Rewarding Learning

General Certificate of Secondary Education

English Literature

Unit 2

The Study of Drama and Poetry

GEL21

[GEL21]
Assessment

Assessment Level of Control:
Tick the relevant box (✓)

Controlled Conditions	
Other	

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

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

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Section A – Drama

Answer **one** question from this section.

1 O'Casey: *Juno and the Paycock*

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

Use the Drama Answer Booklet for your answer.

(a) With reference to the ways O'Casey **presents** Mary, show how far you agree that Mary **deserves** to be admired.

(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?

2 Priestley: *An Inspector Calls*

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

Use the Drama Answer Booklet for your answer.

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

(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.

3 Friel: *Philadelphia, Here I Come!*

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

Use the Drama Answer Booklet for your answer.

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

(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.

4 Russell: *Blood Brothers*

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

Use the Drama Answer Booklet for your answer.

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

(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**.

5 Sherriff: *Journey's End*

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

Use the Drama Answer Booklet for your answer.

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

(b) Look again at the extract from Act III Scene I beginning 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.

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

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

Use the Drama Answer Booklet for your answer.

(a) With reference to the ways Stephens **presents** Christopher, show how far you agree that Christopher is **unable to cope** with differences in his life and routine.

(b) Look again at the extract from Part One beginning on page 23 with Ed's words, "Where have you been?" and ending near the top of 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.

7 Wilder: *Our Town*

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

Use the Drama Answer Booklet for your answer.

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

(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.

Section B – Poetry

Answer **one** question from this section.

8 Anthology One: IDENTITY

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

Use the Poetry Answer Booklet for your answer.

(a) Look again at *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.

(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.

9 Anthology Two: RELATIONSHIPS

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

10 Anthology Three: CONFLICT

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

THIS IS THE END OF THE QUESTION PAPER

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