Rewarding Learning

General Certificate of Secondary Education
2023

English Literature

Unit 2

The Study of Drama and Poetry

GEL21

[GEL21]
WEDNESDAY 24 MAY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

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

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Section A – Drama

Answer **one** question from this section.

1 O'Casey: *Juno and the Paycock*

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

Use the Drama Answer Booklet for your answer.

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

(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.

2 Priestley: *An Inspector Calls*

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

Use the Drama Answer Booklet for your answer.

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

(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**.

3 **Friel:** *Philadelphia, Here I Come!*

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

Use the Drama Answer Booklet for your answer.

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

(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 Lizzie and Madge are **controlling**.

4 Russell: *Blood Brothers*

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

Use the Drama Answer Booklet for your answer.

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

(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**.

5 Sherriff: *Journey's End*

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

Use the Drama Answer Booklet for your answer.

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

(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.

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

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

Use the Drama Answer Booklet for your answer.

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

(b) Look again at the extract in Part One on page 45 beginning 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.

7 Wilder: *Our Town*

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

Use the Drama Answer Booklet for your answer.

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

(b) Look again at the extract from Act One beginning at the top of page 38 with George's 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**.

Section B – Poetry

Answer **one** question from this section.

8 Anthology One: IDENTITY

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

Use the Poetry Answer Booklet for your answer.

(a) Look again at *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.

(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.

9 Anthology Two: RELATIONSHIPS

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

10 Anthology Three: CONFLICT

Answer either (a) or (b)

Use the Poetry Answer Booklet for your answer.

(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.

(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.

THIS IS THE END OF THE QUESTION PAPER

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