Rewarding Learning

General Certificate of Secondary Education

English Literature

Unit 2: The Study of Drama and Poetry

[GEL21]

Assessment

MARK SCHEME

General Marking Advice

This marking guidance is intended to provide support in making a judgement on student responses to the accompanying assessment material. To further support assessors, the Chief Examiner Reports and Exemplification of Examination Performance (available on the CCEA website) would be helpful in making judgements about student responses.

The Assessment Matrix is central to the process in gauging the standard of a student's response (grid on page 4 for Section A). It provides indications of key characteristics you may expect from your pupils' responses in each Band. Professional judgement is of course required to apply the descriptors to the extended single response which pupils produce. This guidance will enhance the descriptors to help you achieve a consistent approach.

The information that relates to each text and question option sets out some of the evidence that pupils may derive argument and comment from. The textual details provided for each question are not exhaustive and cannot reflect the quality of argument the student will present. A judicious selection of some of these details should take primacy over the quantity of evidence included. The emboldened terms on the text-specific pages of this guidance are indications of the type of argument a student may pursue.

Reaching a consensus within your department
An agreed departmental approach, based on the scrutiny of a small selection of student responses from across the teaching groups could fruitfully be used to establish a departmental standard before each assessor begins their own marking.

An agreed or common method of annotation will also enable colleagues to adopt a consistent approach and help with later Internal Standardisation. Annotation illustrates the assessor's judgement of the response by identifying where strengths and weaknesses have been noted. Annotation helps build up the profile of the creditworthy elements and serves as a guide towards identifying the appropriate Band for the response.

Positive marking
Assessors should be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalising them for errors or omissions in this closed-book component. In deciding which Band is most appropriate, assessors should bear in mind that weakness in one area may be compensated for by strength in another.

Assessment objectives
Below are the assessment objectives in focus for GEL21 Drama.
Students must:

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations (AO1);
- explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings (AO2).

Format of the questions
All questions for all texts in Section A are structured in the same manner:

With reference to the ways (dramatist) presents (character or theme), show how far you agree that (character or theme) is (key term(s)).

- "*With reference to the ways*" - engage with the dramatist's methods
- "***presents***" – the term presents underpins the question. Students should consider the dramatist's agency in characterisation, interactions, theme
- "*show how far you agree/show that*" - provide evidence of various kinds (through textual reference, paraphrase, examples or quotation in this open book task, unannotated copy) in the construction of a relevant argument
- "***key term(s)***" – specified area which should be the focus of the response

Both (a) and (b) question options are of equal demand but differ in format.
The **(a) option** requires an argument to be constructed in relation to the key terms of the question referring to the relevant parts of the play.
The **(b) option** provides an **extract** which students incorporate in an argument in relation to the key terms of the question, referring to other relevant parts of the play.

Relevant argument
The instruction in the question "show how far you agree / show that" enables students to show their understanding and consider a range of relevant comments, explanations or interpretations on the given character or theme.

The questions have been designed to provoke various viewpoints which students could explore within their response. The material/evidence listed in the text-specific pages of this guidance gives examples of the types of arguments which may be offered but they are not exhaustive. Possible lines of arguments have also been identified in emboldened terms in the text-specific pages.

Key Term(s)
Students need not robotically use the key term(s) as a refrain, but assessors must be confident that the given question has been answered. For example, a character being admirable is different from a character being likeable.

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

Once the Band has been identified by the assessor, the mark should be established as follows:

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.

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** Mary, show how far you agree that Mary **deserves** to be admired.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Mary deserves to be admired:

- Mary is depicted as **ambitious** and keen to improve herself through study in the opening description;
- she **aspires** to be elegant, *apparent in her speech and her manners*, *both of which are degraded by her environment*;
- she **stands up** for her beliefs; she goes on strike over a trade union dispute about a "clear case of victimisation" against a fellow worker;
- she **devotes** herself to bettering the lives of the working class;
- she is **strong-willed**: "It doesn't matter what you say, ma - a principle's a principle";
- she is **modest**: *Mary seizes her jumper and runs hastily into room left* when Jerry Devine enters;
- she is **intelligent**, she speaks knowledgably about politics and current affairs;
- she is **determined**, endeavouring to escape her poverty-stricken lifestyle;
- she displays a **sympathetic** human touch when comforting Mrs Tancred;
- she **comforts** her mother in the aftermath of Johnny's death: *arms round her mother.*

However, some candidates may argue:

- she **walks out on** her employment on an account of a principle at a time when jobs/money are scarce;
- she is **dismissive** of Johnny and abrupt in tone: "No, I'm not going to stay here; you can't expect me to be always at your beck an' call, can you?";
- she is **insensitive** to her mother's needs: "Amn't I nicely handicapped with the whole o'yous!";
- she is **abrupt** to Jerry: "It looks like it when I'm putting on my hat, doesn't it?" Jerry acknowledges her abruptness: "The bitther word agen, Mary";
- she is **threatening** towards Jerry: "Let me go, or I'll scream, an' then you'll have the oul' fella out on top of us!";
- her **vanity** may be interpreted as a weakness: "Would you prefer the green or the blue ribbon round me hair, Charlie?";
- she **manipulates** her *good looks* in an attempt to escape from abject poverty;
- her **idealism** may be seen as a weakness;
- she **naively** allows herself to be **deceived** by Bentham's class;
- she is **irresponsible** through her unplanned pregnancy to Bentham;
- she returns to **dependency** on her mother.

Expect a range of argument engaging with the contrasting aspects of Mary's presentation: confident, combative, easily exploited, demoralised; relating these to the key term admired.

Credit any other valid suggestions.

(b) Look again at the extract from Act 3 beginning near the top of page 145 with Mrs Boyle's words, "Johnny, Johnny!" and ending at the bottom of page 146 with Mrs Boyle's words, "Take away this murdherin' hate, an' give us Thine own eternal love!"

With reference to the ways O'Casey **presents** misery in the extract and elsewhere in the play, show that the Boyle family **cannot** escape from misery. Who do you think is most responsible for the family's misery?

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

In the extract:
- Mrs Boyle's **distress** over the loss of her son, "Johnny, Johnny!";
- Mary's **misery** in her own desolate position: "You'll shortly have your own throuble to bear";
- Mary is clearly **upset**, exclaiming: "My poor little child that'll have no father!";
- Mrs Boyle **laments** her son's demise: "Oh, it's thrue, then; it's Johnny, it's me son, me own son!";
- Mrs Boyle is emotionally bereft: "the pains I'll suffer carryin' you out o' the world to bring you to your grave!";
- Mrs Boyle begins to pray in **anguish**: "Sacred Heart o' Jesus, take away our hearts o' stone, and give us hearts o'flesh!".

O'Casey's use of language and dramatics techniques in the extract:
- **stage directions** showing Mary **comforting** Mrs Boyle, *with her arms round her mother;*
- use of **rough voice** offstage to reinforce the lack of sympathy for the family;
- use of **humour** from Mrs Madigan heightens the misery of Juno and Mary;
- Mary **echoing** her mother's words: "Oh, it's thrue, it's thrue";
- Mrs Boyle's **appeal** to religion: "We'll want all the help we can get from God an' His Blessed Mother now!";
- use of **exclamation** to show Mrs Boyle's **agony**: "it's Johnny, it's me son, me own son!";
- Mrs Boyle's **elegiac tone** expressing her devastation: "Mary, we'll go; you to see your poor dead brother, an' me to see me poor dead son!";
- O'Casey's use of **monologue** to convey Mrs Boyle's **inner turmoil** and suffering;
- use of **prayer** to show Mrs Boyle's desperation: "Mother o' God, Mother o' God, have pity on us all!";
- Mrs Boyle's **distraught speech** and use of **contrast**: "Take away this murdherin' hate, an' give us Thine own eternal love!".

Evidence that the Boyle family cannot escape from misery elsewhere in the play:
- Mrs Boyle's marriage brings its own **misery** – poverty, lies, humiliation and disillusionment;
- Mrs Boyle is **worried** about the plight of her son;
- Mrs Boyle is verbally abused by her son and occasionally suffers his **rage**;
- Mrs Boyle **has to abandon** the family home;
- Boyle avoids the **miserable** realities of his life by retreating into fantasy;
- Mary allows herself to be **deceived** and made pregnant by Bentham;
- Johnny **betrays** his comrade Tancred and lives in constant **fear** of the consequences;
- Johnny is disabled and in pain throughout the play;
- Johnny is shot and brutally **killed**: "poor dead son…poor dead brother…riddled with bullets".

Candidates must respond to both parts of the question, providing a well-argued response to who is **most responsible** for the family's misery.

Credit any other valid suggestions.

2 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** Sheila, show how far you agree that Sheila is **immature**.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Sheila is immature:

- she uses **immature** and unsophisticated vocabulary, "You're squiffy", "mummy", "daddy";
- she **teases** Gerald, "just you object!";
- she bickers with her brother in a **childish** manner: "Don't be an ass, Eric";
- she is repeatedly referred to as a "**girl**" by her parents;
- she is **told what to do** in imperatives by her mother: "Now stop it, you two";
- like a child she is **sensitive** and **quick to anger**: "she's got a nasty temper sometimes";
- like a young girl she is **materialistic** and Priestley's stage directions reveal how she becomes **entranced** by her new piece of jewellery: *Sheila is still admiring her ring*;
- Priestley presents her as **superficial** and frequently indulges in conversations about fashion: "I left 'em talking about clothes again";
- she is treated **dismissively** by her father: "Nothing to do with you, Sheila. Run along";
- she **shallowly** asks if the girl was "pretty";
- her **glib reaction** to the Inspector's tale of Eva's desperation conveys a child-like detachment, "It's a rotten shame";
- she is excited by the topic of her favourite store and **like a child** is swift to change the focus to herself: "I was there this afternoon";
- she avoids difficult situations e.g. runs from a room;
- like a child she **lashes out** when she is angry and "punish[es]" Eva as a result of her jealous rage;
- she is **selfish** and laments how she will not be able to shop in Milward's again: "Oh—why did this have to happen?";
- at times she appears to take a hysterical enjoyment out of the Inspector's investigation: "(*rather wildly, with laugh*) No, he's giving us the rope—so that we'll hang ourselves";
- she **immaturely** tries to avoid the grim reality of Eva's death, revealed in her plea, "No, no please! Not that again. I've imagined it enough already";
- she adopts a 'tell-tale' stance at times: "I thought she might as well know in advance";
- she **obeys** her father's instructions as revealed in Priestley's stage direction: *He goes to open the door while SHEILA takes her mother out*.

However, some candidates may argue:

- the play opens celebrating her **engagement**, indicating she is a young **woman** of marriageable age;
- she **challenges** her father and interrupts him, as shown in Priestley's stage direction, (*cutting in*);
- she **maturely** recognises the human element in her father's workforce in contrast to Mr Birling, "they're *people*";
- she is presented by Priestley as being **perceptive** and is the first one to realise the Inspector's intentions, highlighted by Priestley's use of italics: "*he knows*...you'll see"; "*(laughs rather hysterically) Why – you fool – he knows*";
- she **maturely** recognises that her mother is at fault by voicing her prejudice, warning her: "You mustn't try to build up a kind of wall between us and that girl…it'll be all the worse";
- she encourages the others to be **truthful**, discerning that honesty is the best strategy with the Inspector;
- she demonstrates that she is familiar with the **adult gossip** of the town: "a girl I know went to see him…she only escaped with a torn blouse";
- she **shrewdly** recognises that Gerald enjoyed Eva's dependency in her metaphor: "You were the wonderful Fairy Prince. You must have adored it";

- she **maturely** recognises that the confessions have changed the dynamics between her and Gerald: “we’d have to start all over again, getting to know each other”;
- she **accepts responsibility** for her actions in sharp contrast to her parents and Gerald;
- she **reflects** and is the first to pose the question about the Inspector’s identity: “was he really a police inspector?”;
- she **perceives** that the importance of the evening is the **moral lesson**, not whether or not they will be punished: “The point is, you don’t seem to have learnt anything”;
- she calls her parents “**childish**” for trying to deny their role in Eva’s death;
- she refuses to rush back into her engagement, **maturely** stating she “must think”. This juxtaposes the opening Sheila who seemed to be more excited about the “ring” and “clothes” element of the wedding.

Reward candidates who understand that Sheila develops in maturity, and that Priestley employs dramatic contrast in presenting the attitudes of Sheila against those of the other characters.

Credit any other valid suggestions.

(b) Look again at the extract from Act 3 beginning in the middle of page 51 with the Inspector's words, "Don't start on that. I want to get on" and ending near the bottom of page 53 with Eric's words, "Not really."

With reference to the ways Priestley **presents** power in the extract and elsewhere in the play, show how far you agree that Eric and Mr Birling use their power in **selfish** ways.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

In the extract:

- Eric admits that he selfishly **forced** Eva to take him to her lodgings, "I insisted";
- Eric "**threatened**" to cause problems for Eva unless she let him in;
- it is implied that there is a sexual encounter **initiated** by Eric which Eva had attempted to discourage: "afterwards she told me she didn't want me to go in";
- Eric **dismisses** his violence as a common and understandable male attribute: "I was in that state when a chap easily turns nasty";
- Eric is selfish in **dismissing** the situation, stating that he "couldn't remember her name" and made no effort to seek Eva out: "I happened to see her again";
- his only interest was the sexual nature of their relationship as he confesses he "**wasn't in love**" with Eva but that she was "pretty and a good sport";
- Eric does not stand by Eva, but **gives her money** which he **steals** from his father's business: "I got it—from the office—";
- Mr Birling **orders** Mrs Birling and Sheila to leave part-way through Eric's confession, and it could be argued that this is a **protective** gesture.

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

- Priestley's use of the question and answer shows Eric's attempt to reveal the selfish nature of his behaviour;
- Eric's **repeated** references to his drunken state highlight his lack of concern over his actions: "it seems…I'm not very clear about it…It was all very vague";
- Priestley's use of **adverbs**, (*sharply*), demonstrate how Mr Birling orders his wife and daughter from the room perhaps showing consideration for them;
- Priestley stresses to the audience Eric's inappropriateness through Birling's **ironic** question: "(*harshly*) So you had to go to bed with her?";
- Eric's **denial**, "Not really", to the accusation that he stole the money conveys how his entitled background has skewed his morals in a selfish direction as he doesn't accept that it was theft.

Elsewhere in the play:

- Mr Birling **selfishly** prioritises the social status his daughter's marriage will afford him over her happiness: "I don't think you ought to talk business on an occasion like this";
- Mr Birling tries to use Gerald's social status to his **advantage**: "the son of Sir George Croft";
- Mr Birling describes the strikes with an unsympathetic tone and **selfishly** stresses the importance of "protecting" his own "interests";
- despite Eva being a good worker set for "promotion", Birling callously dismisses her to **use her** as a warning to his other employees: "she had a lot to say…she had to go";
- the Inspector accuses Mr Birling of **taking advantage** of the working class: "the factories and warehouses…cheap labour. Ask your father";
- Eric **challenges his father** and clearly disagrees with Mr Birling's apathetic attitude: "It isn't if you can't go and work somewhere else";
- The Inspector's comment that Eric and the others, "used her…as if she was an animal, a thing, not a person" reveals the middle classes' selfish **mistreatment** of their social inferiors;

- Mr Birling continues to **prioritise himself** over his family and the death of Eva: “I care. I was almost certain for a knighthood”.
- Mr Birling’s comment about “the Press” reminds the audience of his **selfish** priority with his business;
- Eric feels **remorse** at the end of the play and realises “the girl’s dead…and that’s what matters”.

Reward candidates who argue that Eric develops towards a less selfish attitude as the consequences of his actions are brought home to him.

Credit any other valid suggestions.

3 Friel: *Philadelphia, Here I Come!*

(a) With reference to the ways Friel **presents** S. B. O'Donnell, show how far you agree that S.B. is **not** a good father to Gar.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that S.B. is not a good father:

- he **insists** on maintaining the same **routine** on Gar's last day at work in the shop: "How many coils of barbed wire came in on the mail-van this evening?";
- his conversation with Gar is so **limited** and **repetitive** that Gar is able to predict S.B.'s words: "Another day over";
- Friel presents this communicative limitation through the technique of Private **pre-empting** S.B.'s words: "Good. Next phrase. I suppose we can't complain";
- Madge expresses her frustration at the **inability** of S.B. to communicate with Gar: "Won't the house be quiet soon enough – long enough";
- Friel uses stage direction, *irony*, to humorously highlight the **lack** of communication between father and son: "The chatting in this place would deafen a body";
- he **rebuffs** Gar's efforts to be considerate: "Sure you know I never take a second cup", and this is emphasised by Friel's presentation of Private's exaggerated portrayal of invented conversations with S.B.;
- he does not address his son's **imminent** emigration when the Canon asks about the family 'tonight': "Living away as usual. Not a thing happening";
- he does not return Gar's shows of affection in the scene in the middle of the night presented by Friel with the use of **repetition**: "Sure you know I never take a second cup";
- Friel presents S.B.'s **inability** to converse intimately with Gar in the scene at the start of Part Two through the use of S.B.'s very short sentences;
- he seems **unable** to realise the intimacy sought by his son throughout Gar's story about the boat, concentrating instead on the mundane such as the colour of the boat and the name of the song;

However, some candidates may argue:

- S.B.'s emotions are expressed **non-verbally** in stage directions showing his distraction and arguable **desolation** caused by Gar's imminent departure: *he looks down at the paper again – it has been upside down*, and: *He looks across at Gar's bedroom*, *sighs, rises, and exits very slowly*;
- he realises the **significance** of Gar's leaving in conversations with the Canon: "Aye, tomorrow morning. Powerful the way time passes, too";
- S.B.'s **anxiety** is due to Gar's departure in the morning, presented by Friel's presentation of S.B. tailing off his speech to Gar: "It's hard to sleep sometimes ….";
- he converses with Gar in the final scene and even **accepts** instruction about the milk lorry: "Aye…..right….";
- Friel presents S.B.'s sudden **insight** of the situation through ellipsis and stage direction when S.B. realises he is talking about a returned 'Yank' that Gar will become: "or if there'd be a Yank coming home…. [*Pause*]";
- he attempts to communicate in the final scene in a **protective** manner: ''And I was meaning to tell you that you should sit at the back…'';
- his **reminiscing** to Madge of Gar's childhood are presented as intimate, **loving** thoughts: "the two of us, hand in hand, as happy as larks – we were that happy";
- he suggests with sadness that the relationship with his son may have **broken** because of his own age: "Maybe, Madge, maybe it's because I could have been his grandfather, eh?"
- Gar still feels fondness for him – wants to know "if he got sick or anything."

Reward candidates who understand that there is a well of unspoken love in S.B. towards Gar.

Credit any other valid suggestions.

(b) Look again at the extract from Episode II beginning at the top of page 61 with the stage direction, *Con spreads his hands* and ending on page 63 with the stage direction, *She begins to sob*.

(For those using the 2000 edition, the extract begins near the bottom of page 47 and ends on page 50.)

With reference to the ways Friel **presents** opportunities in the extract and elsewhere in the play, show how far you agree that life in America will offer **better** opportunities than life in Ballybeg.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

In the extract:

- Lizzy derides Gar's **hesitation** to accept their offer to emigrate and to live with them where he would have **greater opportunities** in life rather than remaining in Ballybeg: "Typical Irish!";
- Lizzy's efforts to persuade Gar that emigration presents better opportunities in the future are based on her **selfishness**: "I've got an interest in him – the only nephew I have";
- Lizzy **boasts** about the opportunities that life in America has given her: "And we have many good, dear, kind friends in the US";
- Lizzy **glamourizes** the opportunities available in America: "America's Gawd's own country";
- Ben suggests that life will be **no** better after emigrating: "It's just another place to live";
- Lizzy lists all the **attractions** she believes she can offer Gar with better opportunities than are present in Ballybeg: "You tell him the set-up we have";
- Lizzy's **vulnerability** is shown despite her efforts to convince Gar of better opportunities as she constantly seeks reassurance from Con and Ben: "Right, honey?", "You tell him, honey";
- Lizzy breaks down, revealing an **unhappy** life despite the opportunities presented by emigrating: "And it's all so Gawd-awful because we have no one to share it with us …".

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

- Friel's use of **sarcasm** to help persuade Gar that a better life is available: "What are you waiting for? For S.B. to run away to sea?";
- Friel's use of **contrast** taken in the approaches of Lizzy and Con to convince Gar of a life in America;
- the **irony** of Lizzy suggesting Ben and then Con are drunk exposes her unreliability of her assurances that life will be better in America;
- Friel continues to present this unreliability in the **dark humour** when Lizzy lists herself as one of the dead sisters: "Honey, you're not dead", and then protests: "For Gawds sakes who says I'm dead?";
- Friel presents Lizzy's **over-emotional**, **tactile** manner to persuade Gar through stage directions: *She goes to him and gives him another kiss*
- use of **dash** shows the lack of fluidity in speeches – Lizzy because she is drunk and emotional and Con as he is aware he is not saying what Lizzy expects him to say, that emigration will provide better opportunities than remaining: "Ireland – America – what's the difference?";
- Lizzy's concern that Gar will **not** accept their offer of a life with better opportunities is expressed in stage directions: *Now with growing urgency*, *to Public*;
- Lizzy lists the attractions for Gar to convince him of the better opportunities in America;

- her language becomes **over romanticized**: “and the smell of lavender in the spring”;
- stage directions show Lizzy’s **breakdown**: *She begins to sob* – undermining her claim that a life of better opportunities await Gar.

Elsewhere in the play:

- the first Episode begins in an **optimistic** mood as Gar considers his departure on the next morning;
- Gar clearly desires to emigrate and **escape** life in Ballybeg which is monotonous and offers little scope for his ambitions;
- Gar considers America to be the land of opportunity to escape to, where ambitions are **fulfilled**, and fortunes are made;
- the **thrust** of the opening Episode is entirely towards release, freedom, escape: “Think … up in that big bugger of a jet, with its snout belching smoke over Ireland…”;
- S. B. makes a brief entrance early in the play, and, through him, Friel expresses the **type of life** Gar wishes to escape from. S. B. is elderly and somewhat out of place in the modern world;
- Gar speaks on numerous occasions of the **weariness** and boredom of weighing up sacks of flour and sugar, cleaning and salting fish, unloading barbed wire and sacks of spuds;
- to all these unpleasant chores, Gar **contrasts** the **opportunities** offered by American life;
- however, Gar reveals that, in USA, he will be taking a **low-level job** (waiter) much like the one he has presently;
- the monotony Gar intends to escape from is expressed in the **sameness** of his daily routine including meals, the Rosary, the Canon’s visits;
- Gar sees Kate and the ‘boys’ as victims of the lack of opportunities imposed on them by their lives in Ballybeg. Gar wishes to emigrate to America before he too becomes like them;
- Gar’s conversation with Kate: “I hate the place, and every stone, and every rock, and every piece of heather around it…”;
- the visit of ‘the boys’ also **confirms** Gar in his decision to escape by emigrating from Ballybeg as they spend their time indulging in frustrated monologues about themselves and their imagined exploits.

Candidates may argue that on the one hand, emigration offers escape from a hopeless environment, promising new opportunities that were unavailable at home. But on the other hand, Ballybeg is also viewed with nostalgia and sadness, as the emigrant says his last farewell to his home, his family and his friends or reminisces about their former life.

Credit any other valid suggestions.

4 Russell: *Blood Brothers*

(a) With reference to the ways Russell presents Mrs Johnstone, show how far you agree that Mrs Johnstone is **responsible** for her own sufferings.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence that Mrs Johnstone is responsible for her own sufferings:

- Mrs Johnstone is **idealistic** and a **dreamer**, looking for escape without addressing reality, shown by the Marilyn Monroe motif: ''Says I've got legs like Marilyn Monroe'';
- Mrs Johnstone buys things she **can't afford** on the "never–never" and does not think of the consequences: "When y' look in the catalogue an' there's six months to pay, it seems years away";
- Mrs Johnstone finds herself constantly in **debt** and hounded by creditors: "either you pay up today, like now, or I'll be forced to cut off your deliveries";
- Mrs Johnstone does not **discipline** her children, particularly Sammy, allowing them to get into trouble at home and at school: ''They say I'm incapable of controllin' the kids I've already got'';
- Mrs Johnstone **allows** Donna Marie to grow up to be like her, marrying young and having three children: ''Our Donna Marie's already got three, she's a bit like me that way…'';
- Mrs Johnstone is **superstitious** and as a result can be **easily** manipulated by others: ''but you never put shoes on the table'';
- Mrs Johnstone is **weak-willed** and **could have** stood up to Mrs Lyons but gives in when she gives up her baby: ''*Mrs Johnstone nods but is still uncomfortable*'';
- Mrs Johnstone is aware of her mistakes but she still makes them: ''I know I shouldn't…But I do'', and to some degree must be held **responsible**;
- Mrs Johnstone seems to be in **control** at the start of Act Two in her move to the country, she is paying her bills on time, she has a job and has met a man; **"Sammy! Get off that bleedin' cow before I kill you"**.
- her **inability** to control her children, however, undermines her efforts to improve life;
- she knows about Linda and Edward but does nothing: "Just a light romance".

Some candidates may argue:

- Mrs Johnstone was **powerless** to stop her husband leaving her and has been left to bring up her family alone;
- as a single parent, Mrs Johnstone is **unable to provide** for her children: "I'm starvin' an' there's nothin' in. There never bloody well is";
- Mrs Johnstone is being **harshly threatened** by the Welfare people in relation to her children: "They say I should put some of them into care'';
- Mrs Johnstone continues to suffer due to the disadvantages of her **family background**: "Or could it be what we, the English, have come to know as class'';
- Mrs Johnstone is treated overly **harshly** by the policeman unlike the way he treats Mrs Lyons: "Either keep them in order, Missis, or it'll be the courts for you, or worse";
- Russell uses the narrator to show that **fate** plays a part in an inability for Mrs Johnstone to achieve a better life - this diminishes her personal responsibility;
- Mrs Johnstone is **tricked** into taking money by the devious Mrs Lyons, who takes advantage of Mrs Johnstone's problems to take her child and uses this against her: "you sold your baby";
- Mrs Johnstone **cannot prevent** Sammy and Mickey from being sent to jail for armed robbery and Mickey's death at the end of the play intensifies her sufferings: "Tell me it's not true".

Russell's use of language and dramatic techniques:

- use of **stage directions** to show the physical effects of Mrs Johnstone's sufferings: *She is aged thirty but looks more like fifty*;
- use of **staging** with the children offstage complaining about hunger emphasises Mrs Johnstone's hardship: *Kid Four* (*off*) "Mum, I can't sleep, I'm hungry, I'm starvin'…";
- the use of **props** shows Mrs Johnstone's hard, working class existence: *a brush, dusters and a mop bucket*;
- **music** and **dancing** are used to allow Mrs Johnstone to daydream about her past rather than face her present responsibilities: "For a girl they say who looks a bit like Marilyn Monroe";
- use of a **song** that lists what money could provide: "We'll have ham, an' jam, an' spam", "A bike with both wheels on";
- the Narrator's couplet at the end of the play suggests that larger forces than personal responsibility are at play: superstition and class.

Credit any other valid suggestions.

(b) Look again at the extract from Act 2 beginning towards the top of page 77 with the stage direction: *We see Edward waiting by a street lamp* and ending on page 79 with Linda's word, "What?"

(For those using the red-backed edition, the extract begins towards the bottom of page 83 and ends on page 85.)

With reference to the ways Russell **presents** friendship in the extract and elsewhere in the play, show how far you agree that Edward and Linda are **good friends**.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

In the extract:

- Linda's greeting is **friendly** and **humorous** as she seeks out Edward who is alone: "Well, hallo, sweetie pie; looking for a good time?";
- Linda shows friendly **interest** in Edward: "What's wrong with you, misery?";
- Edward is **sad** that he is leaving Linda to go to university: "I've been pretending that if I didn't mention it the day would never come";
- Linda is **shocked** by Edward's departure: "Tomorrow! You didn't say";
- Edward is **keen** to keep in touch with Linda: "Can I write to you?";
- Edward admits he **enjoys** being with Linda: "I love it when we're together";
- Edward declares his **affection** for Linda but remains honourable in his intentions at this point: "If I was Mickey I would have asked you years ago";
- Linda is **aware** of Edward's friendship and his attitude: "I know you would. Cos y' soft you are".

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

- Russell's use of **song** highlights Edward's **consideration** for Linda: "If I was him I'd bring you flowers";
- the use of **stage directions**, *She laughs*, and ellipsis to show some **hesitation** and **shyness** between Linda and Edward at the start of the extract, becoming **relaxed**, Edward *smiles*;
- Russell presents Edward's hesitancy to declare his feelings for Linda, repeatedly apologising: "But I'm not saying a word";
- Russell's use of the stage direction, *after a pause*, to show that Edward is **reluctant** to tell Linda that he is leaving;
- Linda's **comforting tone** when addressing Edward: ''Yeh…yeh, if you want'';
- stage directions, *laughing*, to show that Linda and Edward **laugh** in tandem;
- elements of **humour** and **sarcasm** to signify Linda's frustration with Mickey: "He'll be a pensioner before he gets around to it";
- Edward's use of the **rhyming couplet** amended from a Shakespearean sonnet: "If I could stand…. summer's day", allows Edward to declare his **affection** for Linda;
- Russell's use of the **song** to present Edward's **thoughts** and feelings towards Linda and its possible **subtext**: "I'd just tell you that I love you if it was me".

Elsewhere in the play:

- the **warmth** of Edward and Linda's first meeting: "Hi-ya, Eddie. Look…we've got Sammy's airgun";
- Linda's **dominance** and **taunting** of Edward when they are young and **disloyalty** when the policeman lifts them: "He's not with us";
- Linda and Edward's **developing relationship** into their teenage years: "But leave them alone, let them go and play";
- Linda and Edward remain as **loyal** friends despite differences in class and wealth: ''There's a few bob in your pocket and you've got good friends'';

- Edward **does not take advantage** of Linda at first whilst Mickey dithers and he **persuades** Mickey to go out with Linda: “Will you talk to Linda?”;
- Edward’s **opening up** to Linda on his return from university: “I’ve always loved you, you must have known that”, and Linda’s initial **rejection**;
- some candidates may argue that Linda **uses** her friendship with Edward to get re-housed and to get Mickey a job: “Could I talk to Councillor Lyons, please?”;
- Linda finally seeks **love** and **happiness** with Edward and the resulting affair, *Suddenly they kiss*;
- Edward’s death where he tries to **engage** with Mickey: “but Linda and I are just friends”.

Reward candidates who address Linda’s and Edward’s **betrayal** of Mickey and their responsibility in the events that follow: “Well. How come you got everything… an’ I got nothing?” leading to the final dramatic scene.

Some candidates may argue that the relationship between Linda and Edward goes beyond friendship into a romance that betrays Mickey.

Credit any other valid suggestions.

5 Sherriff: Journey's End

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

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

Evidence of immaturity:

- he is the **youngest** of the officers in C Company, *A boyish voice replies*; *healthy-looking boy*;
- his **nervousness** and **eagerness** to please, accepting a drink to conform: (*hastily*)"Oh, yes – er – just a small one, sir";
- he is **excited** at being involved in war and under Stanhope's command: "It's a frightful bit of luck";
- his **lack of maturity** is revealed in his schoolboy language : "Rather"; "I say" "really"; "How topping!";
- he is **enthusiastic** about his pre-war friendship with Stanhope, viewing war as an extension of school life, "skipper of Rugger";
- his sense of **awe** and **wonderment**: "An amazing trench – turning and twisting….";
- he **hero worships** Stanhope in his letter, claiming Stanhope makes: " them keen about things, like he did the kids at school";
- he **believes/hopes** that Stanhope will look after him;
- he is **surprised** at Stanhope's appearance and less than enthusiastic welcome – he had naively expected no change;
- he is innocently **shocked** at Stanhope's drunkenness;
- he **assumes** that everything with Stanhope will be as it was at school;
- he **fails to anticipate** his letter being read – standard practice at this time;
- he is **embarrassed** at the fawning contents of the letter;
- his **boyishness** is suggested as he is taken under Osborne's wing;
- his **excitement** at leading the raiding party is covered by **nerves**: "How topping if we both get the M.C.";
- he **fails to understand** why Stanhope won't confide in him after the death of Osborne;
- he **fails to understand** how much war has changed Stanhope;
- he **relates his fatal injury to a rugger injury**: "I got kicked in just the same place at rugger";
- his expressions to Stanhope as he dies convey a naivety: "Can you stay for a bit?"

However, some candidates may argue:

- he begins **quickly** to understand the effect that war has had on Stanhope, although is still disappointed by him;
- he remains **loyal** to Stanhope;
- the shock of Osborne's death has made him **understand** the horror of war, *walking as though he were asleep*;
- the officers at dinner pay tribute to his **courage** but have reservations about his maturity: "too keen on his duty.";
- his **eventual realisation** of the strength of the bond between Osborne and Stanhope;
- he **adapted** to his surroundings and **overcame** any class barriers;
- he **tries to continue** as normal after the deaths of six of his colleagues: "I feel rotten lying here – everybody else – up there".

Candidates may wish to argue whether comments he makes like: "The Germans are really quite decent, aren't they?" and "It all seems rather silly, doesn't it?" are indicators of a growing maturity in reflecting on war, though communicated in naive terms.

Credit any other valid suggestions.

(b) Look again at the extract from Act III Scene I halfway down page 55 with the stage direction, *There is a pause*. *The* COLONEL *sucks hard at his pipe*. STANHOPE *roves restlessly* and ending halfway down page 57 with the stage direction, *He pauses*, *and gives an awkward little laugh*.
(For those using the Penguin edition, the extract begins near the bottom of page 66 and ends on page 68.)

With reference to the ways Sherriff **presents** the soldiers' lives in the extract and elsewhere in the play, show how far you agree that the soldiers are treated in a **brutal** way.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

The soldiers in the extract:
- the Colonel plays down the **danger**: "After all, it's only sixty yards."
- Stanhope has chosen men most likely to charge: "All youngsters. Strong, keen chaps.";
- the Colonel **lamely** claims: "I'd give anything to cancel the beastly affair";
- the men are given rum **to ease** the brutality of what's ahead of them;
- Stanhope attempts to **boost morale** easing a brutal situation by claiming the men see the red rags as frivolous: "They naturally take it as a joke";
- the Colonel **weakly** enquires, "Are they cheerful?" as though this is a major concern to him;
- the Colonel's **even weaker** words of encouragement: "Well, good luck, Osborne. I'm certain you'll put up a good show";
- having tried to encourage the men, the Colonel then asks them, in embarrassment to empty their pockets, in case of capture, exposing the brutal reality.

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

- there is **unease** evidenced by the stage directions: *The Colonel sucks hard at his pipe*. *Stanhope roves restlessly*;
- the Colonel **hesitates** after agreeing that sending the youngest on the raid was a good idea, *Another pause*;
- the Colonel's **discomfort** about the raid displayed in stage directions: *There is an awkward pause*. *Then the Colonel clears his throat and speaks*;
- the coming tragedy is **signalled** to the audience by the dramatist when Osborne hands his personal belongings to Stanhope – use of **props** and **stage movement**;
- the Colonel's **casual downplay** of the task ahead attempting to conceal the brutality of the situation: "One'll do, but bring more if you see any handy".

Elsewhere in the play:
- they are **close to the German lines**: "They simply blew us to bits yesterday";
- Stanhope has been at the front for three years, **since he was 18**: "He's stuck it till his nerves have got battered to bits";
- Stanhope is **under severe mental strain**: "Lost control of himself; and then he – sort of – came to – and cried";
- the trenches are in a **very poor state** under Hardy's watch: offering degraded and brutal conditions;
- their private letters home are **censored**;
- they are **obsessed with trivial matters** to distract them from the brutal realities "I mean – after all – war's bad enough with pepper – (*noisy sip*) – but war without pepper – it's – it's bloody – it's awful!";
- complaints from individuals are **ridiculed**: "Another little worm trying to wriggle home";
- the Colonel relates that the Brigadier will make no concessions despite the concern about his plans;

- there is **little prospect** of them surviving the German onslaught: “It’ll come while we’re here. And we shall be in the front row of the stalls.” and: “If you’re told to stick where you are you don’t make plans to retire”;
- humour in the face of reality: “They can’t have it later because of dinner, I suppose”;
- the brutal violence is conveyed by the staging: sound, light, set at the end of the play.

However, candidates may wish to argue:

- they have **volunteered** to go to the front;
- they all undertake essentially **the same duties** so are equally at risk;
- they **can all partake** of a six day on and six day off rotation;
- they have **servants**: *A soldier Servant comes out of the tunnel from the left with a table-cloth over his arm and a plate with half a loaf of bread on it*;
- they are **well fed**: “Soup, sir – cutlets – and pineapple.” and have bacon for breakfast;
- mealtimes offer a **break in the action** and mark civilized values being upheld;
- occasional human impulses punctuate the brutality: Stanhope **tries to have Raleigh excused** from the raid and volunteers himself: “He’s awfully new to it all”;
- they **drink champagne and smoke cigars** following the unsuccessful raid.

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, show how far you agree that Christopher is **unable to cope** with differences in his life and routine.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

How Christopher is unable to cope with differences in his routine:

- the opening of the play shows Christopher trying to **cope with differences** in his routine after the death of Wellington. The stage directions describe how: *Christopher puts his hands over his ears... He starts groaning*;
- he is clearly **upset** after the dog's death and when the policeman tries to lift him he *"screams"*;
- Christopher takes the death of the dog very seriously, as it is a **change** in Christopher's life, despite his father's dismissive tone as he replies: "I think dogs are important too";
- after the discovery of the letters he *rolls himself into a ball* and *starts hitting his hands and his feet and his head against the floor* because he is **unable to cope** with the new information;
- he often doesn't respond to his father because of his **inability** to cope with differences to his routine much to his father's exasperation: "I said leave it for God's sake";
- the variety of voices at the train station leave Christopher **bewildered** and he *tries to run*;
- one letter recalls that during a family argument, Christopher responds by grabbing a chopping board and accidentally breaks his mother's foot in a fit of anger and confusion;
- he eventually wets himself on the train journey, such is the pressure from the **difference to his routine**.

However, some candidates may argue:

- Christopher's **factual** responses to the police officer show how he copes with events: "The dog is dead" and "I think someone killed the dog";
- the **factual** style in which specific details such as playing "six games of Tetris" illustrate how he attempts to cope with differences in his routine;
- when Christopher's father lies to him, telling him his mother had a heart attack, Christopher tries to process the information in a **literal** way: "It was probably an aneurysm", as a way of coping with the difference to his home life;
- he comforts himself and recites all the things he can see from the window of the train in an effort to **gain control** over his situation;
- he **does not realise** the dangers of a new environment and thinks nothing of leaping onto the tracks to rescue his pet rat;
- at the end of the play Christopher seems more **philosophical** about coping with loss after the death of Toby, his rat: "He lived a long time for a rat."

Reward candidates who refer to many of the staging features which Stephens uses to show Christopher's inability to cope: banking, compulsive movements, and howling.

Credit any valid suggestions.

(b) Look again at the extract from Part One on page 23 with Ed's words, "Where have you been?" and ending on page 26 with Siobhan's words, "it would be a Dream Come True".

With reference to the ways Stephens **presents** family life in the extract and elsewhere in the play, show how far you agree that Christopher's family life is **always** unhappy?

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

In the extract:

- Christopher's father's **frustration** and **anger** is presented in the opening exchange with his **demand**: "Where have you been?" suggesting tension in their family life;
- Ed is **exasperated** at Christopher's obsession with finding Wellington's murderer despite him telling him not to;
- Ed's **pain** at his wife's affair is illustrated by his sudden outburst: "I will not have that man's name mentioned in my house";
- Ed **fails** to appreciate Christopher's need to investigate Wellington's death creating both **tension** within the father-son relationship and an **unhappy atmosphere within** the home;
- Christopher appears to like the idea of being on his own in the spacecraft and communicating through a radio link-up in an attempt to escape from the unhappiness of family life";
- Ed's **impatience** with the conditions of his family life is seen in his abrupt responses to Christopher's discussion on astronauts;
- Ed's **inability** to cope is revealed as he eventually asks Christopher to "give it a bit of a break, mate".

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

- Christopher's brief and straightforward responses frustrate Ed as seen in his **angry** epithets: "What the hell" and "keep your nose out";
- the stage direction calls for a *Beat* which halts the onstage action, Ed has lost his temper again and finds expressing his own anger and grief to his son very difficult;
- the use of the teacher narrator reveals the way Christopher copes with his father's frustration by focusing on life as an astronaut;
- the audience is encouraged to share in the tension: *Everybody on stage pauses;*
- a series of short **repeated** phrases show how Christopher's father struggles to make Christopher understand his reasoning: "I am going make you promise me";
- **imperative** language captures the father's frustrations: "You are to stop this...";
- the word "please" is **repeated** to emphasise Ed's weariness;
- the choice of **simple vocabulary** to show his father's attempts to communicate with Christopher illustrate how important he is to him despite the difficulties;
- Christopher moves the conversation away from the pressures to find some relief.

Elsewhere in the play:

- Ed tries to have Christopher's **best interests** at heart despite the sometimes unhappy family life and pushes the school to allow him to do his Maths A level;
- the **unhappiness** of family life takes its toll on Ed as he can "lose [his] rag" during moments of pressure;
- Judy needs to live apart from Christopher because she is **unhappy** at home but she still loves him, revealing the **complicated** nature of family life;
- **familial tension** and Judy's subsequent departure from the family home allows Judy to realise that she is, "not a very good mother" and not as patient as his father;
- Judy recognises the difficulties the family faces and makes the difficult decision so that Christopher's life can be better, deciding: "it would be better if I went" illustrating how family life is not always happy;
- Christopher's presence in Judy and Roger's home brings added pressure and is an **inconvenience** to Roger;

- Mrs Shears reveals her own **pain** as she says to Christopher: “So he’s finally dumped you too”;
- Christopher’s condition leaves little room for flexibility which leads to **tension**;

However, some candidates may argue that:

- both parents are well-intentioned;
- Christopher **copes** with the unhappiness in his family life by focusing on the murder of Wellington;
- he is **content** at home and describes his after-school routine: “I made myself a raspberry milkshake” and how he gets his “fourth best ever score” playing Tetris;
- he accepts his mother’s death with a literal explanation but is unhappy when he discovers her letters;
- he remembers being on holiday with his mother in Cornwall and how she **comforted** him: “Touch my hand. Listen to me”;
- he still **flourishes** amidst the complications and achieves an A* in his A level Maths;
- he realises he “**can do anything**” despite the complications of his home life and the breakdown of his family.

Credit any other valid suggestions.

7 Wilder: *Our Town*

(a) With reference to the ways Wilder **presents** the Stage Manager, show how far you agree that the Stage Manager **controls** what happens in the play.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

The Stage Manager's control:

- in the opening **stage directions**, Wilder presents him setting out the stage, **controlling** the start as he *watches the late arrivals in the audience*;
- he **sets the scene** by giving a detailed and specific explanation of the town and its inhabitants: "The name of the town is Grover's Corners...latitude 42 degrees";
- he **controls** the pace of the first scene, indicated by the **stage directions**: *He stares at it for a moment...looks at the audience for a minute*;
- he **introduces** characters to the audience: "And there comes Joe Cromwell, Jr";
- he **directs** other characters, indicating when they should leave the stage: "Thank you, ladies…*Mrs Gibbs and Mrs Webb gather up their things*";
- he shows **control** of time, moving the action forward "skip a few hours";
- he **tells** the audience what they are about to hear: "we want a little more information about the town";
- he **imposes** a time limit on the Professor interrupting and correcting him: "A few brief notes, thank you, Professor – unfortunately our time is limited";
- he **controls** the audience, asking for questions and giving instructions: "Come forward, will you, where we can all hear you";
- he **takes on roles** to interact in scenes, often using a **commanding** tone: "*[as Mrs Forrest]* Go out and play in the fields" to **control** action: "In this wedding I play the minister. That gives me the right to say a few more things about it";
- he is often **abrupt** as he **controls** action: "Thank you! That'll do";
- in Act 3, he indicates that the 'eternal' lies in each and every human being: "everybody knows in their bones that *something* is eternal", creating the impression of **omniscience** about the Stage Manager;
- he **takes** Emily back to relive her birthday in Act 3;
- he has the **first** and **last** words of the play;
- he expresses Wilder's philosophy and acts as a mediator and interpreter of events on stage, breaking down the "Fourth Wall".

However, some candidates may argue that:

- the Stage Manager is more of a **guide** for the audience through the play, rather than in control of events:
- although the Stage Manager has **control** over time in the play, he does **not control** the actual events in various scenes;
- he can describe events in detail but **cannot change** the outcomes for characters;
- he acts as a **narrator** or **chorus**, commenting on the action and giving his opinion about life and death but these have **no impact** on the events within the play;
- he gives Emily the **choice** to return to the living but does not control the others as they dissuade her.

Credit any other valid suggestions.

(b) Look again at the extract from Act 2 beginning halfway down page 64 with George's words "Emily, if I go away to State Agricultural College" and ending on page 67 with Emily's words "Yes, thank you, Mr Morgan. It was nothing."

(For those using the 2017 edition, the extract begins on page 43 and ends on page 45.)

With reference to the ways Wilder **presents** ambitions in the extract and elsewhere in the play, show how far you agree that the younger generation do **not achieve** their ambitions.

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

What George and Emily say in the extract:

- Emily does not appear to have any **aspirations** beyond staying in Grover's Corners even though she recognises that "Grover's Corners isn't a very important place";
- George initially **intends** to study at Agricultural College but seems **uncertain**, admitting that he would always want to know what is happening back home: "It certainly seems like being away three years you'd get out of touch with things";
- George asks for advice from farmers about the **value** of attending Agricultural College: "whenever I meet a farmer I ask him if he thinks it's important to go";
- George seems eager to believe advice **against** going to college: "some of them say it's even a waste of time";
- George **talks himself out** of going to college: "being gone all that time…in other places… I don't want to go away";
- Emily tries to encourage him to consider his options: "maybe it's very important for you to go" but isn't **convincing**;
- George finally **decides** it is better to stay at home, valuing the friends he has: "new people aren't any better than old ones";
- Emily **advises** him not to make a sudden decision: "I don't see why you have to decide right now";
- George decides to take the opportunity to show Emily how he feels, **discarding** the idea of going to college: "I'm going to tell you why I'm not going to Agriculture School. I think that once you've found a person that you're very fond of…".

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

- the **stage directions** of repeated pauses indicate some awkwardness between George and Emily as they try to broach the topic of future plans;
- the use of **unfinished** and **broken** sentences convey their awkwardness in talking about personal topics;
- George **dominates** the conversation as he tries to justify his change of plans;
- the use of **exclamations** as Emily responds to George's announcements about his change of plans, "My!", "George!";
- the use of **ellipsis** as George tries to explain his reasons for changing his mind: "and meeting other people…Gosh".

Elsewhere in the play:

- Emily has **academic potential** and wants to do well: "I'm going to make speeches all my life" but expresses **no ambition** to go to college even though she is described as "one of the brightest girls ever graduated from High School";
- Emily is **more concerned** with her looks, encouraged by her mother: "Am I pretty enough…to get anybody…to get people interested in me?";
- Emily is **contrasted** to Rebecca who is presented as loving money and **looking beyond** Grover's Corners and we find out she has achieved her ambition by moving away and marrying an insurance man in Ohio;
- Joe Cromwell doesn't get to **fulfil his ambitions**: "graduated…head of his class…But the war broke out and he died in France – All that education for nothing";

- Mrs Webb expresses the opinion that “I’d rather have my children healthy than bright” highlighting her **lack of ambition** for her children.

However, some candidates may argue:

- George does **fulfil his ambition** to be a farmer, while the girls **fulfil their ambitions** to get married;
- in Act 2, the Stage Manager presents marriage as an **inevitable outcome** for the younger generation after leaving high school: “just after High School Commencement. That’s the time most of our young people jump up and get married”;
- some candidates may explore the **lack of opportunities** afforded the children in small-town life and the predictable routine of life;
- some candidates may consider the issues of gender or **expectations** by society or parents.

Credit any other valid suggestions.

General Marking Advice

This marking guidance is intended to provide support in making a judgement on student responses to the accompanying assessment material. This document could be used in conjunction with the Chief Examiner Reports and Exemplification of Examination Performance (available on the CCEA website).

The Assessment Matrix (grid on pages 32 and 33) provides indications of key characteristics you may expect from your pupils' responses in each Band. Professional judgement is required to apply the descriptors to the extended single response which pupils produce. This guidance will enhance the descriptors to help you achieve a consistent approach.

The information that relates to each text and question option sets out some of the evidence that pupils may derive argument and comment from. The textual details provided for each question are not exhaustive and cannot reflect the quality of argument the student will present. A judicious selection of some of these details should take primacy over the quantity of evidence included. The emboldened terms on the text-specific pages of this guidance are indications of the type of argument a student may pursue.

Reaching a consensus within your department
An agreed departmental approach, based on the scrutiny of a small selection of student responses from across the teaching groups could fruitfully be used to establish a departmental standard before each assessor begins their own marking.

An agreed or common method of annotation may support a consistent approach and help with later Internal Standardisation. Annotation illustrates the assessor's judgement of the response by identifying where strengths and weaknesses have been noted. Effective annotation will guide you towards identifying the appropriate Band in which the response sits. The annotation helps build up the profile of the creditworthy elements.

Positive marking
Assessors should be positive in their marking, giving appropriate credit for what students know, understand and can do rather than penalising them for errors or omissions. In deciding which Band to award, assessors should bear in mind that weakness in one area may be compensated for by strength in another.

Assessment objectives
Below are the assessment objectives in focus for GEL22 Poetry.
Students must:

- respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations (AO1);
- explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings (AO2);
- make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects (AO3); and
- 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 (AO4).

Format of the questions
All questions for all texts in Section B are structured in the same manner:

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

- "*With close reference to the ways*" – engage with the poets' methods, illustrating them through textual reference, paraphrase, examples or quotation in the construction of a relevant response. As this is an open book task (unannotated copy) a greater degree of accuracy in textual referencing is expected
- "*compare and contrast*" – the approach to comparing and contrasting each poet's use of techniques/ devices and what the speakers say can be varied
- "***key term(s)***" – specified theme which should be the focus of the response
- "*include relevant contextual material*" – relevant information relating to the key terms of the question from outside the poems

Compare and contrast
Students are invited to engage with the key terms in both poems according to various criteria (e.g. speaker, attitude, tone, imagery, form, type of language used, poetic devices, etc.)

The material/evidence listed in the anthology-specific pages of this guidance gives examples of points which may be offered but they are not exhaustive.
The key to a successful 'compare and contrast' response is a balanced treatment of the two poems. Responses which treat each poem separately have not fulfilled the rubric of the question, yet they can be given credit for other elements of the response.

Students must discuss a named poem and then select the second poem themselves. An inappropriate choice of second poem can be self-limiting. In this case, assessors should seek to reward the strengths of the response (i.e., a cap of marks should not be applied as the student may have demonstrated insight in their comments/interpretations of the poets' use of methods).

Contextual material
Contextual information which is meaningfully integrated throughout the response may very well be succinct – assessors should consider the extent which the relevant contextual material contributes to the strengths of the response. Judicious use of material from outside the poems can enhance the argument in responses.

Little credit can be given for contextual information which is unrelated to the focus of the question.

Key Term(s)
Students need not robotically use the key term(s) as a refrain, but assessors must be confident that the given question has been answered.

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

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

8 Anthology One: IDENTITY

(a) Look again at *Dover Beach* by Matthew Arnold which deals with the theme of having doubts, and at one other poem from the IDENTITY anthology which also deals with the theme of having doubts.

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

Possible comparisons: *Sonnet 29, The Road Not Taken, Here*

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

What the named poem is about:

- it opens with a quiet scene as a couple looks out on the water of the English Channel towards France;
- the sound of the waves makes the speaker think of ancient Greece, turning the sound of the surf into a metaphor for human history, and the gradual loss of faith as the world changes;
- the poet expresses his doubts about what will become of a world without faith.

Candidates' response to use of language:

- the speaker describes the **place** and the thoughts it inspires in the form of a **dramatic monologue** addressed to his love;
- written in **four uneven sections** as the speaker's thoughts move from the view outside his window to the deeper thoughts the view inspires;
- the first section creates an image of the sea at night, using **positive**, **calm** language, "calm", "fair", "tranquil" creating a sense of peace;
- the speaker creates a vivid sense of place through **onomatopoeia**, "the grating roar", shifting away from the gentle **tone** at the start of the first section;
- the movement of the waves is reflected through the use of **enjambment** and irregular use of **iambic metre**;
- the sound of the tide becomes an **analogy** for the "ebb and flow/Of human misery";
- the view causes the speaker to **reflect** on the sea, using it as a **metaphor** for **changing attitudes** to religion: "The sea of faith/Was once, too, at the full, and round earth's shore";
- faith is described in positive terms, using a **simile**: "Lay like the folds of a bright girdle furl'd", creating an image of a world wrapped or held together by faith;
- the initial pleasant view at night becomes a **metaphor**, conveying the speaker's sense that the world is left in darkness as religious doubt overcomes faith: "on a darkling plain…clash by night";
- the **imagery** becomes increasingly bleak as the speaker considers a modern world without faith: "the night-wind down the vast edges drear/And naked shingles of the world";
- the idea of an **uncertain** modern world is highlighted through the **irregular and confusing use of rhyme**;
- the speaker tries to find something positive in his world as he is **troubled** by dark thoughts of doubt, focusing on his love: 'Ah, love, let us be true';
- a **simile** is used to convey the ideal world he imagines: "the world…like a land of dreams", but he is unable to forget his negative thoughts as he **lists** those qualities which he feels are now lacking in the world: "neither joy…nor help for pain";
- the **tone** becomes increasingly desolate as the speaker reflects on the modern world.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the doubts expressed by Arnold and doubts described 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:
- Arnold was an English poet and cultural critic involved in discussion of emerging religious doubt, known for instructing the reader on contemporary social issues;
- shortly before the publication of the poem, Charles Darwin's *On the Origin of the Species* was published, putting forward Darwin's theory of evolution which clashed with traditional Biblical beliefs of Creation;
- Arnold and his wife spent their honeymoon near Dover in 1851, the probable date of the poem's composition.

Credit any other valid suggestions.

(b) Look again at *Invictus* by William Ernest Henley which deals with the theme of difficult experiences, and at one other poem from the IDENTITY anthology which also deals with the theme of difficult experiences.

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

Possible comparisons: *I Remember, I Remember, Belfast Confetti, Kid*

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

What the named poem is about:
- courage in the face of death and holding on to one's own dignity despite the **difficulties** one faces in life.

Candidates' response to the use of language:
- the title means 'undefeated' or 'unconquerable' in Latin, reflecting the speaker's sense of remaining strong in the face of **adversity**;
- the **problems** the speaker faces in life are described using **metaphor** and **simile**: "the night that covers me", "Black as the Pit";
- the extent of the **hardships** the speaker faces is conveyed through use of **repetition**: "from pole to pole";
- key words pertaining to **difficulties** highlighted through the use of **capitalisation**, 'Pit', 'Horror';
- the **difficulties** the speaker faces are emphasised through the use of **threatening** language, "winced", "wrath and tears", "menace", "bludgeonings";
- each quatrain ends with an image of **determination** to negate the **difficulties** which assail the speaker: "My head is bloody, but unbowed", "Finds…me unafraid";
- the speaker portrays himself as an unlucky **victim** through references to "circumstance" and "chance";
- the speaker portrays himself as **stoical** in the face of hardship: "I have not winced nor cried aloud.";
- the speaker depicts the world in a **negative** way, followed by a **frightening** image of death: "Beyond this place of wrath and tears/Looms but the Horror of the shade"; demonstrating a lack of religious faith, emphasised by the earlier vague reference to "whatever gods may be";
- traditional heavenly images of judgement are considered to be **unimportant** in the face of **taking control** of your own life: "It matters not how strait the gate/How charged with

punishments the scroll";
- the **tone** is **defiant** in the face of difficulties, becoming increasingly **bold** and **fearless** with the final statements of **power** and **strength**: "I am the master of my fate:/ I am the captain of my soul";
- the poem is written in **regular quatrains** of **iambic tetrametre** with a driving alternate rhyme scheme, creating a **strident** tone.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of difficult experiences by Henley and the description of difficult experiences 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:
- the poem was written in 1875 while Henley was in hospital being treated for tuberculosis of the bone (Pott's disease);
- his foot had been amputated shortly before he wrote the poem;
- medical treatments were dangerous and potentially life-threatening at the time;
- despite his disability, he survived and led an active life.

Credit any other valid suggestions.

9 Anthology Two: RELATIONSHIPS

(a) Look again at *Funeral Blues* by W H Auden which deals with the theme of the death of a loved one, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of the death of a loved one.

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

Possible comparisons: *On My First Son, Long Distance II, Clearances 7: In the last minutes.*

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual detail may be used as supporting material.

What the named poem is about:
- the speaker expresses sadness on the death of a loved one, contemplating his feelings of grief, loss and devastation.

Candidates' response to use of language:
- the title, "Funeral Blues", suggests the **grief** experienced by the speaker in the poem;
- the poem is written in the form of an **elegy**, a form appropriate to the subject matter;
- a direct connection with the reader is established through the poet's choice of **first-person voice** and helps communicate the speaker's sense of loss;
- the reader is invited to share in the speaker's grief and shock at the death of a loved one through the **abrupt** tone and imperative language: "Stop", "cut off", "Prevent" and "Silence";
- the choice of imagery in the first quatrain emphasises the speaker's situation and suggests a respectful quiet and stillness is needed: "coffin" and "mourners";
- the **personification** of the "moaning" aeroplane, "Scribbling on the sky", is a powerful expression of the scale of the speaker's sense of grief;
- **reverence** is evoked through the dignified military image of the "muffled drum";
- the sense of **disbelief** the speaker of the poem experiences at the death of a loved one is captured through the blunt admission, "He is Dead";
- the "crépe bows" and "black cotton gloves" of the policemen **symbolise** death;
- light imagery ("white necks") is replaced with **dark imagery** ("black cotton gloves") and reflects the speaker's reaction to the death of someone important to him;
- the all-encompassing sense of loss can be seen in the series of **metaphors** in the third stanza: "He was my North", "My working week and my Sunday rest" that end in the stark admission of fallibility: "I thought that love would last forever: I was wrong";
- the final quatrain illustrates the speaker's sense of isolation and futility using **hyperbole**: "Pack up the moon" and "Pour away the ocean";
- the speaker's sense of grief is captured in the permanence of the closing line: "nothing now can ever come to any good".

Similarities and differences in the poets' attitudes:
Reward clear connections made between the speaker's response to the death of a loved one described by Auden and how reactions to the death of a loved one are 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:
- Auden emigrated to America shortly before World War Two;
- he was an English American poet whose work had an enormous influence on poetry written in the twentieth century;
- his poetry often dealt with a variety of subjects including love, politics and religion as well as moral issues;

- some of his poems were affectionately received owing to its effective use of familial rhythms;
- the poem was originally written as a satiric eulogy for a politician;
- the poem appears in a play co-authored with Christopher Isherwood called *The Ascent of F6* in the form of an elegy;
- Funeral Blues is most well known for its appearance in the British romantic comedy *Four Weddings and Funeral* by director Richard Curtis.

Credit any other valid suggestions.

(b) Look again at *Sonnet 130* by William Shakespeare which deals with the theme of strong feelings, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of strong feelings.

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

Possible comparisons: *How do I love thee?, To His Coy Mistress, Remember, Symptoms of Love.*

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual detail may be used as supporting material.

What the named poem is about:

- the speaker in the poem expresses his strong feelings towards the object of his affection through a series of unconventional and unflattering comparisons. At the end, the speaker reveals his true feelings towards the subject of the poem, and about false and affected language in literature.

Candidates' response to the use of language:

- Shakespeare **parodies** the idealisation of beauty in traditional Petrarchan love sonnets;
- the structure of the traditional Italian sonnet is also altered to form a Shakespearean sonnet as seen in the series of alternating lined rhymes, concluding in a rhyming couplet;
- the speaker offers **unflattering** comparisons between the object of his strong feelings and the natural world;
- the first 12 lines describe a series of **natural** images which illustrate how his mistress' beauty cannot compare with the beauty of nature: "eyes nothing like the sun", "Coral far more red" and "perfumes" in which there is "more delight";
- he uses Petrarchan imagery but **mocks** the way it idealises beauty to convey his own strong feelings;
- non-traditional and **uncomplimentary** comparisons focus on the subject's imperfections: "her breasts are dun", "the breath that from my mistress reeks";
- the speaker's choice of unflattering comparisons betrays an honesty and realism **unusual** to the sonnet form;
- the speaker uses strong **sensory** imagery to capture his strong feelings referring to eyes, lips, perfumes and music;
- the cumulative effect of the speaker's choice of comparisons throughout the poem is one of **realism** and further emphasises his strong feelings about truth, flattery as well as the woman: "music hath a far more pleasing sound" and she "treads" when she walks;
- the rhyming couplet that ends the sonnet contains the volta and reveals the speaker's **true** feelings of love as "rare";
- the **choice of language** at the end of the poem suggests that exaggerated attempts to describe beauty, "false compare", cannot express his strong feelings towards the subject of the poem.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the speaker's strong feelings described by Shakespeare and how strong feelings are 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:

- the subjects for his sonnets were love, beauty and sex;
- the form of the poem is in the fashionable Italian style of the early Renaissance scholar and poet Francesco Petrarca and was popularised by Shakespeare and others during the

period of the English renaissance in the Elizabethan era;
- he wrote 154 sonnets although it was often unclear or unknown for whom they were written;
- the poem parodies verse written to a character known as the ‘Dark Lady’, who some people thought was the subject of several Shakespearean sonnets.

Credit any other valid suggestions.

10 Anthology Three: CONFLICT

(a) Look again at *Easter Monday* (*In Memoriam E.T.*) (*1917*) by Eleanor Farjeon which deals with the theme of loved ones in a conflict situation, and at one other poem from the CONFLICT anthology which also deals with the theme of loved ones in a conflict situation.

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

Possible comparison: *Last Post, Poppies, Out of the Blue – 12*

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

What the named poem is about:
Farjeon talks directly to Thomas and with the use of "last letter" generally alludes his death. The ending of the poem is particularly poignant – the poet revealing she had written him three letters that he will now never get.

Candidates' response to the use of language:
- a restrained and tender, yet incomplete, **14-line sonnet**, written in **iambic pentameter**, but without the pattern and fulfilment of rhyme;
- conversational style using **enjambment** and **colloquialisms**, "munch";
- use of the **second person pronoun** making it seem like a personal, intimate conversation;
- **simple** and **direct language** to a loved one which celebrates life's simple pleasures - apples, hidden gifts and spring mornings;
- the **lack** of elaborate metaphor and simile conveys the purity and **simplicity** of the poet's emotions;
- the **ambiguity** of "last" in the very first line suggests her sense of loss from the beginning;
- the **symbolism** of the "egg" and the false hope of a new life;
- the tenderness of the **repeated**: "It was such a lovely morning";
- the suggested **darkness** of, "This is the eve," and, "It was the eve," – or perhaps **premonitions** of an ending felt by the man in the trenches and the woman in her garden;
- the use of **dialogue** is poignant, remembering their final conversation;
- the Paschal references **allude to death** and encourage thoughts of suffering and sacrifice;
- sense of **renewal** and **rebirth** in last five lines, "apple-bud" ripe and on the "eve" of something;
- the **gentle** yet **blunt** final line – expressing the stark reality of death in seemingly mundane detail – "There are three letters that you will not get".

Similarities and differences in the poets' attitudes:
Reward clear connections made between loved ones in a conflict situation described by Farjeon and loved ones in a conflict situation 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:
- the E.T. of the title is Edward Thomas with whom Farjeon had an intense emotional and intellectual relationship. Thomas was killed in France on April 9th 1917.
- she was a prolific writer of children's stories and plays, history, biography and poetry;
- she is possibly best known for having written "Morning has Broken", a woman of deep religious belief.

Credit any other valid suggestions.

(b) Look again at *The Charge of the Light Brigade* by Alfred, Lord Tennyson which deals with the theme of courage, and at one other poem from the CONFLICT anthology which also deals with the theme of courage.

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

Possible comparison: *Vitaï Lampada, Who's for the Game?, Bayonet Charge*

For accurate assessment, the guidance in the introductory pages must be used in conjunction with the information in this section.

The following textual details may be used as supporting material.

What the named poem is about:
- the poem tells the story of a brigade consisting of 600 soldiers who rode on horseback into the "valley of death" for half a league (about one and a half miles);
- they were obeying a command to charge the enemy forces that had been seizing their guns and the soldiers realised that their commander had made a terrible mistake: "Some one had blundered";
- the role of the soldier is to obey and "not to make reply...not to reason why," so they followed orders and rode into the "valley of Death";
- the speaker is trying to ensure that the soldiers are remembered for the brave sacrifice they made for their country.

Candidates' response to the use of language:
- a **narrative** poem, lamenting the deaths of such brave men; with six stanzas of **changing length**;
- uses direct **speech** and **rhetorical questions** to suggest sense of urgency;
- repeated use of **imperative** verbs, "Honour" and "Charge", emphasises the sense of duty the men felt;
- the **powerful rhythm** is reminiscent of horses' hooves or military drums;
- **repetition** is key to making the rhythm work – with a **relentless forward motion** mimicking the courageous charge;
- use of **anaphora**, in which the same word is repeated at the beginning of several consecutive lines: "Cannon to right of them,/Cannon to left of them,/Cannon in front of them", creating a sense of unrelenting assault;
- use of **Biblical allusion**: "the valley of Death";
- use of **sibilant sounds**: "Storm'd at with shot and shell" to suggest the danger which calls forth such courage;
- a morbid **tone** emphasising the danger through use of **personification**: "jaws of Death" and "mouth of Hell".

Similarities and differences in what the poets say about courage:
Reward clear connections made between what Tennyson says about courage and what the self-chosen poet says. Reward also comparisons and contrast made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- as Poet Laureate, he would have been expected to reflect the patriotic feelings of the country;
- the war seemed necessary and just. Tennyson wrote this poem as a celebration of the heroic soldiers in the Light Brigade who fell in service to their commander and their cause. The poem glorifies war and courage, even in cases of complete inefficiency and waste;
- At the time, Russia sought to control the Dardanelles which would have threatened British sea routes. This particular war became well known because of Florence Nightingale, who nursed wounded soldiers during this war;
- Tennyson wrote the poem after reading a newspaper report about the Battle of Balaclava

in 1854. The cavalry attacked showing heroic bravery and discipline, despite being under fire from three directions. They failed in their attack and were forced to retreat, having lost more than two hundred men either killed outright, wounded or captured.

- the public response mingled patriotic pride and deep unease;

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