – Poetry

Answer **one** question from this section.

8 Anthology One: IDENTITY

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

9 Anthology Two: RELATIONSHIPS

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

Use the Poetry Answer Booklet for your answer.

(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.

(b) Look again at *I Carry Your Heart* by EE 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.

10 Anthology Three: CONFLICT

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

THIS IS THE END OF THE QUESTION PAPER

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