Rewarding Learning

General Certificate of Secondary Education
2023

English Literature

Unit 2: The Study of Drama and Poetry

[GEL21]

WEDNESDAY 24 MAY, MORNING

MARK SCHEME

General Marking Instructions

Introduction

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

Assessment objectives

Below are the assessment objectives for English Literature.

Candidates must:

AO1 Respond to texts critically and imaginatively; select and evaluate relevant textual detail to illustrate and support interpretations;

AO2 Explain how language, structure and form contribute to writers' presentation of ideas, themes, characters and settings;

AO3 Make comparisons and explain links between texts, evaluating writers' differing ways of expressing meaning and achieving effects; and

AO4 Relate texts to their social, cultural and historical contexts; explain how texts have been influential and significant to self and other readers in different contexts and at different times.

Quality of candidates' responses

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

Flexibility in marking

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

Positive marking

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

Awarding zero marks

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

Types of mark schemes

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

Response Bands

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

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

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

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

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

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

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

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

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

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

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

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

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

Assessment Matrix Unit 2 – Section A: Drama

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

Section A – Drama

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

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

Use of Language and Stylistic Devices/Dramatic Techniques

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

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

1 O'Casey: *Juno and the Paycock*

(a) With reference to the ways O'Casey **presents** Johnny, show how far you agree that he is to **blame** for what happens to him.

The following textual details may be used as supporting material.

Evidence that Johnny is to blame for what happens to him:

- Johnny is to **blame** because of his betrayal of Tancred, revealed through his discomfort at hearing the details of Tancred's murder;
- his **accountability** for the murder of Tancred is revealed as he is frightened to be left alone: "I won't stop here by meself!" and has trouble sleeping;
- he is aware that he will be **punished** for his wrongdoing as he is desperate for the "light lightin' before the picture o' the Virgin" for protection;
- he lives in constant fear of the **consequences** of his actions: *his face is anxious and his voice is tremulous*;
- despite his own **faults**, he has no hesitation in condemning Mary: "She should be dhriven out o' th' house she's brought disgrace on!";
- the Irregulars shoot and kill Johnny for his **betrayal** of Tancred: "you didn't think o' that when you gave him away to the gang that sent him to his grave";
- his bravado may make it easier to blame him for what happens: "I'd do it agen, ma".

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

- **stage directions** to show his erratic behaviour as he fears the consequences of his betrayal: *springing up from the fire*;
- use of **exclamation mark** reveals his agitation and fear because of his actions: "It'll soon be that none of you'll read anythin' that's not about butcherin'!";
- use of **sardonic tone** to show his discomfort and palpable guilt: "Tay, tay, tay… If a man was dyin', you'd thry to make him swally a cup o' tay!";
- **stage directions** reveal his panic caused by the realisation of his guilt and the consequences of what he has done: *rising swiftly, pale and affected*;
- use of **questions** emphasises the dread caused by his guilty conscience: "What sort o' talk is this to be goin' on with? Is there nothin' betther to be talkin' about but the killin' o' people?";
- use of **broken syntax** showing his inner-turmoil: "I seen Robbie Tancred kneelin' down before the statue…an' the red light shinin' on him…";
- use of **repetition** to show Johnny's terror at being blamed and the consequences: "Me beads! Why do you ass me that, why do you ass me that?";
- use of **prayer** to show Johnny's desperation at his plight of being blamed for Tancred: "be with me now in the agonies o' death!".

However, some candidates may argue:

- **pity** is evoked for Johnny through his physical appearance, e.g. he has been wounded and left with a physical disability: *He has evidently gone through a rough time. His face is pale and drawn*;
- he feels he should be **pitied** rather than blamed: "Not one o' yous, not o' of yous, have any thought for me!";
- the Irregulars are to **blame** for the death of Johnny: *They drag out Johnny Boyle*.

Some candidates may argue that Johnny's actions reflect those of the time.

Credit any other valid suggestions.

(b) Look again at the extract from Act 3 beginning at the top of page 126 with Joxer's words: "Be God, they must all be out; I was thinkin' there was somethin' up" and ending at the top of page 129 with Boyle's words: "What did he do it for? How the hell do I know what he done it for?"

With reference to the ways O'Casey **presents** shame in the extract and elsewhere in the play, show how far you agree that members of the Boyle family bring **shame** upon the family.

The following textual details may be used as supporting material.

In the extract:

- the Boyle family have brought shame on themselves as they are **humiliated** through their **pompous** actions in the town: "forgettin' their friends; forgettin' God – wouldn't even lift his hat passin' a chapel!";
- **foolishly** borrowing money has left the Boyle family shamed: "An' there isn't hardly a neighbour in the whole street that hasn't lent him money";
- Boyle humiliates himself and his family as he **acts carelessly** and continues to try to borrow money: "six an' seven is thirteen – that'll be thirteen pouns I'll owe you";
- Boyle is left shamed and **dejected** as Nugent takes the suit: "where're you goin' with them clothes o' mine?";
- Boyle's distress reveals his apparent **disgrace**: "Nugent's been here an' took away me suit – the only things I had to go out in".

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

- use of **simile** reveals Boyle's pretentious and shameless actions: "an' he goin' about like a mastherpiece of the Free State counthry";
- use of **disparaging dialogue** to show Boyle's foolish desperation, further indicting his shameless actions: "They toul' me that the oul' cock himself had the stairs worn away comin' up afther it";
- use of **question** to show Boyle's fecklessness: "who, in the name o' God, ud leave anythin' to that oul' bummer? Sure it ud be unnatural";
- use of proverbial phrases: "him that goes a borrowin' goes a sorrowin'!";
- use of **repetition** and **exclamation** to show Boyle's reckless desperation: "Ey, Nugent; ey, Mr Nugent, Mr Nugent!";
- use of **stage direction** to highlight Boyle's humiliation: *After a pause he enters hastily, buttoning the braces of his moleskin trousers*;
- use of **simile** to show Boyle is left humiliated through his shameless actions: "I was in bed when he stole in like a thief in the night".

Elsewhere in the play:

Boyle:

- his shameless actions are **disreputable**, spending his time drinking with Joxer Daly: "in some snug or another" instead of working or spending time with his family;
- he **feigns ill health** despite the fact he can: "skip like a goat into a snug";
- he **cruelly dismisses** Mary for becoming pregnant before she is married: "she'll leave this place, an' quick too!";
- he shamelessly allows the family to fall into **financial ruin** on the promise of his inheritance: "An' you let us run into debt, an' you borreyed money from everybody to fill yourself with beer", acting without any prudence.

Johnny:

- he **betrays** his comrade Tancred, shamelessly denying his guilt: "it wasn't my fault that he was done in";
- his actions are **cowardly**, further indicating the shame he has brought on himself: "Good God, haven't I done enough for Ireland?".

Mary:

- Mary brings **"disgrace"** on the Boyle family by becoming pregnant, while unmarried;
- Mary's support for workers' rights suggests she is noble and has morals: "What's the use of belongin' to a Trades Union if you won't stand up for your principles?".

However, some candidates may argue:

- Mrs Boyle is **hardworking** as she supports her family financially and emotionally: "I killin' meself workin', an' he sthruttin' about from mornin' till night like a paycock!";
- she is **compassionate** and sympathetic of Mary's plight: "it'll have two mothers";
- she does not consider her own interests in Mary's 'disgrace', but **selflessly** sees the difficulties ahead for Mary – in contrast to Boyle and Johnny, she realises that Mary will suffer more shame than any of them and stands by her daughter in her time of need.

Credit any other valid suggestions.

2 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** the younger generation, show how far you agree that the younger generation create **hope** for the future.

The following textual details may be used as supporting material.

Evidence of hope for the future:

- Eric is shown to **refuse to cover up** his actions: "the fact remains that I did what I did."; demonstrating how the younger generation react **positively** to the Inspector's message;
- Sheila and Eric are repeatedly shown to appreciate the **human side** of Eva/Daisy's story;
- Sheila and Eric **accept** their part in Eva/Daisy's death and feel **huge guilt** unlike their parents who do not admit they did anything wrong: "The whole damned thing can have been a piece of bluff";
- Eric **standing up** to his parents is a hopeful sign: "You're beginning to pretend now that nothing's really happened at all";
- Sheila and Eric **admit** what they have done was wrong, "I behaved badly too", accepting responsibility for their actions, unlike Mr and Mrs Birling, who are utterly confident that they are right and wish to protect themselves;
- the younger generation represent hope by **standing up** for ideals, e.g. in their defence of the workers deserving a pay rise;
- ultimately, the audience can be **optimistic** that the young – those who will shape future society – **are able to learn** from the Inspector's socialist message: "We are members of one body";
- Eric's recognition of their collective responsibility suggests hope for the future: "And I say the girl's dead and we all helped to kill her – and that's what matters";
- the Inspector claims that he usually has more effect on the young: "They're more impressionable".

However, some candidates may argue:

- although Gerald **belongs** to the younger generation, he is presented as siding with Mr Birling about sacking the strike leaders, "I should say so!";
- Gerald, although he at least had some affection for Eva/Daisy, still **took advantage** of her desperate circumstances at a time when he was dating Sheila;
- Eric's honesty is shown to be **in question** – he stole from his father, creating doubt for the future;
- Eric's moral reformation seems insecure as he turns on his mother and blames her: "Then – you killed her";
- Sheila's grief and regret are initially focussed on **feeling sorry for herself**;
- Gerald is instrumental in undermining the Inspector's message;
- at the end Gerald **reverts** to the attitudes of the older generation: "Even then, that may have been all nonsense".

Priestley's use of language and dramatic techniques:

- use of **contrast** between Eric's and Sheila's expression of sympathy for the strikers and the Birlings' attitude: "Why shouldn't they try for higher wages?";
- use of **sarcasm** to portray the difference in thinking between young and old: "the famous younger generation who know it all"
- Birling's **patronising tone** towards his children: "What's the matter with that child?";
- use of the **inclusive pronoun**, "we are all to blame", to emphasise Priestley's view on collective responsibility;
- use of **repetition**, "I'll never, never do it again" to highlight Sheila's resolve to change;
- use of **stage direction** (*bitterly*) to indicate Sheila's dismay at her parents' attitude at the end: "I suppose we're all nice people now";
- some candidates may refer to the Inspector's final monologue.

Credit any other valid suggestions.

(b) Look again at the extract beginning at the start of Act 3 on page 50 and ending on page 52 with Mrs Birling's words, "Oh – Eric – how could you?"

With reference to the ways Priestley **presents** Eric in the extract and elsewhere in the play, show how far you agree that Eric is **unpleasant**.

The following textual details may be used as supporting details.

In the extract:

- Eric is shown to be **unpleasant** to his mother;
- he **angrily** turns on his sister, "Why, you little sneak!";
- he tries to **excuse his unpleasant behaviour**, "a bit squiffy" "rather far gone";
- his **dismissive** comment about the clientele of the bar, "the usual sort";
- he **feigns naivety**, "I never quite understood about that";
- he **attempts to distance** himself from what happened: "I'm not very clear about it";
- he tries to **excuse** his behaviour and displays his **unpleasant sense of male entitlement** by claiming: "a chap easily turns nasty";
- he **forces himself** on Eva/Daisy by threatening to create a row;
- he claims he **doesn't even remember** what happened and then **dismisses** it all: "- how stupid it all is!".

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

- use of **stage direction** to show he is unpleasant to his mother, *bitterly*;
- use of **deflective language**: "You haven't made it any easier for me, have you, Mother?" to avoid taking responsibility;
- use of **interrogation** to illustrate Eric's misery and discomfort: "- but look at him.";
- use of **stage direction** to emphasise Eric's drinking: *the drink shows his familiarity with quick heavy drinking*;
- use of **euphemism**, "the usual sort" and, "And that's when it happened" is indicative of his unpleasantness.

Elsewhere in the play:

- the claim that he can't even remember Eva/Daisy's name emphasises his unpleasant nature;
- he **withholds** his name until their second encounter;
- his **flippant** description of her as "a good sport" suggests his derogatory attitude";
- use of **accusatory tone** towards his father in criticising the behaviour of his father's acquaintances: "I hate these fat old tarts round the town – the ones I see some of your respectable friends with";
- his **self-absorbed** reaction to Eva/Daisy's pregnancy: "I was in a hell of a state about it";
- his **feigned anger** at Eva/Daisy's attitude to him: "she treated me – as if I were a kid!" coupled with his **immaturity** in declaring: "Though I was nearly as old as she was";
- his **drunken laughter** in Act 1, *suddenly guffaws*, is a disturbing and disconcerting introduction to Eric;
- he **dismisses** and **insults** his own sister, Sheila: "If you think that's the best she can do –";
- Gerald alludes to Eric's **unscrupulous** behaviour: "Unless Eric's been up to something";
- his **selfish** and **pathetic** attempt to associate himself with his father's argument about responsibility: "Dad, a man has to look after himself".

Candidates may wish to argue that Eric is immature and has not been encouraged to accept responsibility by his father; or that his father and mother are often emotionally distant and quick to blame Eric. Eric demonstrates empathy and honesty which would make him seem more pleasant.

Credit any other valid suggestions.

3 Friel: *Philadelphia, Here I Come!*

(a) With reference to the ways Friel **presents** Gar, show how far you agree that Gar is **weak-willed**.

The following textual details may be used as supporting material.

Evidence that Gar is weak-willed:

- it is revealed that Gar has not worked hard enough to complete his university course, **wasting** the opportunity by frequenting greyhound racing and is now living at home at 25 years of age, working in his father's shop for what he considers a paltry wage: "£3 15s – that'll carry me far";
- Gar Public's **weak** manner towards his father is shown when confronted by S.B. about the coils of barbed wire: "There was two – no, no, no three"; in contrast to Private who often refers to S.B. in derogatory terms: "Screwballs", "Skinflint! Skittery Face!"
- he is shown to be too **weak-willed** in his conversation with Senator Doogan, unable to finish his request to marry Kate: "Mr Doogan, I want - ";
- his **submissive** manner towards Senator Doogan is highlighted by his not speaking up and his eagerness to flee, captured in Private's words: "Get out! Get out!";
- he accepts that the **failure** of his relationship with Kate was due to his weakness: "my fault – all my fault -";
- **despite** uncertainties expressed by Private, "Keep it! Keep it!", Gar **accedes** to Lizzy's appeal to move to her home and his **weakness** is highlighted by Private: "She got you soft on account of the day it was";
- it may be argued that Gar is weak **refusing** to press Ned about his relationship with Annie Mc Fadden: "Have it your own way";
- by **not contradicting** the boys' exaggerated stories, Gar displays weakness even though Private's monologue shows Gar knows the truth: "And that was that night";
- it is indicated that Gar wants information about his mother, but he is **not brave** enough to question his father directly and tries to extract information from Madge but is still **not strong** enough: "And any other nosing about you want to do, ask the Boss".

However, some candidates may argue:

- Gar shows inner strength by going behind S.B.'s back to organise and execute the "egg deal" – although even that with only limited success;
- he builds a **strong relationshi**p with Kate who is keen to marry him: "the pair of you had the whole thing planned: engaged at Christmas, married at Easter";
- despite Gar's **initial** strength to ask Senator Doogan for permission to marry his daughter, it is Kate who leaves Gar in a weak position when she **abandons** him as he is trying to tell her father about their marriage plans: "You talk to Daddy, Gar";
- Private relates Gar's **strength of feeling** about the 'boys': "They're louts, ignorant bloody louts, and you've always known it!";
- Gar **stands up** to Ned: "Away and take a running race to yourself, Ned";
- Gar has the **power** to make some **decisions** regarding the shop: "They wanted me to take a dozen but I said six would do us";
- Private shows **courage** by taking the initiative trying to communicate with his father: "Come on, bucko; it's your place to make the move".

Friel's use of language and dramatic techniques:

- the **stage directions**: *a surly*, *taciturn gruffness* indicate Gar's weakness when interacting with his father;
- **dash and ellipsis** are used to show Gar's **fragility** when he replies to other characters including S.B.: "There were two – no, no, no, three – yes, three – or maybe it was … was it two?";

- use of the device of Private Gar **ridiculing** Gar Public's fanciful, hopeless, behaviour: "14 of a family – 7 boys and 7 girls. Cripes, you make me laugh", "Speak, you dummy you!";
- use of **flashback** to present an episode where his weakness of will is cruelly exposed (at Senator Doogan's house);
- the **stage directions**: *rapidly* and *Public rushes off*; reinforce Gar's weakness **running away** from Senator Doogan without even waiting for Kate's return;
- the **stage direction**, *impetuously*, indicates that the decision to emigrate is **not** a robust one;
- the **stage directions**: *Private's mocking laughter increases* reinforces Private's **mocking** of Public's shortcomings and weakness relating to his father.

Credit any other valid suggestions.

(b) Look again at the extract from Episode II, on page 64 with Public's words, "I want to go to America" and ending on page 67 with the stage direction, *The tears begin to come*.
(For those using the version which was reset in 2000, the extract begins on page 51 and ends on page 54.)

With reference to the ways Friel **presents** control in the extract and elsewhere in the play, show how far you agree that Lizzy and Madge are **controlling**.

The following textual details may be used as supporting material.

How Lizzy and Madge are controlling in the extract:

- Lizzy controls the situation verbally and physically in the conversation **persuading** Gar to come to live in her home and emigrate to USA by becoming highly emotional: "That's why I'm here! That's why I'm half-shot-up";
- Lizzy is shown to control the situation by **preventing** Con's effort to intervene that Gar may consider his decision: "You think about it";
- Lizzy is shown to **control** the conversation, ignoring Con's efforts to end the conversation: "Ben's waiting";
- Lizzy's control is further displayed when she **forces** her embrace on Gar who is unable to prevent this, even though Private indicates Gar's reluctance: "Don't touch me yet!";
- Lizzy's control is reinforced as she **claims** Gar as her "son";
- Private continuously mimics how **controlling** Lizzy will be when Gar emigrates: "She'll tuck you into your air-conditioned cot", and her control is displayed in the upset and distress Gar experiences: "Shut up! Shut up!";
- Madge's control is displayed by giving **orders** to Gar: "Don't you dare come home drunk!", and she, in turn, is **dismissive** of Gar's instructions: "If you hear it well and good";
- Madge **asserts control** over S.B. accusing him of continuous improper behaviour towards her: "while there's a lady in your presence";
- some candidates may argue that Lizzy is portrayed as being drunk and **not in full control** of her actions.

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

- use of **dashes** in Public's speeches indicate his **rush** to affirm his decision influenced by Lizzy;
- the **exclamation** on "Laddy!" indicates Private's **shock** at Public's decision to leave;
- the **stage direction**: *as if for confirmation* may indicate that Lizzy **defers** to Con for reassurance;
- the use of **dash** indicates Lizzy in control, **interrupting** Con: "Look son -";
- the **stage direction**: *so that he won't hear, begins to whistle*, indicates that Gar does not wish to accept how controlling Lizzy will become and this is further demonstrated with the theatrical device of him **repeating** the recitation of the "Dauphiness" piece;
- Private's continuous mimicking of how controlling Lizzy will be is highlighted by the **stage direction** showing Gar fleeing from Private's taunts: *Public flings open the bedroom door and dashes into the kitchen*;
- the use of **exclamation marks** to emphasise the **power** behind Madge's commands and her **exasperations** with Gar, S.B. and "'The Boys!'";
- the **stage direction**: *then suddenly, on the point of tears, she accuses him*, demonstrates Madge's control of the situation but also gives insight into her vulnerability. This is further enhanced by the **stage direction**: *The tears begin to come* and the repetition of "It – it – it – it" as she loses control.

Elsewhere in the play:

- Lizzy **dominates** the conversation in the flashback scene, recalling a memory with her family and **refutes** Con's attempts to interfere: "Would you please desist?";

- Lizzy contradicts and **denigrates** Con: “until bonzo finally gets himself this job”;
- some candidates may argue that Lizzy is **not** in control as she becomes more ‘emotional’ to the point that she includes herself in the list of dead sisters;
- Lizzy’s lack of control is shown when *She begins to sob* when talking about her inability to have children;
- Madge is shown to issue commands to Gar throughout the play but often in an ineffectual way with **limited** control: “Stop it! Stop it! You brat you!”;
- Madge is revealed to have taken control to **ensure** that the boys visit Gar on his final night in Ballybeg: “She *asked* you?”;
- Madge displays control by **rejecting** Gar’s efforts to extract information from her about his mother and Boyle: “For you’re not going to pump me”;
- some candidates may argue that Madge is shown to have **no** control over the naming of the baby and, in her final monologue, her sadness at Gar’s departure and her **lack** of control in avoiding his departure.

Credit any other valid suggestions.

4 Russell: *Blood Brothers*

(a) With reference to the ways Russell **presents** Linda, show how far you agree that Linda deserves **sympathy**.

The following textual details may be used as supporting material.

Evidence that Linda deserves sympathy:

- Linda **protects** Mickey from a young age and stands up for him against Sammy and his teachers whatever the consequences: "Oh, leave him alone, you. Y' big worm!";
- Linda **stands by** Mickey whilst he is in prison and despite his increasingly wayward behaviour: "You'll be home soon, Mickey, and you should come off them";
- Linda remains **positive** during times of adversity: "Never mind, Mam. Mam isn't it great; if he's workin' an' we've got our own place…";
- Linda's **opportunities are curbed** as she becomes pregnant in her late teens leading to a life of poverty as she raises her child almost single-handedly: "Did y'get our Sarah from school?";
- Linda's deserves **sympathy** because of Mickey's stubbornness over the issue of his pills as she wants him to get better: "When you take those things, Mickey, I can't even see you";
- Linda at first **does not forsake** Mickey despite her friendship with Edward: "we've managed to sort ourselves out this far...";
- Linda's inability to **withhold** Mickey's tablets and eventually hands them over: "Is that it then? Are y' gonna stay on them for ever?";
- Linda is shown to have a life of **drudgery** as noted by the Narrator: "She's washed a million dishes/She's always making tea";
- Linda **uses her friendship** with Edward to get rehoused and to try to get Mickey a job for the sake of her family: "Could I talk to Councillor Lyons, please?"; (p101)
- Linda **can be sympathised** with as Mickey finds out about her relationship with Edward from Mrs Lyons: *She turns Mickey round and points out Edward and Linda to him*;
- Linda **loses** both Edward and Mickey at the end of the play with resulting devastation.

However, some candidates may argue:

- Linda is shown as being **unfazed** by Sammy's threats: *Linda (undaunted; approaching Sammy)*;
- Linda is shown to **taunt** Edward when they are children and she herself is naughty: "Let's throw some stones through them windows";
- Linda **fails** to support Edward and is **disloyal** when the policeman lifts them: "He's not with us";
- Linda makes Mickey **jealous** by taunting him over Edward's good looks: "he's gorgeous, isn't he?";
- Linda can be seen as **selfish** as she embarks on a "light romance" with Edward and she is unable to control her feelings: "An' what about what I need?".

Russell's use of language and dramatic techniques:

- use of **humour** to show Linda's frustration with Mickey: "He'll be a pensioner before he gets around to it";
- use of **repetition** as Linda effusively **proclaims her love** in contrast to Mickey's reticence: "I don't care who knows. I just love you. I love you!";
- use of **stage directions** to create sympathy for Linda as someone who is worn down: *Linda is weighed down with shopping bags and is weary*;
- Linda is **initially uncertain** about her relationship with Edward: *She moves to the telephone, but hesitates;*
- use of the **choric Narrator** to describe Linda's dilemma: "But the woman stands in doubt/ And wonders what the price would be/ For letting the young girl out";

- juxtaposition of Linda's **relationship** with Edward with Mickey's increasingly desperate behaviour: "Well, how come you got everything … an' I got nothin'?";
- the **tragic structure of the play** evokes growing sympathy towards Linda due to the audience being aware of the inevitability of the ending.

Credit any other valid suggestions.

(b) Look again at the extract beginning on page 98 with the stage directions: *From his audience a commotion beginning* and ending on page 100 with the Narrator's words, ''and they died, on the self same day?''

(For those using the ''red-backed edition'', the extract begins at the top of page 105 and ends on page 107.)

With reference to the ways Russell **presents** events in this extract and elsewhere in the play, show how far you agree that the deaths of Mickey and Edward are **shocking**.

The following textual details may be used as supporting material.

In the extract:

- Mickey is shown to appear, "*from the stalls*", which **unnerves** the audience and makes them aware that this is the denouement of the play;
- Mickey **confronts** Edward at the Town Hall in a shocking confrontation: "*a gun held two-handed, to steady his shaking hands";*
- in this horrific climax of the play there is **panic** and a **commotion**: *The Councillors hurry off;*
- Mickey is shown to **accuse** Linda and Edward of having an affair: "D' y' know who told me about…you…an' Linda…Your mother…"'
- Mickey is angered by Edward's **denial of the affair** and makes a shocking statement: "Friends! I could kill you";
- Mrs Johnstone's entrance with her **revelation** acts as a catalyst for the final shocking confrontation: "He's your brother. You had a twin brother";
- Mickey is shot dead by the Policemen in a shocking finale: "I could have been him!";
- Mickey's **confusion and mental state** at the Town Hall is shocking: "I don't even know if the thing's loaded".

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

- use of **repetition** in the stage directions: *a gun held two-handed/continues to hold the gun in position/The gun explodes/four guns explode;*
- use of **stage directions** to slow the pace of events: *eventually, pause* which add tension to this shocking climax;
- use of **stage positioning** to create dramatic tension as Mickey and Edward are left alone on the stage;
- use of **staccato dialogue** to indicate Mickey's shocking loss of control at this moment in the play: "Just one thing I had left, Eddie–Linda– …But it was too late";
- use of **rapid dialogue** indicating panic and heightened tension as Mrs Johnstone walks towards the platform: "What's that woman doin'?/Get that woman away…/Oh Christ";
- continual **screams** and **shouts** to show the panic and shocking nature of the incident: *a commotion beginning/screams/shouting/loudhailer*;
- use of the **stage direction**: *blows Edward apart* to enhance the shock of the finale;
- the **sound of the guns** exploding shock the audience: *The gun explodes…four guns explode*;
- use of **music** and the **dimming of the lights** to punctuate the end of the shocking action and provide a contrasting moment of calm;
- final use of the **choric Narrator** to review, summarise and provoke reflection in the audience of the shocking events which it has just witnessed.

Elsewhere in the play:

- the omniscient Narrator is shown to **tell** the audience the outcome at the beginning of the play and therefore the outcome does not come as a shock but the violence does: “An’ did you never hear how the Johnstones died”;
- the **mimed re-enactment** at the beginning of the play of the death of the twins shares the outcome with the audience and unnerves them;
- the inevitability of the outcome is suggested by the Narrator due to the **supernatural and the devil**: “But y’ know the devil’s got your number”;
- constant **repetition** of the likelihood of future tragedy voiced by the Narrator continues to shock the audience: “Y’know he’s gonna find y’”, “Did you really feel that you’d become secure”;
- animosity between the twins is likely as their **class differences** lead to a breakdown in their friendship and unnerves the audience: “You’re a dick head!”;
- Mrs Lyons’ increasingly **vindictive** and **unhinged** behaviour increases the tension meaning that such a shocking outcome is likely: *She turns Mickey round and points out Edward and Linda to him*;
- as Mickey becomes more **desperate** and **unstable**, it is inevitable that he will physically challenge Edward: *Mickey disappears with the gun*.

Credit any other valid suggestions.

5 Sherriff: *Journey's End*

(a) With reference to the ways Sherriff **presents** Hibbert, show how far you agree Hibbert is **dislikeable**.

The following textual details may be used as supporting material.

Evidence that Hibbert is dislikeable:

- Hibbert is shown to be an **outsider** disliked by his fellow officers;
- at a time when the officers are trying to maintain morale, he complains of feeling unwell almost **continuously**: "this neuralgia of mine...I'm afraid I can't stick it any longer";
- he **distances himself**, skulking away to sleep apart from other officers, perhaps in an attempt to **support his claim** of being unwell;
- he appears to be far from the heroic soldier of popular imagination, being **cowardly** and scared of going back to the front line: "I hate and loathe it all";
- he is overly **concerned about his reputation**: "You – you won't say anything, Stanhope - about this?";
- Stanhope believes Hibbert is feigning illness: "he's starving himself purposefully";
- Stanhope treats Hibbert with contempt and threatens violence: "Just go on sticking it";
- his reaction to the deaths of his fellow officers is **appalling**, wanting only to enjoy himself: "I told him about the chicken and champagne and cigars";
- he brags about his drinking and "picking up a couple of tarts";
- he irritates his fellow officers as he **tarries** on the morning of the final attack: "Let's just have another spot of water.";
- he **gossips** about Raleigh makes him appear even more distasteful;
- he **fails to display** the sense of common loyalty which the other officers have: "God! – You little swine".

Sherriff's use of language and dramatic techniques:

- use of **stage directions** to describe in an **unflattering manner**: *small; slightly built; pallid face; sneaks quietly away*;
- use of **derogatory language** to describe him, with particular use of **animal imagery** "Another little worm trying to wriggle home", "Artful little swine";
- the earlier tensions in Act 1 between Stanhope and Hibbert **foreshadow** the confrontation in Act 2;
- use of **lewd language** is unsuited to the meal after Osborne's death: "she had glorious bedroom eyes".

However, some candidates may argue:

- that his mental suffering: "It's got worse and worse, and now I can't bear it any longer" shows him to be pathetic rather than dislikeable;
- Osborne displays some sympathy: "You can't help feeling sorry for him";
- use of parenthesis to indicate Hibbert is **genuinely scared**: "I'll never go up those steps again – into the line – with the men looking at me – and knowing – I'd rather die here";
- he brings to the audience's attention **the pointlessness of the carnage**: "What does it matter? It's all so – so beastly – nothing matters";
- at the end of the argument with Stanhope, they have reached an understanding: "We know how we both feel now";
- Stanhope consoles Hibbert: "We all feel like you sometimes" which shows some level of empathy;
- finally, he does **accept** his fate and, retaining some composure, exits *with a slight smile*.

Credit any other valid suggestions.

(b) Look again at the extract from Act 1 beginning near the top of page 9 in the Samuel French edition with Osborne saying, “My name’s Osborne”, and ending on page 11 with Osborne’s words, “it — it tells on a man — rather badly —”.

(For those using the Penguin edition, the extract begins on page 17 and ends on page 19.)

With reference to the ways Sherriff **presents** the past life of Raleigh and Stanhope in England in the extract and elsewhere in the play, show how far you agree that the war **changes** Raleigh and Stanhope.

The following textual details may be used as supporting material.

In the extract:

- Raleigh’s **respect** for his elders verges on idolatry: “one of the big fellows”;
- Stanhope’s **excellence** in what he does (e.g. prefect, games, commanding officer): “He was a skipper of Rugger at Barford, and kept wicket for the eleven. A jolly good bat, too”;
- during the war Stanhope has taken on roles of leadership, gaining the MC;
- Raleigh’s **familiarity** with Stanhope is evident from civilian life - he clarifies what he should call Stanhope;
- Raleigh is presented as a **modest follower** rather than a leader: “I was only a kid”, “I wasn’t in the same class as Dennis”;
- the implication of their **shared history** and past friends, “we were terrific pals”;
- the **connection** made between having colours at school in England and being a “splendid chap” in the trenches;
- the importance of connections in England, “our fathers were friends”, Raleigh has used the connections at home to get posted at Stanhope’s battalion;
- Raleigh sees getting into Stanhope’s company as “an amazing bit of luck”, “Funny, wasn’t it?” also highlighting his **naivete**.

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

- use of **stage directions**: *awkwardly* show Raleigh’s shyness and hesitancy;
- use of irony in Osborne’s reaction to Raleigh’s story about how he came to C Company, “Extraordinary coincidence!” indicates Raleigh’s naivete;
- use of **upper-class schoolboy slang/language**: “frightful”; “Yes, rather!”; “splendid chap” to reflect an enclosed social environment;
- repetition of “keen” to suggest a quality much admired both at school and at war;
- use of **stage direction**, *hesitates* and **dashes** to signal the ease with which Raleigh is embarrassed.

Elsewhere in the play:

- Raleigh continues **unchanged** in his admiration of Stanhope as revealed in the letter: “I’m awfully glad to think he’s my friend”;
- Stanhope pulls rank: “Don’t ‘Dennis’ me!”
- Osborne indicates that Stanhope has changed: “you mustn’t expect to find him -- quite the same”;
- Stanhope’s drinking is an index of how he has changed for the worst: “without whiskey, I’d go mad with fright”, also an acknowledgement of his own fear and his violent temper;
- Raleigh’s continuing **inexperience** is evident: “I only left school last term”;
- Raleigh arrives **innocent**, excited, and eager to please: “an amazing trench”;
- Raleigh does not realise the magnitude of the raid and **seeks reassurance**: “The whole thing’ll be over quite quickly?” showing his immaturity;
- Stanhope’s **realism** (as a result of the war) **contrasts** with Raleigh’s idealism: “You think there’s no limit to what a man can bear?”;
- Raleigh distances himself from Stanhope by not going to the dinner: “that raid shook him up”;

- in the final poignant scene, use of tableau: “Raleigh like a child in his huge arms” to show his unerring faith in Stanhope and Stanhope’s **unchanged affection** for him;
- Stanhope is **shell-shocked** and **battle-hardened** having been in the trenches for almost three years without taking home leave and leaving him close to a nervous breakdown: “He thinks I’m in such a state I want a rest, is that it?”;
- Stanhope becomes **cynical**, attributing unworthy motives to his superiors: “they can’t have [the conference] later because of dinner, I suppose”;
- Stanhope shows **humanity** towards Raleigh at the end, reverting to using first name terms: “It’s alright Jimmy” and laying him *gently* on Osborne’s bed;
- Sherriff’s use of contrasting characters to show the differing effects of war experience on Raleigh and Stanhope.

Credit any other valid suggestions.

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

(a) With reference to the ways Stephens **presents** decisions, show how far you agree that decisions made by the members of the Boone family and Roger are **hurtful** to Christopher.

The following textual details may be used as supporting material.

How decisions by family members and Roger are hurtful:

- Judy tells how she felt unable to cope with Christopher's fits, possibly because of her depression (which Christopher mentions at one point in passing) and decides to **abandon** her child: "I hope you don't stay angry with me for ever";
- Christopher's father's betrayal, deciding to hide the truth from Christopher that his mother has left them, **denies** Christopher communication and a relationship with his mother: "I'm afraid ";
- Ed decides to **lie** to Christopher on multiple occasions including about Wellington's death, and telling Christopher that his mother has died: "Your mother has had to go into hospital";
- Ed is presented as hurtful when he does **not** tell Christopher that his mother has written weekly letters to her son and **hides** the letters from Christopher;
- Ed's hurtfulness is displayed by making **rash** decisions that affect Christopher mentally and physically: throws Christopher's book in the garbage, curses at Christopher, and strikes him;
- Ed's **bad temper** results in killing Wellington which is hurtful to Christopher;
- Roger is presented as being hurtfully **intolerant** of Christopher's condition: "You think you're so bloody clever, don't you?";
- Roger openly **rejects** Christopher and decides he does not want Christopher staying with them: "It's bloody ridiculous";
- Roger gets drunk and **assaults** Christopher: *He grabs at Christopher*.

However, some candidates may argue:

- Ed is shown to have taken **caring responsibilities** for Christopher and tries, as a caring parent, to justify his decisions to lie to Christopher: "Because I didn't know how to explain, it was so complicated";
- Ed decides (belatedly) to be **truthful** to Christopher in the future to **avoid hurt**: "Because … if you don't tell the truth now, then later it hurts even more";
- Judy decides to be honest about her **mistakes** and repair her relationship with Christopher;
- Roger is shown to initially **agree** that Christopher may stay in the flat and he thoughtfully **provides** material for Christopher: "Here we are. 100 Number Puzzles. It's from the library";
- Judy decides to take **responsibility** for Christopher's care which includes the decision to leave Roger to do so.

Stephens' use of language and dramatic techniques:

- decisions that are perceived as hurtful by others are presented by **multiple** narrators with the text **shifting** between time and space providing context for these decisions such as Judy narrating her letters to Christopher: "Maybe if things had been different, maybe if you'd been different, I might have been better at it";
- the hurt caused to Christopher resulting in his decision to run away is emphasised by **repetition** of the line: "I had to get out of the house";
- Roger's first entrance is shown arguing with Judy who feels that he has made her "look like a complete idiot", **establishing** Roger's ability to hurt Christopher later in the play;
- characters often justify their decisions and try to excuse the hurtful effects with **confrontational** dialogue: "And you? What? You wrote him some sodding letters".

Credit any other valid suggestions.

(b) Look again at the extract in Part One on page 45 in the 9th line from the top of the page in Judy's letter: "And everyone turned round to see what was going on" and ending at the top of page 47 when Judy says, "And so I said yes".

With reference to the ways Stephens **presents** Judy in the extract and elsewhere in the play, show how far you agree that Judy is a **poor** mother.

The following textual details may be used as supporting material.

Evidence that Judy is a poor mother in the extract:

- Judy is shown to be reading from a letter she has previously written to Christopher explaining why she feels she is **not** a good mother to him with **doubts** about her ability to take care of him;
- the letter shows the intense frustration she felt with Christopher and her **inability** to deal with his behaviour as a mother should;
- she displays acceptance that she is not a good mother as she **lacks patience** with Christopher: "I was so cross", "I was at the end of my tether";
- although she tells Christopher in the letter that she left him and his father because she thought they would be happier without her, this explanation is clearly **only part** of her reasoning for being a poor mother;
- she has an **awareness** of Christopher's needs by walking home: "because I knew you wouldn't go on the bus again";
- she recalls her reactions to the events in this store but is centred on herself – **abandoning** her responsibilities as a mother by leaving her husband to care for Christopher's needs;
- she reacts violently to her husband's behaviour and, again, concentrates on her **own feelings** after the incident in the store **rather than** her duties as a mother: "I was so upset";
- her behaviour is **inappropriate** and shows her as a poor mother reacting to Christopher's shouting, "I got cross", and by throwing the food "across the room";
- she admits that Ed is a **better** parent to Christopher than she is, "Much calmer".

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

- Judy explains the detail of her unhappiness in a **monologue** that is also a **flashback**;
- use of an extended sentence with the **repeating** of "and" to accentuate Judy's **stream of conscious** thought of her shortcomings as a parent;
- use of **repetition** of "cried" indicates **her upset** at what had occurred but may also be argued that this shows her reaction to be that of a **self-centred** mother;
- Judy **narrates** the letter that is being 'read' by Siobhan allowing **repetition** by both characters of Judy's confession of infidelity: "I started spending lots of time with Roger";
- use of **stage directions** of Christopher's physical behaviour: *starts hitting his hands and his feet and his head against the floor* to show the impact of Judy's poor mothering skills;
- Judy and Siobhan speak alternate lines which shows Judy's **lack** of patience and her reasoning for **abandoning** her child;
- Judy's **listing** of reasons for leaving, indicates her sense of despair as a poor mother to Christopher, including her **insensitivity** to Christopher's needs;
- this is the only instance in the play that the audience see a **first-person** point of view other than Christopher's demonstrating Judy's poor mothering skills.

Elsewhere in the play:

- Judy is portrayed as a poor mother as she **abandoned** her child;
- she expresses her loving, maternal feelings towards her child in her letter: "Loads and loads of love, Mother";
- she **believes** that she acted as a good mother by leaving Christopher: "I thought what I was doing was best for all of us";
- she **admits** in her letter to Christopher that she "was not a very good mother";
- she reacts poorly by becoming **angry** with Christopher's reaction in Bentall's shop even though she knew that he was "frightened" by crowds of people;
- she is shown to prioritise her duty to Christopher as a good mother and leaves Roger so that she can **assume care** of Christopher reaffirming her maternal **responsibilities**;

- she still finds being a good mother to Christopher extremely **difficult** after they are reunited because of his specific needs and demands: “Jesus. Half an hour, Christopher. I need you to be quiet for half an hour”;
- she clearly loves Christopher by taking **responsibility** for his care but there are remaining **doubts** about her ability to be a good mother: “But I am this close to losing it, all right?”;
- she ignores Mrs Shear’s abuse, “You had it coming”, to **prioritise** care for Christopher acting as a good mother.

Credit any other valid suggestions.

7 Wilder: *Our Town*

(a) With reference to the ways Wilder **presents** life in Grover's Corner, show how far you agree that life in Grover's Corner is **predictable**.

The following textual details may be used as supporting material.

Evidence how life in Grover's Corner is predictable:

- events and the people described by the Stage Manager in Act One depict the **predictability** of life in the town: "Nobody very remarkable ever come out of it";
- the morning scenes are given **prominence** in each of the play's three acts and, despite differences in context and circumstance, each morning scene appears strikingly similar to the others, emphasizing the **lack** of change in Grover's Corner;
- in each of the three scenes, Howie Newsome delivers milk, and a Crowell boy delivers newspapers illustrating the **continuity** of small-town life;
- the **routine** of family life in Grover's Corner is presented with the similarity between the Webb and Gibbs families' parental instructions: "Time to get up!", "George! Rebecca! You'll be late for school";
- the Stage Manager informs the audience directly that what happens to the town's populace is **foreseeable**: "There's another act coming after this: I reckon you can guess what that's about".

However, some candidates may argue:

- on the morning of the wedding, it is shown how impending events **disturb** the morning rituals and create a **unique** experience with the threat that George and Emily will not go through with the wedding;
- the war is shown to cause unpredictability with the **untimely** death of a young man;
- the unpredictability and **shock** of death is emphasised in Act Three with the effect of the deaths of Mrs Gibbs and Emily on Doc Gibbs: "And today's another pretty bad blow for him, too".

Wilder's use of language and dramatic techniques:

- the Stage Manager is shown to have the ability to **cue** scenes whenever he wishes, and calls up previous moments in the lives of the characters at will, showing the audience disparate moments – both illustrating and contrasting with the **mundane**;
- the dramatic device of the Stage Manager **breaking** the fourth wall is used to emphasise the predictability of life in the town directly to the audience;
- stage directions (including sound effects and stage movement) are used to highlight **expected** events: *A train whistle is heard. The Stage Manager takes out his watch and nods*;
- each of the three mornings is treated differently, which highlights the subtle **differences** between them: "Only this time it's been raining", but also **re-establishes** predictable events: "There! You can hear the 5.45 for Boston";
- the first morning is presented as merely an **average** day, allowing an appreciation of the novelty of the experience;
- the stage directions: *the stage gradually becomes very bright – the brightness of a crisp winter morning*, present the morning of Emily's twelfth birthday through the eyes of her dead soul, a perspective that gives the morning an **extraordinary** and beautiful transience **unlike** the way that the living treat each morning as predictable and banal;
- the implication is made that, though mundane routines and events may generally be repetitive and predictable, the **details** are what make life interesting and deserve attention.

Credit any other valid suggestions.

(b) Look again at the extract from Act One beginning at the top of page 38 with the words, "You certainly do stick to it" and ending at the top of page 40 with Emily's words, "Oh, Mama, you're no help at all".

(For those using the edition re-issued in 2017, the extract begins on page 21 and ends on page 22.)

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

The following textual details may be used as supporting material.

What is said and done in the extract:

- Emily is shown to respond **assuredly** to George's compliments on her work ethic: "I always feel it's something you have to go through";
- she displays awareness that she is **more proficient** in "algebra problems": "if you get stuck, George, you whistle to me";
- she clearly **expresses** her belief in her own academic ability: "it's just the way a person's born";
- she demonstrates the **confidence** to make a speech in class and is sure of her own ability: "I was very good";
- she confidently **boasts** of her speech-making ability: "It was like silk off a spool";
- she is shown to be **ambitious**: "I'm going to make speeches all my life";
- she is presented as self-confident enough to **question** her mother;
- she appears to **lack** confidence in her physical appearance and seeks reassurance from her mother: "What I mean is: am I *pretty*?";
- Emily **persists** with her questioning but is dismissed by her mother: "You're pretty enough for all normal purposes";
- Emily is shown to be confident enough to **admonish** her mother: "Oh, Mama, you're no help at all".

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

- Emily's confidence shows in her **constant** questioning of her mother;
- **dash** is used to indicate Emily's **control** of the conversation with George: "*hints* are allowed – So – ah - if you get stuck";
- **simile** is used to show Emily's **superior** control of language: "like silk off a spool";
- use of **italics** to reference **emphasis** on her self-assurance and confident use of certain words, ***"pretty"***, ***"something"***;
- use of **ellipsis** to indicate hesitation by Emily but with the confidence to **continue** the question: "Am I pretty enough … to get anybody … to get people interested in me?"

Elsewhere in the play:

- Emily is presented as very **sure** of her own ability: "I'm the brightest girl in school for my age. I have a wonderful memory";
- she is shown to be **nervous** on the morning of her wedding displaying a lack of confidence, pleading to her father: "I'll work for you. I could keep house";
- she **loses** her confidence in the graveyard and becomes uncertain: "I don't like being new here";
- she **regains** some of her self-confidence after returning to the graveyard after her birthday, with realisation how people don't appreciate life fully: "They don't understand, do they?".

Credit any other valid suggestions.

Assessment Matrix Unit 2 – Section B: Poetry

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

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

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

Simple, straightforward or limited response

Assertion, narrative or description, quotation and/or paraphrase

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

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

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

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

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

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

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

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

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

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

Section B – Poetry

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

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

Use of Language and Stylistic Devices/Poetic Techniques

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

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

8 Anthology One: IDENTITY

(a) Look again at *Sonnet 29* by William Shakespeare which deals with the theme of discontent, and at one other poem from the IDENTITY anthology which also deals with the theme of discontent.

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

Possible comparisons: *Dover Beach, Prayer Before Birth, Kid*

The following textual details may be used as supporting material.

What the named poem is about:
- the speaker feels insecure and discontented, describing himself as an "outcast" having suffered loss of reputation;
- he broods on his situation, bitterly commenting on his ignored cries for help;
- he is full of self-pity as he feels isolated and friendless until he thinks of his loved one which changes his mood.

Candidates' response to use of language:
- use of **octave** to present the speaker's feelings of discontent and the **sestet** to present a happier frame of mind;
- the poem **starts** with the **temporal conditional** "When" showing that the speaker is responding to events which often cause him discontent;
- use of **synecdoche**, "men's eyes" to show the speaker's feeling of being judged by others;
- use of **listing** to show the misfortunes the speaker has suffered and what he envies in others;
- the speaker **describes** himself as "all alone" and "outcast", creating a sense of self-pity and discontent;
- **references** to "fortune" and "fate" suggest that the "disgrace" suffered was beyond the speaker's control;
- heaven is **personified** as "deaf" showing the speaker's belief that no one is listening to him;
- use of **simile** showing his feelings of discontent and jealousy: "Wishing me like to one more rich in hope";
- the **volta** marks his change of mood as the speaker reflects on the positive impact of love: "Yet in these thoughts…Haply I think on thee";
- use of **alliteration** emphasising the speaker's discontented thoughts contrasted with the joy his lover brings: "these thoughts…think on thee";
- the **tone** changes from bitter and discontented to comforting and happy;
- use of **simile** to compare love's ability to raise the speaker from his discontent to exalted feelings: "Like to the lark at break of day arising";
- use of **enjambment** creating a sense of his thoughts lifting as he thinks of his lover: "day arising/From sullen earth";
- references to riches showing love brings its own wealth **in contrast** to the speaker's earlier complaints: "sweet love remembered such wealth brings";
- the closing **rhyming couplet** sums up the speaker's appreciation for love and how it brings contentment: "For thy sweet love remembered such wealth brings/That then I scorn to change my state with kings."

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of discontent by Shakespeare and the description of discontent 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 originally published in 1609, part of the Fair Youth sequence;
- Shakespeare was a commoner who went to London to improve his fortune;
- Elizabethan society was rigidly divided into classes and opportunities to improve one's status were limited. The poem hints at this class distinction in the speaker's discontent at his lot in life.

Credit any other valid suggestions.

(b) Look again at *The Road Not Taken* by Robert Frost which deals with the theme of looking back, and at one other poem from the IDENTITY anthology which also deals with the theme of looking back.

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

Possible comparisons: *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:
- the speaker describes taking a walk in the woods and being faced with having to choose a path to follow;
- he looks back on choices he has made and wonders if he will regret them in the future.

Candidates' response to the use of language:
- the **title** indicates a sense of regret as the speaker will look back on "The Road Not Taken";
- the **opening line** sets the scene of the poem, **looking back** at a walk in an autumn wood: "Two roads diverged in a yellow wood";
- the **image** of "two roads" introduces the idea of looking back at the decision he made;
- use of **alliteration** to emphasise the idea of taking time to make the decision: "long I stood/And looked";
- use of **alliteration** to emphasise the reasons for his choice: "Because it was grassy and wanted wear";
- the **descriptions** of both paths show that the speaker reflects that he had no particular reason for the choice he made: "really about the same", "equally lay";
- use of **exclamation** to show the speaker's emotional reactions (his reluctance to admit that his choice was final): "I kept the first for another day!";
- use of **onomatopoeia** as the speaker looks back with a sense of regret, "sigh";
- **repetition** of the first line shows the speaker reflecting on the decision he made;
- the **description** of the path as "one less traveled by" demonstrates the speaker's desire to make his own way in life;
- use of **aphorism**: "I took the one less traveled by" as he reflects on this point in his life;
- the poem is an **extended metaphor** looking back at the choices the speaker has made in life;
- the **tone** is regretful at the end as he reflects on his decision.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of looking back by Frost and the description of looking back 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:
- Frost ascribed the inspiration for the poem to long walks with his friend Edward Thomas, who was indecisive about which road to take and looked back lamenting that they should have taken a different route;
- Frost lived in New England and the description of the 'yellow wood' evokes images of autumn in this part of the US.

Credit any other valid suggestions.

9 Anthology Two: RELATIONSHIPS

(a) Look again at *On My First Son* by Ben Jonson which deals with the theme of grief, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of grief.

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

Possible comparisons: *Remember, Funeral Blues, Long Distance II, Clearances 7: In the last Minutes*

The following textual detail may be used as supporting material.

What the named poem is about:
- the poem is about a father who is mourning the death of his son;
- he expresses his grief and tries to distance himself from the tragedy, saying the child was only lent to him.

Candidates' response to the use of language:
- the poem is an **elegy** in memory of his son, written in rhyming couplets in iambic pentameter, creating a sense of the speaker attempting to control his grief;
- the **tone** is grief-stricken and mournful as he laments the death of his son: "Rest in soft peace";
- use of **assonance** emphasising the speaker's love for his child: "child of my right hand";
- use of **exclamation** showing the father's pride in his son: "thou child of my right hand, and joy!";
- use of **emotive language** to describe his love for his son as he tries to distance himself from the tragedy and his feelings of guilt: "My **sin** was too much hope of thee";
- use of **metaphor**, comparing the child to a loan in an attempt to cope with his grief: "Seven years thou wert lent to me";
- use of **question** as he tries to rationalise his loss by saying that the child is in a better place: "so soon 'scaped world's and flesh's rage,/And, if no other misery, yet age?";
- use of **metaphor** showing the speaker's pride and love for his son: "Ben Jonson his best piece of poetry";
- use of **alliteration** reinforces the painful associations as his grief leads him to claim that he will distance himself from those he loves in future: "what he loves may never like too much".

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of grief by Jonson and the description of grief 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:
- Ben Jonson was an English poet who lost his son in 1603 to bubonic plague;
- his son was only seven years old and, despite the high infant mortality rate at this time, the poem shows his personal grief and despair at this loss.

Credit any other valid suggestions

(b) Look again at *Wild Oats* by Philip Larkin which deals with the theme of being young, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of being young.

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

Possible comparisons: *Before You Were Mine, I am very bothered*

The following textual detail may be used as supporting material.

What the named poem is about:

- the speaker describes meeting two women when he was younger and how his relationship with one ended due to his interest in the other woman;
- the speaker describes his flaws in the relationship and the mistakes he made.

Candidates' response to the use of language:

- the **title** refers to the euphemism for youthful sexual exploits;
- the **opening line** sets the scene as the speaker thinks back to his youthful encounter with the two girls: "About twenty years ago";
- use of **metaphor**, "bosomy English rose", to describe one of the women **contrasted** with the throwaway reference to the other, "her friend in specs" sets up the superficial youthful impression of the women and the speaker's youthful awkwardness around women;
- use of **sexual description** emphasises the impact the beautiful girl had on the young speaker: "bosomy…rose";
- use of **cliché** to describe the consequences of this meeting: "The whole shooting-match";
- the speaker focuses more on the other girl, showing his immature interest in her looks: "Faces in those days…I doubt/If ever one had like hers", "I met beautiful twice";
- use of **listing** and **irony** as the speaker describes his immature flaws which were likely to have been pointed out by his fiancée: "too selfish, withdrawn/And easily bored";
- the speaker's **tone** is sarcastic as he reflects on the lesson he learnt as a young man: "Well, useful to get that learnt";
- the speaker speculates that the "two snaps/Of bosomy rose" from his youth may be bad luck;
- the metaphor, "Unlucky charms," may suggest that the speaker's engagement was poisoned and this adversely affected his later life.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of being young by Larkin and the description of being young 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:

- Larkin met Ruth Bowman when he was working as a librarian. They later become engaged;
- Larkin's work is known for being 'glum' (Andrew Motion) and no-nonsense, as demonstrated in this poem;
- the popular twentieth-century saying: "Men don't make passes at girls who wear glasses" reflected in Larkin's seemingly immature disdain for the "friend in specs".

Credit any other valid suggestions.

10 Anthology Three CONFLICT

(a) Look again at *Out of the Blue–12* by Simon Armitage which deals with the theme of fear, and at one other poem from the CONFLICT anthology which also deals with the theme of fear.

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

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

The following textual details may be used as supporting material.

What the named poem is about:

- the speaker is someone who is in the World Trade Center at the time of the attack on the Twin Towers in September 2001;
- the speaker describes what is happening to him, in the moment – the flames getting hotter and people throwing themselves out of windows;
- the speaker is saying goodbye to his "love," adding a level of heartbreak to an already devastating situation;
- the horror, pity and chaos of the event are heightened for the reader because we know how it will end for him.

Candidates' response to the use of language:

- the **fluctuating rhyme** is indicative of the confusion and rising sense of fear;
- prevalent use of **present continuous tense** making the speaker's fear immediate;
- use of the **temporal adverb** in "you have noticed now" **emphasises** the poem's contemporaneous quality;
- use of **direct address** (to the reader, to humanity, to his loved one) to heighten the sense of fear;
- the **image** of the "white cotton shirt" symbolic of the hopelessness of the situation;
- the **repetition** of "waving" emphasises panic;
- use of question and religious **imagery** of "soul worth saving?" showing his fear of his life having no value;
- use of **contrast** in the imagery of the everyday "shaking crumbs" or "pegging out washing" linked to the utterly abnormal, atrocious situation emphasises the fearful situation;
- the speaker makes **repeated pleas** for help, still "trying and trying" to stay alive;
- use of **personification**: "The heat behind me is bullying, driving" creates a sense of threat;
- use of **euphemisms** for suicide: "leaving", "diving" and "wind-milling" adds to the **pathos**;
- the **irony** that a "bird goes by" implying freedom;
- the **listing of verbs** boosts the desperation of not knowing what to do and the fear of watching others fall to their death;
- **repetition** of "appalling" points to the helplessness of the rest of the world to do anything;
- the lines in the penultimate stanza are shortened to emphasise the fear being felt: "Are your eyes believing... I am still breathing";
- use of **contrast** between the **personified energy** of the sirens "wailing, firing" and the **lethargy** of "But tiring, tiring", as the speaker goes "numb";
- use of the **alliterative** last appeal, with the **double meaning** on "flagging" to indicate his torment and fear have not concluded: "Do you see me, my love. I am failing,/flagging."

Similarities and differences in the poets' attitudes:
Reward clear connections made between fear described by Armitage and fear 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:

- English poet Simon Armitage, writes about the global terror threat;
- as a post-graduate student at Manchester University, his MA thesis concerned the effects of television violence on young offenders and until 1994 he worked as a probation officer in Greater Manchester;
- as an educator, a translator, and a writer, reflecting modern life, his language is accessible to a modern audience.

Credit any other valid suggestions.

(b) Look again at *Poppies* by Jane Weir which deals with the theme of grief and at one other poem from the CONFLICT anthology which also deals with the theme of grief.

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

Possible comparison: *Easter Monday (In Memoriam E.T.) (1917); Anthem for Doomed Youth; What Lips My Lips Have kissed, and Where, and Why (Sonnet XLIII)*

The following textual details may be used as supporting material.

What the named poem is about:

- the poem explores the emotions of a mother remembering her son who has been killed in action;
- the speaker, a mother, describes seeing poppies on graves before Armistice Day and remembers pinning a poppy to her son's blazer;
- the speaker describes how she wanted to act and how she did act – when the son left, she went upstairs to his bedroom and released a bird from its cage;
- a mother's grief is shown when she goes to the churchyard hoping to hear her son's voice from the playground as she did when he was still at school.

Candidates' response to the use of language:

- use of the **first-person voice and direct address**, showing the grieving voice of the mother speaking to her son;
- use of a **non-chronological structure**: "Three days before", "Before you left", "After you'd gone", showing the speaker's distress;
- use of first and second person **pronouns** suggest an attempt to connect with the reader, thus emphasising the sense of loss;
- use of **vocabulary choices and imagery** to characterise the speaker (her interest in textiles) making her, and hence her grief, more real to the reader;
- **reference** to Armistice Sunday, a day which acknowledges grief and loss, **symbolised** by the poppy;
- use of **sensory imagery** to characterise the speaker as a tactile mother and heighten the communication of her grief: "smoothed down...graze my nose"
- the **time shifts** suggest the disorder and unreliability of the grieving speaker's memories;
- the **connectives** "Before" and "After" join all of her memories together and show how the events are related; in particular how everything is related to Armistice Sunday and to her son's departure;
- use of the **simile**: "the world overflowing/like a treasure chest" points ironically towards the sense of adventure of the son and contrasts with her sense of grief;
- use of **detailing** (no hat, no coat, her churning stomach) a woman in disarray whose grief is overwhelming her;
- use of the **symbolic** dove to represent hope and peace;
- the poem **opens and ends** with references to a churchyard and war graves.

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

Candidates awareness of contexts:

- the poem was published following a request by Carol Ann Duffy for more war poems concerning the deaths of soldiers in Iraq and Afghanistan;
- she lived in Belfast during the Troubles in the 1980s.

Credit any other valid suggestions.