Rewarding Learning

General Certificate of Secondary Education
2022

English Literature

Unit 2: The Study of Drama and Poetry

[GEL21]

WEDNESDAY 8 JUNE, MORNING

MARK SCHEME

General Marking Instructions

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

Assessment objectives
Below are the assessment objectives for English Literature.

Candidates must:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

COVID-19 Context
Given the unprecedented circumstances presented by the COVID-19 public health crisis, senior examiners, under the instruction of CCEA awarding organisation, are required to train assistant examiners to apply the mark scheme in case of disrupted learning and lost teaching time. The interpretation and intended application of the mark scheme for this examination series will be communicated through the standardising meeting by the Chief or Principal Examiner and will be monitored through the supervision period. This paragraph will apply to examination series in 2021-2022 only.

Assessment Matrix Unit 2 – Section A: Drama

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

Section A – Drama

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

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

Use of Language and Stylistic Devices/Dramatic Techniques

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

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

1 O'Casey: *Juno and the Paycock*

(a) With reference to the ways O'Casey **presents** the behaviour of Jerry and Bentham, show how far you agree that they are **disrespectful** towards Mary.

The following textual details may be used as supporting material.

Jerry Devine's and Bentham's disrespectful attitudes and behaviour:

- Jerry's **initial dialogue** with Mary is **resentful**: "The bitther word agen, Mary";
- Mary finds Jerry's attitude disrespectful and **criticises** him for it: "You won't allow me to be friendly with you";
- Mary finds Jerry's **reference to their relationship** disrespectful: "If you go on talkin' like this, Jerry Devine, you'll make me hate you!";
- Jerry focuses on himself rather than Mary: "Don't be so hard on a fella, Mary…";
- Bentham's departure is **swift** and **definite** leaving Mary emotionally bereft: "Not even a line, mother";
- Bentham had little respect for her feelings when he **abandoned** her: "Because I love him with all my heart and soul, mother" and "Charlie had it all";
- Bentham's lack of respect is highlighted by Juno: 'Mary'll have maybe forty years to face an' handle, an' every wan of them'll be tainted with a bitther memory';
- Jerry's attitude to Mary is **judgemental**: "My God, Mary, have you fallen as low as that?" Even he can acknowledge the disrespect inherent in it: "I didn't mean it that way, Mary".

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

- the **stage direction** and Mary's **dialogue** communicate Jerry's aggressive actions which are disrespectful of Mary's autonomy: *catching her arm* and "You're hurtin' me arm!";
- sarcastic use of the **colloquial term**, 'me lady' is disrespectful and he remains focused on his jealous feelings: "you've clicked with someone else, me lady!";
- use of the **stage direction** communicates Jerry as disrespectful of Mary and her decision to leave: *She is going out, when Jerry bars the way*;
- use of **repetition** communicates Jerry's attitude and actions are contrary to Mary's desires: "Let me go, let me go!";
- use of the **stage direction**: *A look of dejection, mingled with uncertain anxiety*, makes clear how deeply affected Mary is by Bentham's rejection. The emotional pain he caused her is made **visible** and **audible** through the stage direction, *tonelessly*;
- Juno's **hesitant dialogue** suggests she knows Bentham's behaviour has wounded Mary deeply;
- use of **pause** and **fractured syntax** emphasise how Mary believes Bentham did not respect her enough to see beyond her social status: "I imagine….he thought….we weren't…good enough for him";
- use of the **derogatory noun**, "scoundrel" makes clear how Boyle views Bentham's behaviour towards Mary to be unacceptable and disrespectful;
- empathic tone emphasises Juno's belief that Bentham abused Mary's trust and her deep affection: "Now I know why Bentham left poor Mary in th' lurch; I can see it all now";
- Mary **compares** Jerry's lack of understanding with that of others: "it's only as I expected – your humanity is just as narrow as the humanity of others";
- both men **contrast** in their background but treat Mary in a similarily disrespectful manner.

However, some candidates may argue that:

- Jerry shows his respect for Mary by **offering domestic comfort through marriage**: "You an' I could live nice an' cosily on that";
- Jerry's **closing remarks** suggest he respects Mary enough to still want to help her: "if I can do anything for you…..Mary……I will";
- Jerry seems to want to increase Mary's sense of self-respect by **rescuing her from poverty**: "it would lift you out o' this place an'…";
- Jerry believes he respects Mary by offering a **chivalric gesture**: 'Let me kiss your hand, your little, tiny, white hand!';

- Bentham shows respect for Mary by checking on the votive light when he senses that she is afraid to do so: “It’s all right; Mary, I’ll go.”

Some candidates may argue that Jerry’s actions reflect those of the time.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/ Dramatic Techniques, in response to the Key Term **“presents”**, see Guidelines at the start of the section.

Use the Assessment Matrix

(b) Look again at the extract from Act 3 beginning on page 133 with Boyle's words: *"*More throuble in our native land, is it?" and ending on page 136 with the words, "the Will's a wash-out!"

With reference to the ways O'Casey **presents** Boyle in the extract and elsewhere in the play, show how far you agree that he **fails** in his duties.

The following textual details may be used as supporting material.

In the extract he fails in his duties:

- he **lies** to Mrs Boyle throughout the play about his whereabouts, his intentions and, in the extract, by hiding the truth about the inheritance: "Money – what money?";
- he reacts in a **self-centred** way to the news of Mary's pregnancy: "Oh, isn't this a nice thing to come on top o' me, an' the state I'm in!";
- Boyle fails as a father as he **ignores** Mrs Boyle's comments about how difficult Mary's life will be and speaks only of how he will punish her: "Where is she till I tell her off?";
- Mrs Boyle highlights his **inadequacies** as a father: "...your fatherly care never throubled the poor girl";
- he **threatens** the pregnant Mary: "I'm tellin' you when I'm done with her she'll be a sorry girl!";
- he **fails to accept any responsibility** for what has happened to Mary and chooses to blame her aspirations to improve herself: "Her readin's afther bringin' her to a nice pass…";
- he **lacks** parental care through his insistence that Mary will leave;
- he is **self-absorbed**: "I lived before I seen yous, an' I can live when yous are gone";
- he fails as both husband and father when he reveals he **hasn't told the family** the truth about the inheritance: "There's no money comin' from oul' Ellison…".

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

- the **stage direction** of Boyle's reaction to news of Mary lacks paternal concern: "A gradle wrong with her!" *Peevishly*;
- the **rhetorical question** and use of **sarcasm** show that Boyle does not recognise his wife's obvious concern: "How ud I know – I wasn't there, was I?";
- Boyle's **exclamatory tone** is thoughtless: "married at wanst!";
- the **stage direction** suggests Boyle feigns a sense of honour: *passionately*, "Then he'll marry her, he'll have to marry her!";
- his **self-absorbed reaction** is articulated through **repeated personal pronouns**: "the state I'm in!"; "A pretty show I'll be…" and "Amn't I afther goin' through enough…";
- Boyle fails as a father as his **questions** concerning Mary are all focused on his ability to enact his punishment: "Where is she? Where is she till I tell her off?";
- the **repetition** of "madnin'" is an articulation of Boyle's anger and self-centred approach to the situation;
- Juno's **sarcasm** is an indictment of Boyle's inadequacy as a parent: "an' your fatherly care never throubled the poor girl";
- the **repetition** of Juno's words shows Boyle makes no attempt to compromise or ameliorate the tense situation: "Ay, she'll leave this place, an' quick too!";
- use of **simile** and the **common noun** 'woman' to refer to his wife: "You're talkin' like a two-year-oul', woman";
- use of an **exclamatory tone** when Boyle discloses his secret, making no attempt to lessen its impact on his already shocked wife: "– the Will's a wash-out!".

Elsewhere in the play:

- Boyle **does not work** and is unable to support his family financially while Juno shoulders the burden;
- he fails as a provider as he **feigns ill health**: *Suddenly catching his thigh*;
- he **spends his time drinking** with the disreputable Joxer Daly;
- he **criticises** his wife to Joxer: "she's always grousin";
- he **falsely reassures** Juno that he will end his friendship with Joxer: "Juno, I'm done with Joxer";

- he fails as a father as he offers Mary **no guidance** on her male suitors and he refers to the books she reads as “thrash”;
- he **shows no concern when** Johnny is suffering from extreme paranoia and anxiety: “E-e-e-e-eh; it’s all nonsense”;
- he **ultimately abandons** Johnny in his hour of need;
- he **allows the family** to veer towards financial ruin on the promise of his inheritance: “An’ you let us run into debt...”;
- Boyle’s **drunken singing** during the play’s resolution communicates his self-imposed state of oblivion he adopts towards his family’s needs.

However, some candidates may argue:
- in the extract, Boyle shows **initial concern** for Mary: “there’s is nothin’ wrong with her, is there?”;
- Boyle makes an attempt to **protect** Mary from Jerry’s aggressive advances: “This is nice goins on in front of her father!”;
- he **recalls key dates** in his family’s history as he tells Bentham how his wife got her name: “I met her in June; we were married in June, an’ Johnny was born in June”;
- he initially **breaks contact** with Joxer: “Get ou’ o’ this before I take the law into me own hands!”;
- he makes protestations of **loyalty to** Juno at the end of Act One: “Juno, I’m done with Joxer”;
- Captain Boyle **desires to share** his good fortune with his family;
- there are occasional examples of his **care** for his family: glass of whiskey for Johnny, calls order when Juno is about to sing;
- he **vows to make Bentham honour** his responsibilities to Mary: “I’ll folly him, an’ bring him back, an’ make him do her justice.”

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **“presents”**, see Guidelines at the start of the section.

Use the Assessment Matrix

2 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** Mr Birling, show how far you agree that he is **uncaring** towards others.

The following textual details may be used as supporting material.

Evidence that Mr Birling is uncaring:

- Mr Birling **dominates** his daughter's engagement party with talk of business and profitable partnership which is uncaring: "Your father and I have been friendly rivals in business for some time now";
- he **reacts uncaringly** to Eric's uneasy manner: *sharply, staring at him*;
- he **dismisses** Eva's death as merely a "Horrid business";
- use of the adjective "wretched" to describe Eva is **dismissive** and uncaring;
- he is uncaring towards his workforce by **continually dismissing** the possibility of increasing the wages of his workers;
- he **criticises** Eric harshly to silence his opinions: *rather angrily,* "Unless you brighten your ideas, you'll never be in a position to let anybody stay";
- he is uncaring towards Sheila as he **attempts to justify** Gerald's infidelity: "Now, Sheila, I'm not defending him. But you must understand that a lot of young men";
- his reactions to Sheila's and Eric's anguish are **uncaring** as he focuses on the potential damage to the family name: "Now listen, you two…all we have to do is to keep our heads";
- he **reacts in a threatening manner**, denying Eric's concerns: *threatening ERIC,* "And I say - either stop shouting or get out";
- he **demands** that Eric pay back the money, showing an uncaring attitude towards Eric: "you'll work for nothing";
- he is uncaring when he **fails to recognise** his children's autonomy and opinions: "Any more of that and you leave this room";
- Eric's comment says it all: "You're not the kind of father a chap could go to when he's in trouble."

Priestley's use of language and dramatic techniques:

- use of **imperative tone** to command Sheila into silence, "Be quiet, Sheila!";
- Mr Birling shows a lack of parental care by referring to his son in **derogatory terms**, "You damned fool";
- use of **stage direction** shows Mr Birling refuses to listen to Eric's honest appraisal of his parenting: *angrily,* "Don't talk to me like that";
- use of **threatening tone** as Mr Birling reminds Eric of his part in events: "If anybody's up to the neck in this business, you are";
- **repeated interruptions** shows how little he cares for Eric: "Just let me finish, Eric";
- use of **stage directions** to show Mr Birling's uncaring attitude towards Eric and Sheila: *angrily, shouting, threatening*;
- use of **mocking tone**: "the famous younger generation…And they can't even take a joke".

However, some candidates may argue:

- Mr Birling **offers a toast** to his daughter's happiness: *raising his glass,* "So here's wishing the pair of you – the very best that life can bring";
- he **admonishes** the Inspector for upsetting Sheila and he follows her out: "Why the devil do you want to go upsetting the child like that?";
- he **attempts to shield** Sheila from salacious information: "And what I was going to say was that I protest against the way in which my daughter, a young unmarried girl, is being dragged into this";
- he reacts immediately to **protect** his wife's integrity against the Inspector's scepticism: *angrily, to INSPECTOR,* "Look here, I'm not going to have this, Inspector. You'll apologize at once";
- he **attempts to protect** his wife's sensibilities by insisting she is spared the details of Eric's confession; his **change of tone** is indicated by **the stage direction**: *Gentler*. "Go on, Sybil";
- he tries to **reassure** Sheila: "Come on, Sheila, don't look like that. All over now".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term "presents", see Guidelines at the start of the section.

Use the Assessment Matrix

(b) Look again at the extract from Act 3 beginning on page 52 with Eric's words, "Yes. And that's when it happened." and ending at the bottom of page 54 with Mrs Birling's word, "Sheila!"

With reference to the ways Priestley **presents** members of the Birling family in the extract and elsewhere in the play, show how far you agree that the Birling family is **honest**.

The following textual details may be used as supporting details.

Attitudes to honesty in the extract:

- Mrs Birling's reaction to Eric's honest confession is **negative** and **critical**: *With a cry* "Oh – Eric – how could you?";
- Eric's **quick** and **definite replies** indicate he wants to be honest with the Inspector: "Yes. And that's when it happened";
- Eric is **honest** about his feelings: "I was in a hell of a state about it";
- Mr Birling wants Eric to be honest: "Where did you get fifty pounds from?";
- Birling **tries to silence honesty**: *angrily*, "I don't want any of that talk from you";
- Eric is dishonest as he **commits a crime** in order to provide for Eva;
- Mrs Birling is **shocked** at Eric's dishonesty: "You stole money?";
- Eric's persistent attempts to **deny** that his actions constituted theft suggest he does not want to be completely honest about his criminality: "No, not really. I intended to pay it back";
- Birling's immediate reaction is to be dishonest by **covering up** Eric's embezzlement;
- Eric is **honest** about his relationship with his father: "Because you're not the kind of father a chap could go to when he is in trouble".

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

- the **broken syntax** and the **hesitant tone** communicate Eric's desire for honesty even though he finds it difficult to talk about: "– so I insisted on giving her enough money to keep her going" and "I suppose – about fifty pounds all told";
- Eric's **disparaging language** and **critical tone** make clear he values honesty and he is angry at the dishonesty of others: "the ones I see some of your responsible friends with";
- Eric's **silence**, expressed through the **stage directions**, suggests he finds it hard to be completely honest about the theft in front of his mother: *As Eric does not reply*;
- the **re-entry of Mrs Birling** indicates she values honesty enough to wish to hear what Eric has to say: "I'm sorry, Arthur, but I simply couldn't stay in there. I had to know what's happening";
- Sheila's use of **simple, declarative sentence** as she tells the truth: "She [Eva] told mother";
- the **stage direction** and **use of an exclamatory tone** make clear how fearful Mrs Birling is of Sheila's honesty: *alarmed*, "Sheila!".

Attitudes to honesty elsewhere in the play:

- Birling is **honest** about his feelings concerning the engagement: "I'm going to tell you frankly, without any pretences, that your engagement to Sheila means a tremendous lot to me";
- Sheila, despite initially running away from the Inspector, **chooses** to return and to speak honestly of her involvement: "*coming in, closing the door,* You knew it was me all the time, didn't you?";
- Sheila **speaks frankly** about Eric's drinking: "This isn't the time to pretend that Eric isn't used to drink.";
- Sheila **values** Gerald's honesty: "That's probably about the best thing you've said tonight. At least it's honest";
- Sheila believes honesty is more important than reputation: "It means that we've no excuse now for putting on airs and that if we've any sense we won't try";
  Sheila urges honesty – "Don't let's start dodging and pretending now";
- Mrs Birling's answers are **evasive** as she tries to avoid being honest: "I dare say there was" and "And if I was…";

- Mrs Birling is **unrepentantly honest** about her prejudice: "- and naturally that was one of the things that prejudiced me against her case.";
- Birling **regrets being honest** with the Inspector: "What chance had I after that? I was a fool not to have insisted upon seeing him alone";
- Mrs Birling tries to **prevent** Sheila being honest with Gerald: *warningly*, "Sheila!";
- Eric honestly declares his **guilt** and understands that reputation and money are not his priorities: "I stole some money….The money's not the important thing."

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix

3 Friel: *Philadelphia, Here I Come!*

(a) With reference to the ways Friel **presents** Madge, show how far you would agree that Madge is **strong-minded**.

The following textual details may be used as supporting material.

Evidence that Madge is strong-minded:

- Madge acts as a **mentor** to Gar: "He'll have something to say then, you'll see";
- she is strong-minded enough to have an **easy** relationship with Gar noted in the **sarcastic tone**: "He's losing a treasure, indeed!";
- her **mental strength** allows her to be more emotionally open compared to Gar's father;
- she is obviously used to Gar being tactile as *he holds on to her and forces her to do a few steps*, but she is able to issue **orders**: "Stop it! Stop it! You brat you!"
- she allows Gar to share his feelings to her about his father but is not afraid to use **sarcasm** to express her opinion: "That flattened him";
- Madge has the strength of mind to **argue against** Gar's perception of SB: "just because he doesn't say much doesn't mean he hasn't feelings like the rest of us";
- it is she who has the **authority** to **reveal** some details to Gar about his mother: "I've told you before: she went with a dozen – that was the kind of her", but **no more** than she wishes: "For you're not going to pump me";
- Gar is **dependent** on Madge's stories about his mother and this reliance on her strength of character and truthfulness is shown in the **repetition** of "Madge says";
- despite her physical frailty, Madge's strength of mind means she takes on the **extra work** of looking after her own family: "I was over at Nelly's. The place was upside down";
- she is **never** contradicted or made fun of by Gar Private (in contrast to his treatment of SB) displaying his perception of Madge's strength of mind;
- her mental strength is displayed by her **short, curt** orders, "Gar! Your tea!"
- she feels strong-minded enough to **exert authority** over Gar: "You know where it's kept, don't you?";
- she is **not** afraid to clearly express her feelings to the Canon, who, in turn, is impressed with Madge's witty and seemingly **disrespectful** comments: "She's a sharp one, Madge";
- she is **not afraid** to speak her mind to Gar and SB with cutting **irony**: "A body wouldn't get a word in edgeways with you two";
- Gar admires Madge for her strength of mind and **frankness**: "give me a piece of your courage";
- Madge has the strength of mind in many instances to take the **initiative** on matters such as secretly organising the boys to visit Gar on his last night in Ireland;
- she is elated that her new grandniece is to be named after her but is strong-minded enough to **hide** her disappointment from SB and Gar when this doesn't happen and just comments: "They're going to call it Brigid";
- even in her soliloquies she is strong-minded enough to resist her own disappointment about the christening;
- SB feels able to unload to Madge some of his distress about his son's departure, but she is strong-minded enough to **contradict** her employer: "He never had a sailor suit".

However, some candidates may argue:

- despite working for the Donnell family since Gar was born, she is **under-appreciated** by SB who sees her as a housekeeper;
- she **loses** control when her frustration and exhaustion build up showing she is *on the point of tears;*
- dashes, ellipsis and exclamation mark show her mental **anguish** at Gar's leaving: "and your room has to be done out – and – and – I'm telling you..... I won't have time to lift my head!";
- she often **camouflages** her true feelings by her gruffness: "Ah! Will you leave me alone";
- she appears to mentally **break down** with SB's crassness and reaches the point of tears: "if you had any decency in you at all you would keep them plates in while there's a lady in your presence";

- she returns from the Mulhern's and is so obviously physically and mentally **weary** and **upset** that even SB remarks: "There's nothing wrong is there?";
- use of dashes and ellipsis when Madge recites the baby's name to emphasise her **distress** and inability to be strong-minded as she tries to convince herself that her name is "too aul'-fashioned or something";
- her sense of loss and mental **vulnerability** is portrayed in her final monologue when *she slips the envelope into the coat pocket* into Gar's pocket and *stands looking at the bedroom door*;
- some candidates may argue that she is weak-minded by **avoiding** revealing to Gar that the baby has not been named after her: "I'm just tired, son. Very tired".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix

(b) Look again at the extract from Episode II, near the top of page 71 with the words, "The boys… They weren't always like this'' and ending on page 73 with the words, "And that was that night". (for those using the version which was reset in 2000, the extract begins in the middle of page 58 and ends towards the top of page 61.)

With reference to the ways Friel **presents** Gar and the boys in the extract and elsewhere in the play, show how far you agree that Gar and the boys **cannot** accept reality.

The following textual details may be used as supporting material.

Gar and the boys in the extract:

- Private **questions** whether the exaggerated boasting by the boys was enjoyable in the past: "They weren't always like this, were they?";
- females are referred to disrespectfully to **exaggerate** the boys' sexual prowess: "two wee Greenock pieces";
- Tom tries to initiate another **fake memory** and exaggerates: "By God it was a holy fright last year, night after night";
- Tom pushes Ned to continue with the escapism of the exaggerated fantasies: "Remember", "Mind the night";
- the stories become **increasingly** sensationalised: "the one that hauled you down into the ditch";
- Public is **dismissed** *quickly* in favour of another far-fetched story;
- Joe is ignored as he tries to ground supposed memories in **truth**: "Was I there, Ned?";
- the stories become more detailed with Tom **changing the subject** from the **reality** of Gar's imminent departure and then supporting Ned's story with exaggerated, lewd details: "In the bloody pelt", "Not a stab on him!";
- the **truth** of the minor incident is revealed by Private: "And that was that night";
- Ned's and the boys' **actual** cowardice is revealed by Private with sarcasm: "defied not only the brave Ned but the whole lot of us";
- Private's concluding monologue sets the reality and the exaggeration in perspective in the extract.

Friel's use of language and dramatic techniques:

- ellipses and question marks expressing Private's **uncertainty** about the reality of the boys' behaviour: "The boys.…They weren't always like this, were they?'';
- the stage direction *briskly* as Tom tries to revive the **dream-world** the boys have;
- the stage direction *sulkily* and Ned's description of females, "Bloody cows", opens Ned to the reality of the continued exaggeration and what **really happened**;
- the stage direction *thawing* as Ned succumbs to exaggerated **fantasies** again;
- Tom and Ned **build** on each other's exaggerated **fantasies** with vulgar language references to females: "hot things", "tramps";
- **coarse** language to emphasise **imaginary** success in relationships: "if there's a fast woman in the country, she'll go for Ned first thing. Lucky bugger!";
- repeated use of **pause** suggesting an awareness of the **exaggeration** of the inflated story;
- use of Private's **monologue** to reveal the truth;
- use of the divided self means there is no reaction by the boys who **continue** to avoid reality, creating dramatic irony.

Elsewhere in the play:

- Gar exaggerates his **prowess** in music and sport: "the free is being taken by dashing Gar O'Donnell...pride of the Ballybeg team";
- Gar is flattered that the boys have come to see him but **accepts reality** when it's revealed that Madge **arranged** it;
- Ned addresses the **reality** of Gar's departure presenting him with the belt: "You'll make out all right over there";
- Joe accepts the reality and agrees the boys exaggerate: "they'll hang about the gable of the hotel and chat and do nothing";

- Gar **accepts** the unexaggerated reality of missing SB and Madge as he does in failing to recognise the failure of his relationship with Kate: “for this is a film you’ll run over and over again”;
- use of dashes to show Gar **confronting** the reality that his future life as an emigrant may not be better than his present life: “I don’t know. I – I – I don’t know”.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **“presents”**, see Guidelines at the start of the section.

Use the Assessment Matrix

4 Russell: *Blood Brothers*

(a) With reference to the ways Russell **presents** Mickey and Edward, show how far you agree that the failure of their friendship is due to **class differences**.

The following textual details may be used as supporting material.

Evidence that class differences are responsible for the failure of the friendship of Mickey and Edward:

- as children, Edward is used to having sweets and toys **whereas** Mickey has little;
- their **houses** show the difference in class: "He lives up by the park"/"He's a friggin' poshy";
- Mrs Lyons emphasises to Edward the **difference in class** between him and Mickey: "I don't want you mixing with boys like that!;
- Edward and Mickey grow up in different **surroundings**: "He was clean, neat and tidy"/ "He was untidy";
- Edward and Mickey have **different educational opportunities** – Edward attends a private boarding school, Mickey goes to the local school: "Knew every word in the dictionary"/ "could swear like a soldier";
- Mickey leaves school and enters the **workforce** but is soon unemployed, whereas Edward goes off to **university** and meets lots of new people: "I haven't been to so many parties in my life";
- Edward completely **misunderstands** Mickey's feelings about being unemployed: "why is a job so important?";
- Mickey **resents** Edward's affluence and tells him he should stick with those of his own class;
- Mickey blames his upbringing for the **futility** of his position whereas Edward becomes a **respected** member of the community as a Councillor;
- Mickey resorts to crime due to his desperate personal situation brought about by his **lack of opportunity**;
- Mickey is **envious** of Edward and all of his advantages, at the end of the play – he comments: "how come you got everything...an' I got nothin'?";
- as children, while apparent, their class differences do not impact on their friendship. However as they mature, the friendship comes under increasing strain.

However, some candidates may argue:

- Mickey **cruelly rejects** Edward's friendship and offer of money out of his own pride rather than because of class differences;
- Mickey's **rejection of blood brotherhood** shows he no longer considers their friendship valid: "That was kids' stuff, Eddie";
- Edward's **relationship** with Linda and his **betrayal** leads to the final disintegration of his friendship with Mickey and Mickey's loss of control and seeking of revenge: "There's a man gone mad in town tonight";
- **fate** and **superstition**, as voiced by the Narrator, cause their friendship to fail: "And do we blame superstition for what came to pass?";
- their mothers, especially Mrs Lyons, try to block their friendship because of their own feelings of guilt, but are only partially successful.

Russell's use of language and dramatic techniques

- the aspirations of both families are reflected in the use of contrast in the songs: "Silver trays to take meals on... a bike with both wheels on";
- contrasting descriptions of the boys – Edward is *bright and forthcoming* whilst Mickey is *bored and petulant*;
- **contrast** in linguistic choices: "I'm pissed off."/"You say smashing things don't you?";
- music and stage directions indicate a **softer treatment** when the policeman visits the Lyons' house: *towards the **Lyons'** house music is heard/The Policeman has removed his helmet and holds a glass of Scotch*;

- Mickey uses blunt language to emphasise his **failing friendship** with Edward: “You’re a dick head!”;
- use of stage directions to indicate Edward’s **growing uncertainty** in their friendship: *slightly unsure but laughs anyway*;
- the tragic structure of the play presents the **inevitability of the failure** of the friendship between Mickey and Edward;
- question at end: “And do we blame superstition for what came to pass?”.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/ Dramatic Techniques, in response to the Key Term **“presents”**, see Guidelines at the start of the section.

Use the Assessment Matrix

(b) Look again at the extract beginning in the middle of page 7 with Mrs Lyons' words: "Twins? You're expecting twins?" and ending on Page 9 with the stage direction: *Mrs Lyons gives her a half-smile and a shrug, perhaps slightly embarrassed at what she has revealed*.

(For those using the ''red-backed edition'', the extract begins in the middle of page 11 and ends on page 13)

With reference to the ways Russell **presents** Mrs Lyons in the extract and elsewhere in the play, show how far you agree that Mrs Lyons is **dislikeable**.

The following textual details may be used as supporting material.

What Mrs Lyons says and does in the extract:

- Mrs Lyons in her excitement **forces** Mrs Johnstone to agree to her plan very quickly without time for thought: ''Quickly, quickly, tell me...when are you due?";
- she is willing to **deceive** her husband: "He need never guess";
- she is **selfish** throughout this exchange, thinking only of her own interests: "But when he arrives home I tell him we were wrong...I have a baby, our baby";
- she **manipulates** Mrs Johnstone and plays upon her fears: "You said yourself, you said you had too many children already";
- she **plays upon** Mrs Johnstone's kind nature: "it will work, it will if only you'll...";
- she **frightens** Mrs Johnstone into action: "Already you're being threatened by the Welfare people";
- she **does not consider** Mrs Johnstone's feelings and interrupts her: "Oh, it's mad..." "I know it is. It's mad...but it's wonderful";
- she places **emotional pressure** on Mrs Johnstone: "Please, Mrs Johnstone. Please";
- she **lists the benefits** of such an arrangement: "Look, at least if the child was with me you'd be able to see him every day, as you came to work";
- she may receive some **sympathy** from the audience as she is so desperate to have a child: "I reach out. But as I do. He fades away."

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

- use of the **repeated question** to build **tension**: "Twins? You're expecting twins?";
- use of the **Narrator** to indicate how quickly Mrs Lyons' **selfish plan** was conceived: "How quickly an idea, planted, can/Take root and grow into a plan";
- **stage directions** to show that Mrs Lyons is agitated about the prospect of having a child, (*containing her excitement*);
- use of **commands** as Mrs Lyons **attempts** to impose control: "Give one of them to me";
- use of **emotional pressure** by Mrs Lyons indicated in the stage direction: *stares at Mrs Johnstone, willing her to agree*;
- use of the song to present Mrs Lyons's **thoughts** and **hopes**: "I've dreamed of all the places I would take him";
- dramatic impact of Mrs Lyons' **implusive action**: *She grabs a cushion and arranges it beneath her dress*.

Elsewhere in the play:

- Mrs Lyons **mocks** Mrs Johnstone: *laughing* "Oh... you mean you're superstitious";
- Mrs Lyons **makes** Mrs Johnstone swear on the Bible to seal their arrangement: "we must make this a...binding agreement';
- Mrs Lyons **sacks** Mrs Johnstone despite promising that she could see the baby and **lies** to her husband about this: ''she ignores most of her work";
- Mrs Lyons uses Mrs Johnstone's superstitious nature to **manipulate** her into leaving without the baby: "You do know what they say about twins, secretly parted, don't you?";
- Mrs Lyons **frightens** Mrs Johnstone into staying quiet: "you will kill them";
- Mrs Lyons tries to **keep Edward away** from Mickey, claiming she is doing this out of love: "It's only because I love you";
- Mrs Lyons is **condescending** towards Mickey and blames him for Edward's behaviour: "where boys like that live";

- Mrs Lyons' love for Edward becomes **obsessive** and **overbearing** as she is terrified of losing him: "Where did you get that...Why do you wear it?";
- Mrs Lyons **unfairly attacks** Mrs Johnstone and **blames** her for what has happened: "I curse the day I met you. You ruined me";
- use of off-stage chant suggests her **demonisation**: "the mad woman lives";
- Mrs Lyons **spitefully** makes Mickey aware of Edward and Linda without any thought of the consequences: *She turns Mickey round and points out Edward and Linda*.

However, some candidates may argue:

- Mrs Lyons' **desperation** to have a child drives her actions and she deserves some **sympathy**, especially as her husband refuses to adopt: "We've been trying for such a long time now";
- Mrs Lyons is initially **kind** and **considerate** towards Mrs Johnstone: "Hello, Mrs Johnstone...Is the job working out all right for you?";
- Mrs Lyons is **lonely** as her husband is frequently absent and she is living alone in a large house: "I'm finding it rather large at the present";
- Mr Lyons is harshly **dismissive** of her worries: "For Christ's sake, you bring me home from work in the middle of the day";
- Mrs Lyons shows clear **affection** towards Edward and tries to be a **loving mother** towards him: "Look after yourself, my love";
- Mrs Lyons' **growing paranoia** is shown with her attack on Mrs Johnstone with the kitchen knife which is an indication of her worsening **mental condition**: "I curse you. Witch!".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

5 Sherriff: *Journey's End*

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

The following textual details may be used as supporting material.

Evidence that Trotter is somone to admire:

- Trotter is **friendly, tolerant** and **loyal** to Stanhope;
- he is **concerned** about Stanhope's drinking and health;
- he has been **promoted through the ranks**, unlike the other officers;
- his language is more **colloquial**, not having had a public-school education: "I don't fancy crawling about on my belly after that cutlet";
- he is **kind** to Raleigh and asks about his well being when he arrives: "you'll soon get used to it";
- he is **dedicated** to his wife;
- he **uses humour** to overcome difficult situations: "Well it won't let me cut it";
- he tries to **dispel** the unease of others: "cheer up skipper. You do look glum!";
- he **doesn't resent** that others have more than he has;
- he is **realistic** about the outcome of the war;
- he **does not see why he should suffer** more discomfort than is necessary;
- even on the final morning before the raid, Trotter sings and helps **relieve** the tension;
- he becomes **more thoughtful** near the end of the play, feeling **honoured** by the promotion and **helping** Stanhope quietly without trying to replace Osborne;
- even Stanhope acknowledges his **consistency**: "you're always the same";
- he shows some **resilience**: "Always the same, am I? (*He sighs*.) Little you know-";
- Sherriff's contrasting of Trotter and Hibbert reflects the former's toughness;
- he has **served for a relatively long time** in the trenches, recalling the spring of the previous year: "Why a blinkin' may-tree!";
- he **represents the ordinary man** who has answered his country's call to do his duty: he is conscious of his "dooty". Some candidates may argue that he is good for morale.

However, some candidates may argue:

- Sherriff **differentiates** between Trotter and Stanhope, having them make their first appearances together and **contrasting their physiques** – Stanhope is tall and slim; Trotter is clearly **not in the best physical shape**, *short and fat…..middle-aged and homely looking …..his face is red, fat, and round*, with a bursting tunic;
- he **eats for comfort**, in the way that Stanhope drinks;
- his **name's association** with pigs can be interpreted as an insult;
- he **lacks drive** and is happy with his lot in life: "empty as I am";
- the others **make fun** of him.

Some candidates may argue that his status as a "temporary gentleman" will not continue after the war; his awareness of this fact may draw a comment in relation to "someone to admire".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) Look again at the extract from Act 1 beginning towards the middle of page 19 in the Samuel French edition with Trotter's words, "Good. I don't fancy crawling about on my belly…" and ending on page 21 with Stanhope's words: "They're going to take an equal chance – together."

(For those using the Penguin edition, the extract begins on page 28 and ends on page 29.)

With reference to the ways Sherriff **presents** life in the trenches in the extract and elsewhere in the play, show that there are **differing reactions** to life in the trenches.

The following textual details may be used as supporting material.

Trench life in the extract:
- the frequent references to food e.g. apricots;
- the throwaway comment: "this 'ere war", is used to make light of the horror;
- the almost **farcical apology** by Mason about supplying apricots;
- the **casual reference** to the bed of someone so recently departed: "This was Hardy's bed";
- the insistence on **preserving** domestic standards: "Must have a little comfort in your old age, Uncle.";
- **despite** the harsh **conditions**, SD *He takes a whiskey and water*;
- Hibbert's **dismissive comment** about coming under fire: "Bit of sniping somewhere to our left; some rifle grenades coming over just on our right." BUT Hibbert is so terrified he can't eat;
- Stanhope's **rapid change of subject**: "I see. Mason's got your supper";
- Stanhope's **unsympathetic** response, "Get tight";
- Stanhope's **accusatory**: "Another little worm trying to wriggle home";
- Osborne shows concern for others "I wish you'd turn in....".

Sherriff's use of language and dramatic techniques in the extract:
- the soldiers' refusal to be solemn: "this 'ere war" WHY?;
- **emphasis** on the class structure of the trenches with Mason's subservient appearance to ask about "apricots";
- Stanhope **dismisses** Mason *curtly*;
- the routine of drinking: He takes a whiskey and water;
- Hibbert **physically** seems unwell, *a pallid face*;
- Hibbert tries to demonstrate that he is unwell, *gently rubbing his forehead*;
- Hibbert's **apologetic attempts** to be relieved of duty due to ill health: "beastly neuralgia"; "I'm damn sorry to keep on talking about it";
- judgemental reaction in the stage direction, *There is silence* following Hibbert's exit;
- Osborne **feigns concern** whilst filling his pipe;
- Stanhope's **cold** insults: "*Artful little swine!*"; "*No man of mine's going sick before the attack*".

Elsewhere in the play:
- Hardy's **joviality** because he has had the luck to be relieved just before the fighting begins;
- Stanhope **remembers the garden** back home; treats the war as if it were a 'Rugger' game, and, finally, just before he meets his own death, **immerses himself** in the fantasy world of Lewis Carroll – Escapism;
- Stanhope's **advice** to Raleigh sets the young man on the same path: "You must always think of it like that if you can. Think of it all as – as romantic. It helps";
- faced with the choice of going sick or taking to drink, Stanhope, **fully conscious** of his actions and their consequences, chooses the latter;
- as Stanhope resolves to die he **muses drunkenly**, "*dreamily*, Cross out all he says about me. Then we all go west in the big attack – and she goes on thinking I'm a fine fellow for ever";
- Stanhope is **weighed** down by his fear of losing his reputation as a hero;
- Trotter seems to **simply ignore** his fate and faces death with remarkable good humour and toughness;

- Sherriff uses **nursery language** frequently to help make the war seem bearable: “Minnies – and those horrid little things like pineapples – you know”;
- Sherriff presents a lot of trench talk as **counter-intuitive humour**: “There’s nothing worse than dirt in your tea.” Nobody makes much of the fact that, apparently, no one died or was seriously injured. Instead, the focus is on the comparatively **minor calamity** of contaminated tea;
- Sherriff uses **absurd** and **pointless** behaviour and chatter as a way of avoiding thinking of the war: “Ever had earwig races?” “dip it in whiskey – makes ‘em go like hell!” is Sherriff’s ironic (and quite possibly unintended) parallel with Stanhope, whose determination and bravery comes out of a bottle;
- Sherriff’s **absurd trench humour**: “I mean – after all – war’s bad enough with pepper…but war without pepper – it’s – it’s bloody awful!”;
- Sherriff uses the common idiom of the day: “put up a good show’’;
- Stanhope’s **sarcasm** in relation to the staff: “How awfully nice – if the brigadier’s pleased”;
- Stanhope’s **denial of reality** near the end: “Forget that bloody raid! Think I want to talk about it?’’ and “We were having a jolly decent evening till you started blabbing about the war’’.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **“presents”**, see Guidelines at the start of the section.

Use the Assessment Matrix.

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

(a) With reference to the ways Stephens **presents** honesty, show how far you agree that Ed and Judy are **honest**.

The following textual details may be used as supporting material.

Evidence that Ed is honest:

- despite the deception Stephens reveals Ed's awkward **attempt** to be honest when he tells Christopher his mother has "a problem with her heart";
- Stephens presents Ed's **honest** opinion of his son to his teacher: "Christopher is getting a crap enough deal already";
- Ed's interaction with Christopher's teacher shows he wants an honest statement as he is not afraid to hear Mrs Gasgoyne's views on his son;
- Ed's honesty is shown in the **frank tone** he adopts with his son: "Jesus, Christopher, how stupid are you?";
- the use of **stage direction** illustrates how, despite the stress of the situation, Ed genuinely loves his son as he: *holds his right hand up and spreads his fingers in a fan* in order to reassure Christopher;
- Ed's love for Christopher is **genuine** and he is honestly "very proud" of Christopher finishing his A level examination.

Evidence that Judy is honest:

- Judy has **not** kept her life secret and has written to Christopher regularly;
- the letters are **honest** and describe her new life: "I've got a new job…as a secretary";
- she **understands** that Christopher may still be angry but **shares** her new address in the hope he will write back;
- the tone of her letters is apologetic but forthright as she **explains** to Christopher why she felt she had to go away;
- Stephens clearly illustrates her honesty in the tone of her regretful **admission** that she "was not a very good mother";
- she recognises that she was not as patient a parent as his father showing honesty and **acknowledging her limitations**;
- she is honest about her feelings of **frustration** after the incident in Bentalls: "that night I just cried and cried…";
- Stephens reveals the **frustration** she experienced when she shows more honesty when she admits that: "I couldn't take it anymore";
- she is **honest** about her relationship with Christopher's father and how: "I felt really lonely";
- she **reveals** how she started an affair with Roger further suggesting Stephens presents her as someone with nothing more to hide.

However, some candidates may argue:

- Ed is **dishonest** when he tells Christopher that his mother "has had to go into hospital";
- he **insists** that Christopher does not ask Mrs Shears about her dog in order to prevent him from discovering the truth;
- Ed hides her letters to Christopher;
- Judy **deceives** Ed by having an affair with Roger;
- Judy **abandons** Christopher and elopes with Roger to London;
- her deception adds to Christopher's confusion and he cannot understand that his mother lied to him.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) Look again at the extract on page 89 beginning with the words: "Would you like an iced lolly?" and ending on page 91 with the stage direction, *Eventually he calms*.

With reference to the ways Stephens **presents** Christopher in the extract and elsewhere in the play, show how far you agree that Christopher **struggles** with relationships.

The following textual details may be used as supporting material.

Evidence that Christopher struggles with relationships in the extract:

- when Christopher's mother reveals that she has phoned Mrs Gasgoyne about sitting his Maths A level, the stage directions tell us Christopher: *screams*. *He throws the iced lolly away* illustrating the **unpredictable** nature of living with Christopher;
- Christopher's mother struggles as she **repeats** the phrase "Calm down" in an effort to regain control of the situation in the park;
- his behaviour draws attention from strangers as the 'Woman on Heath' asks if Christopher is "OK", further illustrating that Christopher struggles with relationships;
- Christopher's difficulties in relationships are reflected in his mother's strained responses: "Well, what does it look like to you?";
- Christopher refuses Roger's gifts **dismissing** them as "for children" making it hard for Roger to establish a relationship with Christopher;
- Christopher eventually calms down only after his mother puts an end to Roger's aggressive behaviour towards him.

Stephens' use of language and dramatic techniques in the extract.

- Christopher's extreme behaviour is difficult to control showing how he struggles with **relationships** as the stage directions show how he: *screams and screams* and *only stops because his chest hurts*;
- his challenging behaviour is seen through the stage directions that describe how: *He listens to the white noise. He turns the volume up very high* reinforcing the struggle Christopher has with relationships;
- Christopher *rolls himself into a ball to hide* after Roger grabs him illustrating his difficulties in living with others;
- Christopher struggles to form relationships which has a detrimental effect on Roger and Judy's relationship leading to moments of **tension** between them: *She grabs* Roger and *She pulls him away*;
- use of Christopher's positioning reflects the difficulties he has in forming relationships.

Elsewhere in the play:

- Ed's brief replies to Christopher's descriptions of the Milky Way show how Christopher does not realise that his interest in the topic is **not shared** by his father;
- Christopher's **failure** to listen to his father leads to physical violence creating further struggles in their relationship;
- at first, Christopher is unable to **cope** with learning that his mother is alive and has tried to contact him: "He lies still for a while, wrapped in a ball".

However, some candidates may argue:

- Christopher **does not struggle** in the relationship with his teacher, Siobhan, often engaging in reasoned interaction;
- he does not struggle in his interactions with Mrs Alexander who is **patient** with Christopher and **reassures** him during their conversation: "I apologise. I didn't mean to suggest that you were lying";
- other characters fail to show understanding towards Christopher's condition **making it a struggle** for Christopher to express himself as heard in Roger's dismissive tone: "A gold star. Well that's very original I have to say".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

7 Wilder: *Our Town*

(a) With reference to the ways Wilder **presents** Dr Gibbs, show how far you agree that Dr Gibbs is **caring**.

The following textual details may be used as supporting material.

Evidence that Dr Gibbs is caring:

- Dr Gibbs is **admired** by the people of the town: "The new hospital's named after him";
- he **makes time** for the people of the town, asking after Joe and Howie: "How's your knee, Joe?"
- he talks about his patients with **understanding**: "Mrs Wentworth's coming at eleven. Guess I know what it's about";
- he **supports** his wife when she complains about the children and **gently** explains to George that he should help his mother: "Well, I knew all I had to do was call your attention to it";
- he **understands** George wanting to be treated as more of a grown-up and briefly discusses his future with him: "I've decided to raise your spending money";
- he is **fair** towards the children, giving Rebecca more allowance as well as George: "Probably Rebecca'll feel she ought to have some more too";
- he **understands** Simon Stimson's problems: "I guess I know more about Simon Stimson's affairs than anybody in this town" and **gently** stops Mrs Gibbs' gossip: "there's nothing we can do but just leave it alone";
- he **compliments** his wife: "I thought you were the prettiest girl I'd ever seen";
- he is **pleasant** when commenting on his married life: "you and I been conversing for twenty years now without any noticeable barren spells";
- he is **jovial** towards Mrs Gibbs shown in stage directions: *Dr Gibbs starts laughing*; *Both laugh*;
- in Act 3 he is seen bringing flowers to his wife's grave.

However, some candidates may argue:

- his wife **complains** about him, describing him with negative language: "grouchy", "unreasonable" and she comments that "I haven't heard a serious word out of him since I've known him";
- he **mocks** his wife's singing voice: "She hasn't any more voice than an old crow";
- he **objects** to his wife being out late: "Traipsin' around the streets at this hour of the night";
- he speaks **scornfully** about Mrs Gibbs' friends in the choir: "you stopping at the corner to gossip with a lot of hens";
- he **refuses to agree** to his wife's requests to visit Europe, only travelling to places which are of interest to him and **dismisses** her attempts to discuss it: "there's no sense in going over that again";
- he speaks **critically** of people in the town who lock their doors: "They're all getting citified…They haven't got nothing fit to burgle";
- he speaks **dismissively** of possible issues in George and Emily's married life as, "none of our business";
- he **doesn't comfort** Rebecca on the morning of the wedding even though he says: "I got the impression she's crying" – but he's the only one to notice;
- he shouts **angrily** to George on the morning of the wedding: "George, do as your mother tells you!";
- some candidates may comment that George seeks advice on the morning of the wedding from Mr Webb rather than his own father.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) Look again at the extract from Act Two beginning on page 70 with the stage direction: *The choir starts singing 'Love Divine, All Love Excelling'* and ending at the end of Act Two.

(for those using the edition re-issued in 2017, the extract begins at the top of page 48 and ends at the end of Act Two.)

With reference to the ways Wilder **presents** attitudes to marriage in the extract and elsewhere in the play, show that there are **differing** attitudes to marriage.

The following textual details may be used as supporting material.

Attitudes to marriage in the extract:

- George is initially **reluctant** and feels he is being pushed into marriage: "Why's everybody pushing me so?";
- Emily wants to stay as she is and is **fearful** about getting married: "Why can't I stay for a while just as I am?";
- Mrs Gibbs is **shocked** by George's reluctance and she scolds him: "If anyone should hear you! Now stop";
- the parents' almost **unfeeling** reactions to their children's nerves show their **support** for the institution of marriage;
- George and Emily's attitudes **change** as they acknowledge their love for one another and we see their **happiness** at the end of the scene: "I love you Emily"/"All I want is someone to love me";
- Mrs Soames presents the stereotypical **romantic** view of marriage: "Oh, I do love a good wedding";
- the Stage Manager criticises marriage and presents a more **cynical** view: "Once in a thousand times it's interesting".

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

- George and Emily's attitudes **mirror** each other at the start of the scene;
- George and Mrs Gibbs' **interrupted dialogue** shows George's reluctance: "listen to me –…for the last time I ask you…";
- Mrs Gibbs' shock shown through **exclamation**: "Why, I'm ashamed of you!";
- Emily's **exaggerated** reaction shows her fear about getting married: "I hate him. I wish I were dead";
- Emily's uncertainty is shown through **questions**: "Why can't I…Don't you remember…"
- use of **imperatives** show Mr Webbs' insistence that the marriage must go ahead: "stop and think a minute";
- Mr Webbs' takes control and brings George and Emily together to ensure the marriage goes ahead, through use of **stage directions**: *He leads her towards George*;
- George and Emily's love is shown through **stage directions**: *They fall into each other's arms*;
- Mrs Soames' use of **clichés** shows the traditional romantic view of marriage: "I do love a good wedding…Doesn't she make a lovely bride?...I always cry";
- the Stage Manager's cynical view is superimposed on the **tableau** of the traditional wedding: *stage is suddenly arrested into silent tableau*;
- the final action of the scene undermines the Stage Manager's bitter comments about marriage as the audience is left with the bride and groom looking radiant and Mrs Soames' **positive** comments: "The important thing is to be happy".

Elsewhere in the play:

- Dr and Mrs Gibbs appear to be in a **happy marriage**, despite being strangers on their wedding day: "There I was in the Congregational Church marryin' a total stranger";
- Mrs Gibbs expresses the opinion that marriage is a **vital part** of life: "people are meant to go through life two by two";
- Mr Webb **reassures** George about marriage: "Marriage is a wonderful thing – wonderful thing";

- Mr and Mrs Webb's marriage is presented as **dull**, with little time for one another, often speaking sharply to one another: "*bitingly* Well, Myrtle, if you want to give the boy some good advice, I'll go upstairs and leave you alone with him";
- the Stage Manager's monologue describes marriage as a **long-standing institution**: "some churches say that marriage is a sacrament…there's a lot of confusion way down deep …don't forget all the other witnesses at this wedding – the ancestors";
- Emily describes her **happy** marriage with George in Act Three: "George and I have made that farm into just the best place you ever saw…I loved him so".

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Dramatic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

Assessment Matrix Unit 2 – Section B: Poetry

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

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

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

Simple, straightforward or limited response

Assertion, narrative or description, quotation and/or paraphrase

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

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

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

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

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

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

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

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

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

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

Section B – Poetry

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

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

Use of Language and Stylistic Devices/Poetic Techniques

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

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

8 Anthology One: IDENTITY

(a) Look again at *Kid* by Simon Armitage which deals with the theme of growing up, and at one other poem from the IDENTITY anthology which also deals with the theme of growing up.

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

Possible comparisons: *Piano; I Remember, I Remember; Catrin; In Mrs Tilscher's class.*

The following textual details may be used as supporting material.

What the named poem is about:
- it is a dramatic monologue in the voice of Robin, Batman's side-kick;
- Robin describes how he has split from Batman and come out from under his shadow, becoming stronger as he grows up;
- it presents a difficult relationship between the speaker and Batman, as Robin reveals some of Batman's secrets which show him in a less heroic light.

Candidates' response to use of language:
- **alliteration** in the first line to set a mocking **tone**: "Batman, big shot";
- **repeated use of –er sound** at the end of every line and also **internally** to increase the **pace** of the poem;
- the unrelenting rhyme is suggestive of the theme tune;
- use of **slang** to show the poor relationship between the speaker and Batman: "or ditched me, rather";
- use of **slang** and **clichés** as the speaker reveals details about Batman, showing the poor relationship between them: "scotched that 'he was like a father/ to me' rumour";
- **metaphor** to show the speaker's scornful feelings as he grows up: "I'm not playing ball boy any longer";
- **play on words**, using the traditional Robin catchphrases from the original comics as the speaker hints at Batman's infidelity: "Holy roll-me-over-in-the-clover";
- **contrast** between Robin's uniform and what he now chooses to wear as he matures: "I've doffed that…jeans and crew-neck jumper";
- **enjambment** used as the lines lengthen to show the speaker's strength of feeling, creating a sense of a breathless rant at Batman;
- the **tone** varies between bitter and triumphant as the speaker reflects on the poor relationship and celebrates finally gaining his independence: "ditched me …in the gutter", "now I'm the real boy wonder";
- use of **comparatives** to show Robin's coming-of-age and the tough lessons he had to learn: "taller, harder, stronger, older";
- the poem is **darkly humorous**, mocking the stereotypical hero/side-kick relationship;
- title 'Kid' lifts it beyond Robin to common experience of teenager.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the theme of growing up in the Armitage poem and growing up 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:
- Armitage was born in 1963, he is Professor of Poetry at Leeds University and is the current Poet Laureate;
- he wrote his dissertation for his MA on the effects of television violence on young people;
- many of his poems contain puns and wordplay and focus on personal relationships.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) Look again at *Prayer Before Birth* by Louis MacNeice which deals with the theme of facing danger, and at one other poem from the IDENTITY anthology which also deals with the theme of facing danger.

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

Possible comparisons: *Belfast Confetti; Invictus.*

The following textual details may be used as supporting material.

What the named poem is about:

- the poem is a monologue by an unborn child which considers the **dangers** of the world he or she will be born into.

Candidates' response to the use of language:

- the title gives the impression of a mother's **prayer** for her child but the opening line makes it clear the **speaker** is the unborn child: "I am not yet born";
- the indentation of the lines may draw comment to reflect the contractions of a mother;
- the **juxtaposition** of the innocence of the unborn baby and the evils of the world underlines the dangers the baby faces;
- **anaphora** of "I am not yet born" to remind the reader that the speaker is an innocent unborn child, emphasising the dangers which are described;
- several lines **end** with "me" or "my" showing the speaker's fear for him or herself;
- the first stanza immediately sets a scene of **danger** and **fear** of evil beings: "Let not the… club-footed ghoul come near me";
- the speaker develops the call for **protection against the dangers** of the human world in subsequent stanzas: "I fear that the human race may…";
- use of **imperatives** as the child demands protection: "console me…provide me…forgive me...rehearse me…hear me";
- regular use of **assonance** emphasising the dangers the child will face: "bat…rat", "wise lies";
- use of **personification** and **alliteration** to show how nature can provide **protection** for the child: "trees to talk/to me, sky to sing to me";
- use of **graphic descriptions** to show the dangers of the world: "in blood-baths roll me";
- the **pessimistic view** of the world is shown in the fourth stanza where the speaker asks for forgiveness for sins he or she may commit: "forgive me/For the sins that in me the world shall commit";
- **enjambment** used as the speaker's thoughts of the dangers of the world develop: "mountains/frown at me…my children curse me";
- use of **alliteration** to highlight the dangers of the world; "bloodsucking bat", "white/wave", "desert…doom";
- use of **metaphor** to show the dangers of war: "a lethal automaton…a cog in a machine";
- use of **simile** to show how frail the speaker is in face of the dangers of the world: "blow me like thistledown", "like water held in the/hands";
- the final **short shocking line** shows the nihilistic view of a dangerous world: "Otherwise kill me".

Similarities and differences in the poets' attitudes:

Reward clear connections made between the description of danger in the MacNeice poem and the description of danger 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 during World War II and captures the fear of war and the evils of fascism prevalent at the time;
- it is the first poem in the book "Springboard" which was published in 1944;
- Louis MacNeice was born in Carrickfergus, Northern Ireland.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

9 Anthology Two: RELATIONSHIPS

(a) Look again at *To His Coy Mistress* by Andrew Marvell which deals with the theme of desire and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of desire.

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

Possible comparisons: *Sonnet 130; Wild Oats.*

The following textual detail may be used as supporting material.

What the named poem is about:
The speaker in this dramatic monologue argues that if he and his beloved had time, he would bestow lavish affection upon her. However, as time cannot be stopped, the speaker argues that the object of his affection should not resist and they should express their desire for one another without delay.

Candidates' response to the use of language:

- the poem has three verse paragraphs, each marking a stage in the speaker's argument: the opening paragraph employs a **conceit** to present the way the speaker would show his affection for the object of his desire, suggesting how he would: "Love you ten years before the flood";
- the speaker's **tone** appeals to reason as he **reassures** his mistress that "Had we but world enough, and time" her "coyness…were no crime", suggesting desire;
- familiar romantic ideas are humorously **exaggerated** as he reveals his impatience at the distances separating the would-be lovers: "Thou by the Indian Ganges' side" while he "by the tide/ of Humber would complain";
- **biblical imagery** is used to heighten the **intensity** of his desire: "I would/Love you ten years before the flood";
- the speaker reasons speciously and flattery as he permits his mistress to, "refuse/ Till the conversion of the Jews";
- the speaker refers to natural love and its organic growth in the "vegetable love" and employs **grandiose language** to describe it as "Vaster than empires";
- further **exaggeration** of traditional romantic imagery follows as he describes how hundreds of years would be spent on praising her eyes and "Two hundred to adore each breast" further reinforcing the sense of desire felt by the speaker;
- a tone of **caution** is introduced through the word "but" and the reference to time's "wingèd chariot" implies a sense of urgency on the part of the speaker;
- **desolate** imagery typifies the second section as the speaker presents the idea that beauty, like their opportunity to submit to their desires, is bound by the passing of time: "before us lie/ Deserts of vast eternity";
- **imagery** of death is used to remind the object of his desire that death is **inevitable**: "thy marble vault";
- the speaker's argument is reinforced through unpleasant **imagery** in the reference to "worms";
- the use of the rhyming couplet captures the choice his mistress must face as the speaker **juxtaposes** "dust" and "lust" bringing together ideas of desire with ideas of death;
- **parenthetical commas** are used to conclude the second section and present the conclusion of the lover's argument to his mistress: "The grave's a fine and private place,/ But none, I think, do there embrace";
- a tone of **urgency** is supported through imagery that captures the speaker's impatience: "the youthful glue/Sits on thy skin";
- the speaker's almost **animalistic passion** is characterised by the **simile** comparing the lovers to "amorous birds of prey";

- use of erotic language: ‘now let us sport’, ‘instant fires’, ‘amorous’;
- the speaker concludes his argument in a more pleasant-sounding series of **sibilant** phrases that reinforce his assertion that the experience will be a pleasurable one: “sun/ Stand still.”

Similarities and differences in the poets’ attitudes:
Reward clear connections made between what the speaker says about desire in the Marvell poem and how desire is presented in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Candidate’s awareness of contexts:
- the poem can be read as an example of *Carpe Diem* poetry – a classical form seen in the Roman poet Horace;
- the dominant religion in the 17th century was Puritanism which encouraged restraint and avoidance of sinful behaviour;
- Marvell worked as tutor to the daughter and ward of the Puritan leader Oliver Cromwell possibly during the time the poem was first written;
- Marvell served under Charles II as MP for Hull; a location referenced in the poem;
- Marvell is closely associated with the Metaphysical poets of the seventeenth century who used elaborate metaphors called conceits to discuss themes of love among other themes in an often startling and novel way.

Credit any other valid suggestions

Use of Language and Stylistic Devices/Poetic Techniques, in response to the Key Term **“presents”**, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) Look again at *When You Are Old* by W B Yeats which deals with the theme of regret, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of regret.

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

Possible comparisons: *Wild Oats; I am very bothered.*

The following textual detail may be used as supporting material.

What the named poem is about:
The speaker expresses his regret that his love for the subject of the poem is unrequited. The speaker imagines how her beauty may fade with age and how, on reading a book of his poetry, she will be transported back to her youth when she was the object of much attention. The speaker concludes by regretfully observing that he loves not only her physical beauty but her spirit and that both are beyond his reach and she will 'murmur, a little sadly' too.

Candidates' response to the use of language:
- the poem consists of three quatrains with a regular ABBA rhyme suggesting a regretful, almost dreamlike quality to the speaker's words;
- the speaker uses **direct address** towards the subject of the poem whom he imagines as having become an old woman;
- the title is **repeated** in the first line drawing attention to the passage of time and establishing the situation;
- a **series of clauses** connected by the repeated word "and" point to a future in which the subject of the poem has aged: "old and grey and full of sleep";
- the speaker's description of old age is gentle in **tone** and he is careful not to seem offensive despite his own regrets;
- the speaker's instruction is a gentle **imperative** to "take down" and "slowly read";
- there is a wistful and regretful tone to the memory of the subject's former beauty: "the soft look/Your eyes had once";
- the **shift of focus** to the exceptionality of the woman is signalled by the word "But";
- the **contrast** in attitude towards the woman: "loved your beauty.../But one man loved the pilgrim soul in you";
- the speaker **questions if** the love of those who adored her was "false or true";
- the **tone** of regret and sadness intensifies as the speaker focuses on the quality of his own love, "pilgrim soul" and the "sorrows of your changing face";
- the gentle **verb** "bending" reminds the listener of the subject's age and imagines her own regrets of "how Love fled";
- the **imagery** of the final lines completes the sense of regret that sincere love is beyond her reach as the speaker describes how he anxiously "paced" upon the mountains and how he "hid his face amid a crowd of stars".

Similarities and differences in the poets' attitudes:
Reward clear connections made between what the speaker says about regret in the Yeats poem and how regret is presented in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Candidate's awareness of contexts:
- WB Yeats became interested in Irish Nationalism and became besotted with a leading figure in the movement, Maud Gonne;
- his marriage proposals to Maud Gonne were rejected several times leaving the poet to reflect on his unrequited love for her in verse;
- the poem is taken from a collection of poems presented to Maud Gonne.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

10 Anthology Three CONFLICT

(a) Look again at *The Man He Killed* by Thomas Hardy which deals with the realities of conflict, and at one other poem from the CONFLICT anthology which also deals with the realities of conflict.

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

Possible comparison: *Anthem for Doomed Youth; Bayonet Charge, Vergissmeinnicht.*

The following textual details may be used as supporting material.

What the named poem is about:
- the speaker recalls a time when he shot a man in war, and realises that if they had met at a bar instead of on the battlefield, they could have shared a drink;
- the speaker then goes on to describe the reality of how he killed the man and tries to explain why;
- in the end, the speaker doesn't have a good reason for killing the man;
- the speaker makes war personal but by highlighting that depersonalisation is a reality of conflict;
- designed to make reader think about common humanity and the futility of war.

Candidates' response to the use of language:
- from the **title** the reader knows what has happened;
- the poem is written in the form of a dramatic monologue characterising a speaker who has experienced the realities of conflict;
- the poem is written in the first person and yet the title generalizes the experience;
- the poem begins with a **hypothetical** to help the reader understand the humanity of each man;
- the poem follows a simple alternating ABAB rhyme scheme which contrasts with the serious subject matter of conflict in war;
- the word "but" **jolts the reader into reality**, the speaker having a near-death experience;
- the **brevity** and **starkness** of lines 7–8 emphasise the fleeting nature of the encounter;
- **emotionless tone** emphases reality;
- the **repetition** of "because" shows the speaker **searching** for a reason for killing;
- **parenthesis** is used to increase uncertainty and confusion; "Was out of work – had sold his traps – ";
- the **enjambment** between the 3rd and 4th stanzas leads the reader on to understand the similarity of the two men;
- the **understated** use of "quaint" and "curious" conveys the speaker's inability to give an adequate response to the realities of war;
- the **exclamation** in the final stanza brings focus to the speaker's thoughts – this could have been a man he would have shared a drink within other circumstances;
- the overall style is simple (in rhyme and rhythm and language) to increase poignancy.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the realities of the conflict situation described by the Hardy poem and the realities of the conflict situation 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:
- Hardy had a keen interest in history, and studied many of the wars that had happened much before his time;
- this knowledge of the effects of war, brought Hardy to write poems which expressed a desire for peace;

- the experiences that Hardy had throughout his life did not give him a very optimistic view of mankind;
- Hardy wrote this poem to express his feelings about the Boer War.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

(b) Look again at *What lips my lips have kissed, and where, and why (Sonnet XLIII)* by Edna St Vincent Millay which deals with the theme of remembering the past, and at one other poem from the CONFLICT anthology which also deals with the theme of remembering the past.

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

Possible comparison: *Last Post; Easter Monday (In Memoriam E.T.) (1917)*.

The following textual details may be used as supporting material.

What the named poem is about:
- this Petrarchan sonnet is told from the perspective of a speaker who cannot remember the lovers of her past, only the happy state she must once have inhabited;
- the speaker describes what parts of her memory have been lost, "what" her lips have kissed, "why" they kissed, and "where" they kissed;
- now all she feels – "a quiet pain" for the "unremembered lads";
- the rain of the present day is bringing out ghosts of memories.

Candidates' response to the use of language:
- the first line of the poem also **serves as the title**;
- the **octave** is focused on simply remembering the events of the speaker's past;
- the **sestet** takes the **tone** from one of simple remembrance to something closer to mourning as the speaker considers the present situation;
- the sestet is an extended comparison of herself to a tree;
- the speaker moves from the past to the present; the past is mostly positive whereas the present is mostly isolation; the seasons in the poem can be seen as **symbols** of time passing in her life;
- **personification** of the winter tree indicates the speaker's inability to remember and to emphasise her loneliness;
- the "birds" are a **symbol** of her lost lovers;
- the **joyous metaphor** of "summer sang in me is undermined by the use of the past tense";
- the last lines are **deeply sad** as the speaker remembers the past and seems devoid of hope for the present.

Similarities and differences in what the poets say about remembering the past:
Reward clear connections made between the theme of remembering the past in the Millay poem and as described 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:
- Edna St Vincent Millay was born in America in 1892;
- in 1923, Millay married Eugen Boissevain who gave up his own career to manage Millay's literary one;
- she would become one of the most respected poets in the United States and would win the Pulitzer Prize in 1923 for her collection of poems, "The Ballad of the Harp-Weaver";
- her popularity stemmed from both her remarkably crafted sonnets and her bohemian lifestyle, including her political stances, and open relationships.

Credit any other valid suggestions.

Use of Language and Stylistic Devices/Poetic Techniques, in response to the Key Term **"presents"**, see Guidelines at the start of the section.

Use the Assessment Matrix.

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