Rewarding Learning

General Certificate of Secondary Education
2024

English Literature

Unit 2: The Study of Drama and Poetry

[GEL21]

THURSDAY 30 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

<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>AO1
Argument</td><td>Candidates have not responded to the task appropriately</td><td>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>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</td><td>Begins to focus on question

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

Fairly developed response</td><td>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>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>AO2
Form and Language</td><td>Candidates have not responded to the task appropriately</td><td>Simplistic remarks about content

Little or no awareness of structure, form, writer’s techniques and writer’s use of language</td><td>Some awareness of content

Some awareness of structure, form, and dramatic techniques

Occasional reference to the dramatist’s words</td><td colspan="2">Comments on content

Explains structure, form, and dramatic techniques

Some understanding of the dramatist’s use of language</td><td>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</td><td>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</td></tr>
</table>

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** attitudes to work, show how far you agree that members of the Boyle family have **poor attitudes** to work.

The following textual details may be used as supporting material.

Evidence that members of the Boyle family have poor attitudes to work:

- Juno repeatedly complains about Boyle's poor attitude to finding a job, even though the family are struggling financially: "he's afther wearin' out the unemployment dole…An' constantly singin', no less";
- Mary demonstrates an **uncooperative attitude** towards her employers: "The hour is past now when we'll ask the employers' permission to wear what we like";
- Jerry's words show that both Boyle and Johnny have been out of work for a **long time**: "about poor Johnny an' his father bein' idle so long";
- Boyle **blatantly lies** to Juno about wanting to work: "It's nearly time we got a start, anyhow; I'm fed up knockin' round, doin' nothin'";
- Boyle shows **no urgency** to look for work: "It's only eleven o'clock; we've lashins o' time… we can saunther down at our ayse";
- Boyle's defensive reaction to Jerry's information shows his **reluctance** to look for work: "(*suspiciously*)";
- Boyle's repeated excuses about pains show his **reluctance** to find work: "How d'ye expect me to be able to go up a ladder with these legs?";
- Boyle is **self-pitying** at the thought of having to work and **cynical** about Father Farrell's motives for offering the job: "It's a curious way to reward Johnny be makin' his poor oul' father work", "work, work, work for me an' you …so that they may be in betther fettle when they come hoppin' round for their dues";
- Juno's **attitude to work changes** with the prospect of money coming in from the inheritance: "You won't have to trouble about a job for awhile, Jack";
- Joxer exposes Boyle's **lack of interest** in finding work: "Lookin' for work, an' prayin' to God he won't get it";
- even after running up debt and finding out that there is no inheritance, Boyle shows **no interest** in finding work and goes drinking: "I'm goin' out now to have a few dhrinks with th' last few mates I have".

However, some candidates may argue:

- Juno is clearly **concerned** about members of the family not working; she challenges Mary about striking, she repeatedly castigates Boyle for not wanting to work and even criticises Johnny's inability to work: "you lost your best principle, me boy, when you lost your arm; them's the only sort o' principles that's any good to a workin' man";
- Mary's decision to join the strike action shows a desire for **better working conditions**: "What's the use of belongin' to a Trades Union if you won't stand up for your principles";
- Juno herself **works hard** trying to keep the family afloat: "Your poor wife slavin' to keep the bit in your mouth";
- Mary has **worked** and contributed to the family finances: "ever since she left school she's earned her livin'".

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

- use of **religious language** and **exclamation** showing Juno's exasperation at Boyle's reluctance to find work: "he ought always to be on his knees offerin' up a Novena for a job!";
- use of **frustrated tone** showing Juno's perception of Mary's attitude to work: "what'll he say when I tell him a principle's a principle";
- use of **stage direction** showing Juno's concern that a job opportunity will be missed due to Boyle's poor attitude: *piteously*;
- use of **stage direction** and **sarcasm** showing Juno's contempt for Boyle and his attitude to work: "(*viciously*) …Ah, then, I'll take me solemn affeydavey, it's not for a job he's

prayin";

- use of **simile** expressing Juno's exasperation at Boyle's poor attitude to work: "an' he sthruttin' about from mornin' till night like a paycock!";
- use of **confrontational language** and **exclamation** to show Juno's anger at Boyle's lethargic attitude to work: "Shovel! Ah, then, me boyo, you'd do far more work with a knife an' fork than ever you'll do with a shovel!", "It ud be easier to dhrive you out o' the house than to dhrive you into a job";
- use of **questions** showing Boyle's irritation at Jerry for bringing information about a job in front of Juno: "What business is it of yours…? What do you want to be gallopin' about afther me for? Is a man not to be allowed…";
- use of **indignant tone** as Boyle complains about the job opportunity, adding humour: "How is it good news?...I'm hardly able to crawl with the pains in me legs";
- use of **animal imagery** showing Boyle's poor attitude to work: "havin' us mulin' from mornin' till night";
- use of **stage direction** showing Boyle's poor attitude to work by showing delight at the prospect of not working: *(fervently)*.

Credit any other valid suggestions.

(b) Look again at the extract from Act 1 beginning at the top of page 74 with the stage directions: *Joxer steps cautiously into the room* and ending near the top of page 77 with Mrs Boyle's words: "Oh, you'll do a lot o' good as long as you continue to be a butty o' Joxer's!"

With reference to the ways O'Casey **presents** Joxer in the extract and elsewhere in the play, show how far you agree that Joxer is **solely responsible** for Captain Boyle's behaviour.

The following textual details may be used as supporting material.

In the extract:

- Joxer's first words in the extract are critical of Juno, **supporting** Boyle's complaints: "It's a terrible thing to be tied to a woman that's always grousin'";
- he **influences** Boyle to behave badly in Juno's absence: "It's a good job she has to be so ofen away, for…when the cat's away, the mice can play";
- Juno is clearly **angry** that Joxer is with Boyle and is fully aware of Joxer's **influence:** "(*to glare at Joxer*) Pull over to the fire, Joxer Daly";
- Joxer is unwilling to face Juno as he knows she realises his influence on Boyle: "I can't stop";
- Joxer is quick to play along with Boyle's story, **encouraging him to lie** to Juno about the job: "The foreman at Killesther – oh yis, yis";
- Juno makes her feelings clear about Joxer's **bad influence** on Boyle's behaviour: "Oh, you'll do a lot o' good as long as you continue to be a butty o' Joxer's".

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

- use of **stage direction** *Joxer steps cautiously into the room* showing that Joxer is aware Juno does not want him in the house because of his i**nfluence on Boyle;**
- **the initial description** of Joxer in the **stage directions** presents him as sly and ingratiating: *his eyes have a cunning twinkle…meant to be ingratiating*;
- use of **cliché** and **exclamation** showing Joxer's delight at Juno's absence and the chance to exert his malign influence on Boyle: "when the cat's away, the mice can play!";
- use of **stage direction** and **imperative** showing Boyle's attempts to be in control: *with a commanding and complacent gesture*, "Pull over to the fire";
- use of **slang** to describe the malign relationship between Joxer and Boyle: *cronies*;
- use of **stage direction** showing both men's horror at Juno's arrival which puts an end to their actions: *Both are stupefied*;
- use of **stage directions** showing Juno's anger at Joxer's presence and ability to influence Boyle: *confronting, with sweet irony, turning her head to glare at Joxer; She shuts the door with a bang*;
- use of **repetition** showing Joxer's eagerness to escape from Juno's anger at his presence and influence on Boyle: "I'm in a desperate hurry, a desperate hurry";
- use of **sarcastic tone** and **repetition** showing Juno's anger at the influence Joxer has over Boyle: "Pull over to the fire, Joxer Daly…Pull over to the fire, Joxer Daly; people is always far more comfortabler here than they are in their own place";
- use of **stage directions** showing Joxer's desperation to get away from Juno's anger: *Joxer makes hastily for the door, at door ready to bolt*;
- use of **stage direction** showing that Joxer continues to try to influence Boyle, so is quick to play along with Boyle's lies to Juno: *the truth dawning on him*;
- use of **proverbial language** as Joxer supports Boyle's lie to Juno about the job: "it's a long lane that has no turnin'", "God never shut wan door but He opened another", "for want of a nail the shoe was lost";
- use of **exclamation** showing Juno's contempt for Joxer's influence on Boyle: "Butty o' Joxer's!"

Elsewhere in the play:

- Juno is fully aware that Joxer bears a **large responsibility** for Boyle's behaviour: "he's wherever Joxer Daly is – dhrinkin' in some snug or other";
- Juno does her best to **diminish** Joxer's influence on Boyle's behaviour: "I was determined to stay an' hunt that Joxer this time";
- Joxer **encourages Boyle's laziness** by sympathising with Boyle's complaints about his pains: "Ah, any man havin' the like of them pains id be down an' out, down an' out";
- use of ingratiating language showing Joxer's attempts to **drive a wedge** between Boyle and Juno, taking Boyle's side: "I say as a butty, as a butty, Captain, that you've stuck it too long";
- use of repetition and proverbial language as Joxer **urges Boyle to stand up** to Juno: "Be firm, be firm", "if you gently touch a nettle it'll sting you for your pains";
- Juno is aware of Joxer's bad influence on her husband, **blaming** Joxer when Boyle doesn't respond to the knocking on the door and for the state of the house: "I suppose you were so busy with Joxer that you hadn't the time"; "looka the way everything's thrun about! Oh, Joxer was here";
- Juno has warned Boyle about Joxer's **bad influence**: "I'm tired tellin' you what Joxer was; maybe now you see for yourself the kind he is";
- Joxer **encourages** Boyle to borrow money from the neighbours: "I've just dhropped in with the £3:5s…she says you're to be in no hurry payin' it back";
- at the end of the play, Boyle **turns away** from his family to go drinking with Joxer, with the final scene of their drunken ramblings cementing their influence on one another: "I'm only waiting for the word, an' I'll be with you".

However, some candidates may argue:

- Joxer is a sycophant and changes his attitudes to agree with Boyle, showing that Boyle **influences** him: "You're afther takin' the word out o' me mouth","You could sing that if you had an air to it";
- Boyle is quick to **distance himself** from Joxer after the news of the inheritance: "I'm done with Joxer; he's nothin' but a prognosticator";
- Boyle **does not need encouragement** to behave badly, with his avoidance of work, poor treatment of his family and drinking. Joxer is happy to go along with Boyle and is also not afraid of challenging his pretensions.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

2 Priestley: *An Inspector Calls*

(a) With reference to the ways Priestley **presents** Eva/Daisy, Sheila and Mrs Birling, show how far you agree that women are **treated poorly**.

The following textual details may be used as supporting material.

Evidence of women treated poorly:
Eva/Daisy:

- Sheila treats Eva cruelly by **using blackmail** to cause her to lose her job: "I told him that if they didn't get rid of that girl, I'd never go near the place again and I'd persuade mother to close our account with them";
- Gerald treats Eva/Daisy poorly as he had **no real intention** of devoting himself to her, his relationship with her flattered his self-esteem: "I didn't feel about her as she felt about me";
- Mrs Birling lacks remorse and compassion: "I'm very sorry. But I think she only had herself to blame";
- Eric admits to his **aggressive behaviour** towards Eva: "I was in that state when a chap easily turns nasty – and I threatened to make a row";
- the Inspector accuses Eric of **dehumanising** Eva and treating her poorly by **using her** for his own gratification: "Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person".

Sheila:

- Gerald **confesses** to the affair: "I'm sorry, Sheila. But it was all over and done with, last summer", reinforcing Gerald's poor treatment of Sheila because he has **lied** to her and also **betrayed** her trust through cheating;
- use of Mrs Birling's **patronising and undermining** language when speaking of her daughter: "You seem to have made a great impression on this child, Inspector", treating her with inferiority, and not as an adult;
- Mr Birling and Gerald treat Sheila **poorly** as they expect her to **dismiss** Gerald's transgressions: "you'd better ask Gerald for that ring you gave back to him, hadn't you?", and: "Everything's all right now, Sheila. What about this ring?"

Mrs Birling:

- the Inspector **manipulates** and tricks Mrs Birling into condemning her own son: "we know what to do, don't we? Mrs Birling has just told us";
- the Inspector **blames** Mrs Birling: "She went to your mother's committee for help…Your mother refused that help";
- Eric's **aggressive and judgemental confrontation** introduces fear and violence which his mother is exposed to: *very distressed now.*

However, some candidates may argue:

- the Inspector's treatment of Shelia is **respectful** and **compassionate**: "if she leaves us now, and doesn't hear any more, then she'll feel she's entirely to blame";
- Gerald is **caring** towards Eva/Daisy: "I made her go to Morgan Terrace because I was sorry for her, and didn't like the idea of her going back to the Palace bar";
- Mrs Birling isn't deliberately cruel in her treatment of Eva because she is **unable to recognise any wrongdoing**: "I did nothing I'm ashamed of." Her social conditioning has led to her prejudiced treatment of Eva, and she can't understand or appreciate that she is responsible;
- Mr Birling is **protective** of Mrs Birling: "take your mother along to the drawing-room… (*Gentler*) Go on, Sybil".

Priestley's use of language and dramatic techniques:

- use of **negative adjective**, "wretched girl's suicide", shows that Birling lacks compassion for Eva and treats her poorly by disrespecting her in death;
- use of **listing**: "with no work, no money... no relatives to help her, few friends, lonely, half-starved, she was feeling desperate", to reinforce the bleakness of Eva's reality after she is treated poorly by Birling;
- use of **emotive language**: "young women counting their pennies in their dingy little back bedrooms.";
- use of **patronising tone**: "You seem to have made a great impression on this child, Inspector", suggesting Mrs Birling treats his daughter with inferiority;
- use of Mrs Birling's **prejudiced language** showcases her discriminatory attitude towards Eva and how this leads to her unfair treatment of her: "Girls of that class";
- use of Shelia's **imperative voice** demonstrates her care and desire to protect her mother: "Mother-stop-stop!";
- use of the **stage direction**: *She stops, and exchanges a frightened glance with her husband*, suggesting she is upset and scared.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at the extract beginning at the top of page 21 beginning with the Inspector's words, "If you'll come over here, I'll show you" and ending on page 23 with the Inspector's words, "But you're partly to blame. Just as your father is."

With reference to the ways that Priestley **presents** the Inspector in the extract and elsewhere in the play, show how far you agree that he has **control** over the other characters.

The following textual details may be used as supporting material.

Evidence of the Inspector's control in the extract:

- the Inspector is **not intimidated** by the other characters: "*The Inspector ignores them*";
- he declares his authority: "some things are left to me. Inquiries of this sort, for instance";
- he controls the **pace** of the investigation: "One line of inquiry at a time";
- he judges them: "But you're partly to blame. Just as your father is", showing his control.

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

- The Inspector controls who sees the picture: "If you'll come over here, I'll show you", and use of the **stage direction:** *puts the photograph back into his pocket*;
- Sheila's dramatic exit: *with a little cry, gives a half-stifled sob, and then runs out* demonstrates the Inspector has the **ability to upset** Sheila and has the power to **make her realise** the impact of her inappropriate behaviour;
- use of **accusatory tone** to Gerald: "promising life there, I thought, and a nasty mess somebody's made of it", suggesting that they are to blame and should take responsibility. He displays power by **making judgements** on their behaviour and actions;
- use of **stage direction:** *"Birling looks as if about to make some retort, then thinks better of it",* reveals the Inspector is able to silence Birling;
- use of curt and vague responses: "All in good time", shows that he tries to control the others by withholding information;
- use of the **stage direction:** *cutting in, massively* shows the Inspector stops Gerald's protests;
- use of the **stage direction**, "*uneasily*", shows that the characters are **intimidated** by the Inspector, placing him in a position of power;
- use of **imperative**: "you'd better stay here", showing that the Inspector **can command** the others.

Evidence of the Inspector's control elsewhere in the play:

- use of stage direction: *He speaks carefully, weightily, and has a disconcerting habit of looking hard at the person he addresses before actually speaking*, declares him as having a **powerful presence** through his behaviour;
- use of stage direction shows how the Inspector controls the other characters by **physically preventing** them from seeing the photograph and reveals information as and when he chooses: *the Inspector interposes himself between them and the photograph*;
- use of inclusive pronouns: "We'll have to share our guilt", reinforces the Inspector's role in controlling the characters by **influencing** them to take collective responsibility;
- his omniscient presence: "And anyhow I knew already", gives him the **power to control** the other characters;
- he criticises Birling: "(*sharply*) Your daughter isn't living on the moon", which **undermines** Birling;
- he threatens Birling: "(*sternly*) I warn you, you're making it worse for yourself", suggests the Inspector is in a **position of authority**;
- he **overrides** Mr Birling's authority: "I know - he's your son and this is your house - but look at him";
- his final dramatic monologue: "We are members of one body. We are responsible for each other", reinforces his role as a moral inspector and the reaction that each character has suggests his **control** and **authority**;

- Birling's sarcastic and undermining tone: "Now look at the pair of them - the famous younger generation who know it all", clearly shows that the Inspector has made a **lasting impression** on Sheila and Eric, reinforcing the control which he had.

However, some candidates may argue:
- Mrs Birling challenges the Inspector's control: "You're not telling me the truth";
- the Inspector's frustration is evident: "I'm losing all patience with you people", shows that the Inspector **struggles to maintain control**;
- his **control and impact are short-lived** with some of the characters: "By Jingo! A fake!" and "He never talked like one. He never looked like one".

Credit any other valid suggestions.

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

Use of the Assessment Matrix

3 Friel: *Philadelphia, Here I Come!*

(a) With reference to the ways Friel **presents** S.B. O'Donnell, show how far you agree that S.B. is **uncaring**.

The following textual details may be used as supporting material.

Evidence that S.B. is uncaring:

- he **ignores** that Gar is leaving the next day and insists on Gar working as normal to the very end: "what does he do? Lines up five packs of flour";
- in response to Madge asking if S.B. has commented on Gar's leaving, Gar's reply insinuates that S.B. does **not** care, "Not a word", with Private referring to S.B. as "The bugger";
- S.B. continues to ignore Gar's leaving with the usual **banal** conversation: "How many coils of barbed-wire came in on the mail-van this evening?";
- even on his last day at home, Gar is able to predict S.B.'s lack of care with his **repetitive** words: "Another day over.";
- Madge expresses her **annoyance** of S.B.'s uncaring attitude to Gar: "Won't the house be quiet soon enough – long enough";
- S.B. **maintains** an uncaring attitude in his dialogue with Gar: "I suppose you'll be looking for your pay", and this is emphasised by the use of Private's **monologue** with humorous, invented conversations highlighting S.B.'s **lack** of care: "and above all please don't stop eating";
- he shows a **lack of care** and attention of others' feelings by leaving **promptly** when Boyle visits on Gar's final night at home, **enhanced** by Private's comment, "Ignorant bastard!"
- Madge accuses S.B. of **not** caring about her **sensibilities** by not wearing his dentures "while there's a lady in your presence!";
- S.B. seems unable to care about his son's needs throughout Gar's story about the boat, concentrating **instead** on mundane matters such as the colour of the boat and the name of the song;
- he **accepts** that he did not have a strong, caring relationship with his son: "Maybe, Madge, maybe it's because I could have been his grandfather, eh?".

However, some candidates may argue:

- S.B. is shown to be caring through **stage directions** showing his arguable **desolation** caused by Gar's imminent departure: *he looks down at the paper again – it has been upside down ...He looks across at Gar's bedroom, sighs, rises, and exits very slowly*;
- S.B.'s care for Gar is suggested by **ellipsis** as S.B. tails off his speech: "It's hard to sleep sometimes...";
- he strains to communicate with Gar during Part Two, even **accepting** instruction about the milk lorry and, again, **ellipsis** indicates his difficulty in going further: "Aye... right…";
- he **cares** about Gar's comfort when revealing he has listened to the weather forecast and concluded that "it would be a fair enough day for going up in thon plane";
- he offers **protective** advice to Gar: "And I was meaning to tell you that you should sit at the back…";
- he shows care and **concern** for Madge and her new niece: "There's nothing wrong, is there?"
- his **reminiscences** to Madge about Gar's childhood display caring, **loving** thoughts: "the two of us, hand in hand, as happy as larks – we were that happy".

Friel's use of language and dramatic techniques:

- use of Private **pre-empting** S.B.'s words, enhances the father's uncaring attitude by treating the events of Gar's departure as entirely **normal and mundane**: "Good. Next phrase. I suppose we can't complain";
- use of **stage direction**, *She gives S.B. a hard look*, highlights Madge's **opinion** of the lack of care being shown by S.B. to his son;
- use of **stage direction**: *irony* "The chatting in this place would deafen a body" highlights the lack of communication;

- S.B.'s uncaring attitude is evident as he **barely** comments when the Canon asks about Gar's departure: "Aye, tomorrow morning. Powerful the way time passes, too";
- his lack of care is displayed when he does **not** return Gar's shows of affection in Part Two, reinforced with the use of **repetition**: "Sure you know I never take a second cup";
- S.B.'s **lack** of care with Gar at the start of Part Two is shown through the use of S.B.'s very **short responses** to Gar's efforts to have an intimate talk with his father.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at the extract from Episode II, beginning at the bottom of page 69 with Ned's words, "By the way, lads, who's the blondie thing" and ending at the bottom of page 71 with the stage direction, *Another brief silence*.

(For those using the version which was reset in 2000, the exact begins towards the top of page 57 and ends towards the top of page 59.)

With reference to the ways Friel **presents** attitudes in the extract and elsewhere in the play, show how far you agree that the male characters in the play are **sexist**.

The following textual details may be used as supporting material.

Sexist attitudes to women in the extract:

- Ned **depersonalises** the girl as an object: "the blondie thing", and this depersonalisation of females, and sexist attitude, is continued and amplified by Tom: "A big redhead?", "the big red thing";
- Ned views Annie as a means to **gratify** his urges and assumes Annie will concur: "That's me fixed up for the next two weeks";
- Ned's lewd remark suggests Annie has **loose morals**: "Were any of youse ever on that job?", depersonalising Annie as "that job";
- Ned refers to Annie as **salacious**: "she damned near killed me";
- Joe is **disrespectful** of Annie's appearance: "the one with the squint";
- Gar **contradicts** Ned, accusing him of being sexist and a boastful liar: "You were never out with big Annie Mc Fadden in your puff";
- Tom supports Ned's sexist attitude in **degrading** Annie: "Ned was there, Gar, manys and manys the time";
- the boys continue to 'reminisce' about supposed past sexual exploits showing sexist **disdain** for women, including the tale of the two Greenock girls: "the one that hauled you down into the ditch!";
- Private points out that the boys, "weren't always like this", suggesting former **fewer sexist attitudes** towards women.

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

- Ned's **demeaning** language referring to women as objects for his gratification: "on that job", "you need the constitution of a horse";
- use of **stage direction**, *with dignity*, shows Ned's degradation of females with imperfections: "has no squint";
- use of **stage direction**, *with quiet threat*, highlights Ned's **aversion** to being questioned about his power to physically attract women;
- use of **stage direction**, *wearily*, indicates Gar's acceptance that he cannot correct Ned's sexist attitude towards the girl;
- repeated use of **dehumanising**, sexist language also treats the girl as an object/place: "Ned was there";
- use of **stage direction**, *sulkily*, highlights Ned's annoyance that his sexist belief, that females are automatically attracted to him, should be doubted;
- use of **stage direction**, *thawing*, indicates Ned's appreciation of others praising his ability to attract females, followed by increasingly sexist and **debauched** language: "Liveliest wee tramps I ever laid!";
- use of **adjectives** to demean women: "the fat one", "fast woman";
- use of **sexist**, derogatory **verbs** falsely suggests that the girls mentioned in the stories have low morals: "hauled you down into the ditch", "she'll go for Ned".

Elsewhere in the play:

- when recalling Gar's courtship with Kate, Private speaks about her in a **sexist** manner: "Rotten aul snobby bitch!", "a buggerette";
- use of adjectives and repetition of her name when Gar recalls Kate in his memory: "Kate … sweet Katie Doogan … my darling Kathy Doogan", highlights his non-sexist and

endearing feelings towards her;

- S.B. treats Madge with **respect** when Gar shouts that he wants bread: “No need to roar like that”;
- use of stage directions and ellipsis show Con to be comforting and gentle in his manner towards Lizzy: “It’s okay, honey, okay …”;
- Joe does not totally ‘buy into’ these supposed memories and expresses doubt about the truth of the tales being told, “No, I wasn’t there that night”, possibly indicating a less sexist attitude;
- Private reveals in his monologue the timid attitudes of the boys towards females including fear of rejection and lack of courage both towards the girls “dangling their legs” and also to Wee Jimmy;
- Private’s monologue **narrates** the true version of Ned’s story, and the boys’ reticent demeanour towards the females mentioned in their story belies their sexist comments, highlighting their timid behaviour;
- after Private’s monologue giving the true version of Ned’s story, Ned’s sexist, boastful comments about picking up one of the women at the hotel sound hollow and **pathetic**: “£10 to a shilling I click with one or other of them!”;
- Gar is **rude** to Kate during her visit to see him suggesting her options are limited: “You‘re stuck here!”;
- although Gar displays a sexist attitude (in anger) with his **coarse** comment to Kate: “And if you can‘t be good - you know?”, this is contrasted with his **loving** sentiments: “sweet Katie Doogan”;
- S.B. shows respect for Madge’s opinion by seeking **reassurance**: “I‘ll manage rightly, Madge, eh?”;
- Gar’s attitude towards Madge is deferential and, even, **loving**: “Watch her carefully, every movement, every gesture”.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

4 Russell: *Blood Brothers*

(a) With reference to the ways Russell **presents** Edward, show how far you agree that Edward shows **concern** for others.

The following textual details may be used as supporting material.

Evidence that Edward shows concern for others:

- Edward instantly **befriends** Mickey sharing his sweets with him: (*He offers a bag from his pocket*);
- Edward is **polite** and **caring** in his dealings with others: "Hello, Mrs Johnstone. How are you?";
- Edward shows **loyalty** to Mrs Johnstone concerning the locket she gave him knowing that this would be important to her: "I can't tell you that. It's a secret";
- Edward is **concerned** for his mother despite the way she treats him: "Are you feeling all right, Mummy?";
- Edward is **generous** to Mickey as he offers to buy him cigarettes: "Oh, I don't smoke actually. But I can go and get you some";
- Edward gives **sensible advice** to Mickey on how to ask Linda out: "Look, the next time you see Linda, you stare straight into her eyes and you say…";
- Edward stays **loyal** friends to both Linda and Mickey as they grow up despite differences in class and wealth: "There's a few bob in your pocket and you've got good friends";
- Edward remains initially **honourable** in his intentions towards Linda: "Can I write to you? / Would Mickey mind?";
- Edward **supports** Mickey and he **persuades** him to ask Linda out, **unselfishly** putting Mickey's interests first: "Will you talk to Linda?";
- Edward's **honesty** in opening up to Linda on his return from university: "I've always loved you";
- Edward becomes a local Councillor **supporting** the interests of the community and organises a house and a job for Mickey when he comes out of jail: "Now it's a job and a house";
- Edward **engages** with Mickey despite Mickey having a gun in his hand: *Edward and Mickey are now alone on the platform*.

However, some candidates may argue:

- Edward is **hurtful** to his mother: "he's my best friend. I like him more than you";
- Edward shows a **lack of respect** towards the policeman, stating his name as "Adolf Hitler";
- Edward **disregards** his mother's wishes by persisting in playing with Mickey against her wishes: "I don't want to go. I want to stay here where my friends are… where Mickey is";
- Edward **challenges his teacher** and is suspended for **disobedience** and **foul language**;
- Edward goes off to university and shows a **lack** of concern for Mickey's feelings: "I haven't been to so many parties in my life. And there's just so many tremendous people… ";
- Edward is **insensitive** around Mickey being unemployed and poor: "Look…come on…I've got money, plenty of it";
- some candidates may argue that Edward betrays Mickey and holds some responsibility for what happens to them.

Russell's use of language and dramatic techniques:

- use of **stage directions** to show Edward's **generosity** and **friendliness**: *Edward moves to Mickey and gives him a small parcel…The two boys clasp hands*;
- use of **song** to show Edward's **care** for others: "My best friend/ He could swear like a soldier";
- use of **stage direction** as Edward is **reluctant** to upset Linda when he tells her that he is going off to university: (*after a pause*) "I go away to university tomorrow'';
- use of **song** for Edward to show his **affection** for Linda: ''If I was him I'd bring you flowers";
- use of **stage direction** shows Edward's **reluctance** to leave his friends Mickey and Linda:

Edward turns and begins to leave;

- use of **costume** to show how Edward has **changed** as he becomes a university student: *Edward enters in a duffle coat and college scarf…*;
- use of **stage direction** to show Edward's inability to understand Mickey: *slightly unsure but laughs anyway.*

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at the extract beginning on page 39 with the stage directions: *The Narrator enters* and ending on page 41 with the stage direction: *The song ends with a percussion build to a sudden full stop and the scene snaps from Mrs Lyons to the children*.

(For those using the red-backed edition, the extract begins at the bottom of page 43 and ends at the top of page 46.)

With reference to the ways Russell **presents** events in the extract and elsewhere in the play, show how far you agree that Mrs Lyons **cannot control** the consequences of her actions.

The following textual details may be used as supporting material.

In the extract:

- the Narrator predicts that Mrs Lyons **cannot control** the consequences of her actions: "they're gonna take your baby away / the devil's got your number";
- Mrs Lyons is **suffering** mental strain due to her actions and Mr Lyons suggests she needs medical support: "perhaps we should be talking about you getting something for your nerves";
- Mrs Lyons is in a state of panic, **manipulating** her husband to try to control the situation: "I feel that something terrible will happen, something bad.";
- Mrs Lyons has not told her husband the whole story, in an effort to **maintain control**, but her secret is at risk of being revealed: "What is this thing you keep talking about getting away from";
- Mrs Lyons is frightened that her secret will emerge, and she **will lose** Edward: "I'm frightened for Edward";
- Mrs Lyons' growing **paranoia** leads to her becoming superstitious: *she is stopped by the sight of the shoes on the table;*
- the Narrator repeats his warning of the **consequences** of her actions in the second song: "You're walkin on pavement cracks / Don't know what's gonna come to pass".

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

- **repetition** of the second verse of the Narrator's song reminds the audience of the **wrongs** Mrs Lyons has committed and how she will be discovered: "Y'know he's gonna find y";
- use of the Narrator's **menacing tone** to suggest Mrs Lyons is being **watched**: "He's starin' through your windows/He's creeping down the hall";
- use of **stage directions** to show the **exasperation** of Mr Lyons: *in despair, turns away from her*;
- use of **profanity** to show Mr Lyons has lost his patience: "For God's sake"/"For Christ's sake"/"Oh Christ";
- use of **foreshadowing** by Mrs Lyons predicting the future: "I feel that something terrible will happen, something bad";
- use of **repetition** to show the terror of Mrs Lyons: "because I'm frightened. I'm frightened for Edward"/"Frightened of…";
- use of **changing pace** showing the **tension** between Mr and Mrs Lyons: "But I don't want him out playing"./"Jennifer he's not a baby"/"I don't care, I don't care…";
- use of **motif** of the shoes on the table remind the audience of the **secret** between Mrs Lyons and Mrs Johnstone: *She is stopped by the sight of the shoes on the table/* "There's shoes upon the table";
- use of **foreboding music** to end the scene adds to the **sense of doom**: *The song ends with a percussion…and the scene snaps*.

Elsewhere in the play

- Mrs Lyons **manipulates and frightens** Mrs Johnstone to give up her child with her unlikely plan: "You said yourself, you said you had too many children already"/"Already you're being threatened by the welfare people";
- Mrs Lyons does not consider the potential consequences: "It's mad... but it's wonderful.";
- Mrs Lyons fails to keep Edward away from Mickey; "It's only because I love you";
- use of the Narrator to serve as a continual reminder that Mrs Lyons's happiness can only be **fleeting** and that, ultimately, she will pay for the consequences of her actions: "Did you believe that you were free at last/Free from the broken looking glass"/"Did you really feel that you'd become secure/That time had brushed away the past";
- use of questioning shows Mrs Lyons' love for Edward has become too **obsessive** and **overbearing** as she is terrified of losing him: "Where did you get that…Why do you wear it?";
- use of accusatory tone shows Mrs Lyons unfairly attacking Mrs Johnstone and blaming her for what has happened: "I curse the day I met you. You ruined me";
- use of the Narrator who acts as the **social conscience** in the play, drawing the audience's attention to the rights and wrongs of Mrs Lyons's actions leading to the inevitability of the outcome due to fate and superstition.

However, some candidates may argue:

- the cyclical structure of the play where the deaths of the twins are forefronted by the Narrator, meaning the audience is aware from the outset that **fate** will dictate the consequences of the characters' actions;
- Mrs Lyons makes deliberate efforts to control the consequences of her actions by: escorting Mickey from her home, by warning Edward away from their friendship, by persuading her husband to move house, by sending her son off to boarding schools, by bribing Mrs Johnstone and threatening physical violence.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

5 Sherriff: *Journey's End*

(a) With reference to the ways Sherriff **presents** trench warfare, show how far you agree that trench warfare brings **only suffering**.

The following textual details may be used as supporting material.

Evidence of suffering:

- the **mental suffering** of the soldiers is repeatedly highlighted in Stanhope's anxiety about the approaching raid: *STANHOPE is alone, wandering to and fro across the dug-out;*
- Stanhope's constant angry outbursts show how his mental health **suffers** due to the strains of trench warfare: "You think there is no limit to what a man can bear?";
- Stanhope's use of alcohol is an attempt to **block out** his suffering: "There were only two ways of breaking the strain. One was pretending I was ill - and going home; the other was this. *He holds up his glass*"
- Hibbert reveals his suffering: "Every sound up there makes me all – cold and sick";
- the **human cost** is shown by the quick, successive deaths of Osborne and Raleigh:
- senior command has little or **no regard** for the suffering of the men: *excitedly...* "We've got all we wanted";
- the men suffer by **sacrificing** their normal domestic lives: *Then he pulls off his ring;*
- Osborne's monologue details the **suffering** of the wounded: "He lay out there groaning all day", highlighted by the compassion of the German officer: "Carry him!";
- Raleigh tries to **underplay** his suffering before he loses his life: "So - damn - silly - getting hit";
- Stanhope **recognises** Raleigh's suffering by reverting to the fraternal relationship rather than that of a commanding officer: "It's quite all right, Jimmy".

However, some candidates may argue:

- the suffering is considered **short term**: "When the war's over – and the strain's gone – you'll soon be as fit as ever";
- dark humour is used as a defence mechanism: "Lucky for us one day 'e set 'imself on fire making the tea";
- Sheriff emphasises the **comradeship** that develops in war: "If you went – and left Osborne and Trotter and Raleigh and all those men up there to do your work – could you ever look a man straight in the face again – in all your life?";
- some characters **accept** that doing their patriotic duty may involve suffering: "Don't you think it worth standing in with men like that?";
- many of the characters joined up for the **adventure** of battle made evident by Raleigh's naïve response to Osborne: "How topping!", shows how he is thrilled by the prospect of battle;
- **despite** their suffering the soldiers continue to demonstrate **courage**, for example, Osborne's stoic attitude as he departs on the raid: "I do hate leaving a pipe when it's got a nice glow on the top like that".

Sheriff's use of language and dramatic techniques:

- use of **stage directions** detailing the setting shows the conditions the men have to suffer: *rough steps... Gloomy tunnels... wire-covered bed... no furniture;*
- use of **stage direction** shows the physical manifestation of Stanhope's suffering: *dark shadows under his eyes;*
- use of **repetition** in Hibbert's references to his "neuralgia" is a manifestation of his suffering and reflects his desperation to go home;
- repeated use of **silence, pause and fractured syntax** of the men's speech reflects how suffering makes the men inarticulate;
- use of **symbolism**: *The shock stabs out the candle-flame*, suggesting the extinguishing of hope and life;
- use of **personification** and **onomatopoeia**: *The whine of a shell rises to shriek;*
- the **aural barrage** in the final stage directions underscores the unrelenting suffering: *The*

shelling has risen to a great fury.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at the extract from Act II, Scene 2 beginning on page 46 in the Samuel French edition with Stanhope's words, "Good man, Hibbert." and ending on page 49 with Stanhope's words, "You and Raleigh."

(For those using the Penguin edition, the extract begins on page 57 and ends on page 59.)

With reference to the ways Sherriff **presents** Stanhope in the extract and elsewhere in the play, show how far you agree that Stanhope is **fit to serve** as a Commanding Officer.

The following textual details may be used as supporting material.

Stanhope in the extract:

- he displays qualities which defuse a serious and life-threatening situation and at the same time encourages one of his men to do the opposite of what the man had threatened to do;
- he shows his **immediate and surprising** praise for Hibbert: "I liked the way you stuck that";
- he shows his **awareness** of when to give Hibbert space of his own to cry: *turns away*;
- he **doesn't take issue** with Hibbert sitting on his bed;
- he makes an **offer of friendship/sharing** *pouring out a whisky*;
- he **opens up and shares** his own fear: "Because I feel the same - ";
- he makes the offer of a **shared future:** "Shall we go on together? We know how we both feel now. Shall we see if we can stick it together?";
- he **gently jokes** about everyone meeting up again in the afterlife: "Sometimes I think it's lonelier here";
- he **persuades and gently cajoles** Hibbert and appeals to his sense of camaraderie: "it's the only thing a decent man can do";
- he gives an **intimate promise** of not disclosing a secret shared: "If you promise not to tell anyone what a blasted funk I am";
- he jokingly **downplays** the seriousness of their situation: "and jump every time a rat squeaks";
- Hibbert acknowledges the **empathy** Stanhope has shown him: "It's awfully decent of you Stanhope";
- some candidates may argue that he is reluctant to be direct with Osborne, knowing the consequences of a raid.

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

- use of **colloquialism** to ease the tension that had previously existed, "old chap";
- use of stage direction shows use of **intimate gesture**: *puts an arm round his shoulder*;
- the **repeated** childlike and soothing use of "Supposing";
- the **congratulatory tone** of "Good man!";
- decisive and **factual** statements "Tomorrow afternoon. Under a smoke-screen. Two officers and ten men".

Elsewhere in the play:

- he has **proved himself** at a very young age, 18 - and risen through the ranks;
- he has been awarded **the Military Cross** for courage in the field of battle;
- he is **battle hardened** having been in the trenches for almost three years;
- he **gives example** by presenting an ordered and precise impression to those who serve under him;
- his **attention to detail**, keeping the trenches uncluttered, storing the ammunition carefully and his insistence on proper sanitation all point to his efficient suitability;
- very few see him with his guard down;
- he is **highly regarded** by his men;
- he has a **strong sense of duty** – he will shoot Hibbert if it threatens the safety of his men;
- he doesn't reveal Hibbert's shortcomings to others;
- his comforting of Raleigh in his final moments is a **duty** he does not shirk.

However, some candidates may argue:

- he puts responsibility for the selection of those going on the raid on the Colonel: “The Colonel picked you to direct and Raleigh to dash in”;
- he is **overly dependent** on whisky which may affect his judgement as a commander;
- his **admission** of personal fears to Hibbert could be seen as a sign of weakness in a leader;
- he is unfit to serve as he is very **close to a nervous breakdown** partly fuelled by his failure to avail of home leave;
- his **outburst** when denied Raleigh’s letter may signal his mental inability to command;
- Hardy informs the audience that some of the men from outside Stanhope’s company regard his behaviour as **freakish and laughable** questioning his leadership ability;
- he is **bitter and angry** with Raleigh, blaming him for Osborne’s death allowing personal feelings to interfere in his role as commanding officer;
- he **realises** that he is not in a fit mental state so a return to civilian life may be beyond him.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

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

(a) With reference to the ways Stephens **presents** the Boone family, show how far you agree that members of the Boone family are **untrustworthy**.

The following textual details may be used as supporting material.

Evidence that members of the Boone family are not trustworthy:

- Ed **loses** Christopher's trust when Christopher discovers his mother's letters have been hidden from him;
- Judy is shown to be untrustworthy by leaving the family and **abandoning** her son;
- Ed **lies** to Christopher about why his mother left the family home, including telling him that his mother was dead: "She's had a heart attack";
- Ed is shown to be untrustworthy by trying to **prevent** Christopher from finding out who killed Wellington in order to **cover** up his own actions;
- despite saying, "I promise", Christopher is untrustworthy by continuing to find out who really killed Wellington **against** his father's wishes: "You are to stop this ridiculous bloody detective game right now";
- Ed's violence towards his son **betrays** Christopher's trust, **ironically**, in a bid to hide his own lack of trustworthiness about his lies concerning Wellington's death: *shakes Christopher hard with both hands*;
- Judy **admits** she is untrustworthy by not doing enough to help Christopher when he had the tantrum during shopping: "I was at the end of my tether";
- Ed's **outburst** at Roger's flat shows he cannot be trusted to take care of Christopher: "I'm going to see him. And if you try to stop me …";
- when Judy says they are going home, Christopher expresses his **complete** lack of trust in Ed: "I don't want to be with Father".

However, some candidates may argue:

- Ed and Christopher display **mutual** trust when Ed must go out to fix a flooded cellar, but will respond if needed by his son: "you can call me if there's a problem";
- Christopher trusts Judy's **honesty** expressed in her letters to him: "If I hadn't married your father", "I was not a very good mother";
- Christopher **trusts** his father to care for him after he has been sick: "we have to get you cleaned up, OK?";
- Judy ends her relationship with Roger to **protect** Christopher and **rebuild** his trust: "If we stay in London any longer … someone was going to get hurt";
- Ed works to **rebuild** trust with Christopher by buying the dog and letting Christopher name it: "To show you that I really mean what I say".

Stephens' use of language and dramatic techniques:

- use of **stage direction**: *They touch fingers*, indicates Christopher's trust of Ed;
- use of **monologue** as Ed tries to rebuild trust by revealing to Christopher the reason why he killed Wellington, "Trust me";
- use of **stage direction**: *he still holds his knife out*, shows Christopher has completely lost trust in his father;
- use of **stage direction**: *Judy spreads her fingers. Christopher spreads his to touch hands with her*, shows Christopher now finds Judy trustworthy;
- Judy's **soothing** tone to help Christopher trust her: "Christopher love. It's all right. Just open the door, will you, sweetheart?";
- Ed's **aggressive** language in his outbursts in Roger's flat seriously undermines Christopher's trust in him: "And if you try to stop me …".

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at the extract beginning at the bottom of page 81 with Ed's words: "I'm talking to her whether you like it or not" and ending near the bottom page of 83 with the stage direction, *London Policeman watches Ed leave*.

With reference to the ways Stephens **presents** Ed in the extract and elsewhere in the play, show how far you agree that Ed is **caring**.

The following textual details may be used as supporting material.

Evidence that Ed is caring:

- Ed **demands** his rights as Christopher's father: "He's my son in case you've forgotten";
- he is **anxious** to see his son and reminds Judy that it was she who left Christopher in his **father's** care: "You were the one that bloody left";
- he **justifies** to Judy his lies to Christopher about his mother being dead: "Well, isn't that what you wanted?";
- he argues that Judy's letters to her son were of **no value**: "What is the bloody use is writing to him?";
- he cares for Christopher at the most **important** times: "I cooked his meals. I cleaned his clothes. I looked after him every weekend", and contrasts this with Judy's **lack** of care for her son: "And you? What?";
- his care for his son has left him *completely exhausted* with **worry** and he pleads with Christopher: "I'm really, really sorry";
- he argues with the policeman to **regain** the care of Christopher: "This is my son";
- he tries to **reassure** Christopher that he will **not abandon** him: "I'll be back. I promise you";
- however, Ed's **aggressive** behaviour towards Christopher demonstrates a **lack** of care for Christopher who reacts defensively: *points his knife at him*.

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

- use of **expletives** by Ed shows his agitation at being denied access to his son: "damn well", "that bloody left";
- use of **argumentative tone** when Roger responds to Ed's aggression at being usurped in Christopher's care: "let's just calm down here", and **repetition** of "Whoa";
- use of **listing** by Ed to point to the numerous ways he has cared for Christopher;
- use of **rhetorical question** by Judy to argue Ed's lack of care towards Christopher: "you thought it was OK to tell him his mother was dead?"
- use of **ellipsis** to convey threat: "And if you try to stop me ….";
- use of **stage direction**, *points his knife at him*, heightens Ed's lack of care by frightening Christopher who responds by arming himself;
- use of **short question** to signify Ed's confusion at Christopher's reaction, "Christopher?"
- use of **dash** and **ellipsis** as Ed tries to explain to Christopher that the reason for his actions is because he cares for him: "About - About - About the letters. I never meant ...";
- use of **stage direction**, *spreads his fingers*, showing Ed trying to resume his caring relationship with Christopher;
- use of **emphatic sentences** as Ed reassures his son that he cares for him and he will not abandon him: "Christopher. I'll be back. I promise you, Christopher".

Elsewhere in the play:

- Ed's caring **relationship** with Christopher is shown by the **use of gesture**, *They touch fingers*, as, otherwise, Christopher does not like to be touched;
- Ed listens **patiently** when Christopher tells him scientific facts and makes supportive comments: "Is that right?", "Terrific";
- Ed **assures** his son that he believes Christopher's claims that he didn't kill the dog, but it may be argued that Ed is merely **covering up** for his own wrongdoing;
- Ed invents the story of Judy in hospital to **protect** Christopher from the truth of Judy abandoning her son: "She has a problem ... a problem with her heart";

- Ed **pleads** with Christopher for forgiveness after the discovery of the letters and he cares for his son when he becomes **unresponsive**: “Christopher, we have to get you cleaned up, OK?”;
- use of **monologue** shows Ed describing the many ways he cares for Christopher, his **reasons** for subterfuge about Judy, and his **commitment** for their future: “I am going to tell you the truth from now on”;
- Ed devises the idea of using a kitchen timer so that he can gain enough time and trust from Christopher to express his **promise** to care for him: “I have to show you that you can trust me”;
- Ed **accepts**, that for Christopher’s sake and wellbeing, he is better off in Judy’s care;
- Ed gives Christopher a present of a dog to **restore** trust when he visits his father: “To show you that I really mean what I say”.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

7 Wilder: *Our Town*

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

The following textual details may be used as supporting material.

Evidence that George is strong-minded:

- Mrs Gibbs complains that George neglects his chores: "something's come over him lately";
- he **complains** about how his sister "comes to have so much money";
- he has difficulty with algebra but uses his **persuasive** abilities to convince his intelligent neighbour, Emily, to help him;
- he acts **forthrightly** and gains a raise in his allowance because he's "getting older";
- his ability to invent a communication system between his and Emily's houses **assures** him that academic help is close at hand;
- George is very **clear** that he wants "to be a farmer", and that he **expects** to inherit his uncle's farm: "if I'm any good I can just gradually have it";
- George is **popular** with strengths in sport (a local baseball star), and communication skills as he is elected president of his senior class;
- George is ambitious and impulsively **decides** to skip college so he can take over his uncle's farm indicated by the stage direction, *very seriously*: "I'm going to make up my mind right now";
- he has thought about Emily enough to realise the **depth** of his attraction to her;
- he is characterised as the stereotypical, **strong-minded**, small-town American boy with his inclination toward **rowdiness**, his love of the game of baseball, and his position as class officer;
- he fears growing old but, as soon as he sees Emily before the wedding, he recognises the **strength** of his love for her and willingly plunges into adulthood;
- he **succeeds** as a farmer.

Evidence that George is not strong-minded:

- George **breaks down** when admonished about his treatment of his mother: "Here's a handkerchief, son";
- George's impulsive decision to skip agriculture school may be argued to indicate that he is reaching for **short-term** goals at the expense of long-term preparation for a richer, more secure life;
- George's achievements prove **less important** to him than Emily and he is prepared to make sacrifices for her: "Say, Bob, if I'm a little late, start practice anyway", although he is still prepared to **argue** his point: "I don't think it's possible to be perfect, Emily";
- he is obsessed with baseball but **accepts** Emily's criticism and vows to **change** to gain her approval: "I'm going to change so quick";
- the scenes before the wedding capture a weakness of **immaturity** in George: "All I want to do is to be a fella";
- the group of dead souls looks on George's prostrate body with confusion and **disapproval**: "That ain't no way to behave!".

Wilder's use of language and dramatic techniques:

- use of stereotypical **setting** as George **confidently** declares his love for Emily over an ice-cream soda, captures the emotion of high-school students in all-American fashion: "I think that once you've found a person that you're very fond of" ;
- use of **stage direction**, *sinks to his knees then falls full length at Emily's feet*, graphically expresses, without words, the strength of George's **devotion** with his moving response to Emily's death;
- use of **flashback**, **ellipsis** and **italics** to highlight George's **hesitancy** from the morning of the wedding to his early romantic efforts with Emily: "would you be...I mean: *could* you be...";

- use of **stage direction**, *deeply embarrassed*, to heighten George's reactions to discovering he is unable to pay for sodas, breaking the romantic spell abruptly so that George can hurry home to get money to pay the bill;
- use of **stage direction** to reveal George's **fear** before the wedding: *takes a few steps of withdrawal*, asking his mother. "Why's everybody pushing me so?";
- use of **tableau** of George lying prostrate at the grave as the curtain *slowly draws across the scene*, enhances the tragedy George has suffered in Emily's death, forcing the audience to **pity** George.

Credit any other valid suggestions

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

Use of the Assessment Matrix

(b) Look again at the extract from Act Three beginning at the bottom of page 88 with Emily's word's, "I didn't realize" and ending near the bottom of page 90 with Mrs Gibbs's words, "No dear. They don't understand."

(For those using the edition re-issued in 2017, the extract begins towards the bottom of page 64 and ends on page 66.)

With reference to the ways Wilder **presents** human life in the extract and elsewhere in the play, show how far you agree that the people of Grover's Corners **waste** their lives.

The following textual details may be used as supporting material.

Evidence in the extract that human beings waste their lives:

- Emily is deeply **disheartened** by all the things she failed to notice and appreciate while she had the chance, "we never noticed", and asks to be **taken back** "to my grave";
- Emily becomes **passionate** about the waste of life: "Oh, earth, you're too wonderful for anybody to realize you";
- as Emily resumes her place among the dead, she questions the Stage Manager: "Do any human beings ever realize life while they live it?" exhorting the view that life should not be wasted;
- the Stage Manager indicates that **very few** realise the importance of life, "The saints and poets, maybe" and, with that, Emily decides that she is "ready to go back" to her grave;
- Emily expresses her **annoyance** at human beings for wasting their lives: "Just blind people";
- Simon Stimson expresses **outrage** at the waste of life by humans: "To move about in a cloud of ignorance", "Ignorance and blindness";
- George's pitiful actions indicate his **despair** at what he has lost through Emily's death;
- Emily expresses her full **realisation** that humans waste their lives: "They don't understand, do they?", and this is agreed by Mrs Gibbs.

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

- use of **repetition** reinforces Emily's sadness leaving the living world: "Good-bye, Good-bye, world. Good-bye;
- use of **listing**, **ellipsis**, and the **repetition** of "And" as Emily remembers many good things in her life that were wasted and she now realises are important;
- use of **stage direction**, *through her tears,* to indicate Emily's despair at the waste of life;
- use of **stage direction**, *Pause*, to indicate the Stage Manager's difficulty answering Emily's question;
- use of **stage direction**, *Pause*, to show Emily's passage between life and grave;
- use of **stage direction**, *with mounting violence*; *bitingly*, to highlight Simon Stimson's anger at the waste of life;
- use of **choral** speech reinforces the puzzlement that the dead have for the arrival of a human so late: "That's funny", "Goodness sakes";
- use of **questions** as Emily seeks to confirm the waste of human life: "They don't understand, do they?".

Elsewhere in the play:

- use of the Stage Manager to **manipulate** time and setting to illustrate both the mundane chores of daily life and the small **pleasures** that we find everyday all around us: the milkman delivers milk, a family eat breakfast together and two young people fall in love;
- use of **flashback** to witness the courtship of Emily and George and the **beauty** of their valuable time together;
- during the wedding scene, both Emily and George display **anxiety** towards the future and wish to stop time, to **remain** as they are: "Why can't I stay for a while just as I am?";
- use of **stage direction**, *They fall into each other's arms*, indicates that Emily and George's love for each other surmounts their worries, and their **love is valued**;
- the Stage Manager indicates the **value** of human life in his monologue: "everybody knows

in their bones that *something* is eternal, and that something has to do with human beings";
- the dead Mrs Soames indicates that **not** all life is wasted: "My, wasn't life awful – [*with a sigh]* and wonderful."

Credit any other valid suggestions.

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

Use of the Assessment Matrix

Assessment Matrix Unit 2 – Section B: Poetry

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

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

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

Simple, straightforward or limited response

Assertion, narrative or description, quotation and/or paraphrase

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

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

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

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

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

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

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

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

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

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

Section B – Poetry

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

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

Use of Language and Stylistic Devices/Poetic Techniques

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

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

8 Anthology One: IDENTITY

(a) Look again at *In Mrs Tilscher's Class* by Carol Ann Duffy which deals with the theme of change, and at one other poem from the IDENTITY anthology which also deals with the theme of change.
With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **change**. You should include relevant contextual material.

Possible comparisons: *Piano*; *I Remember*, *I Remember*; *Kid.*

The following textual details may be used as supporting material.

What the named poem is about:
- the speaker describes her experience of growing up in a nurturing and happy primary school environment and describes the sense of approaching changes as primary school comes to an end;
- as the school children grow into adolescence, they experience new, sometimes frightening, feelings, ultimately leaving the safety of Mrs Tilscher's class behind.

Candidates' response to use of language:
- use of **second-person voice** which universalises the experience of change from childhood to adolescence;
- use of **varied stanza** forms with the first two of eight lines establishing the speaker's positive experience in the classroom and the shorter final two bringing in the theme of change;
- use of **sensory imagery** immersing the reader in the magical world experienced by the children in the classroom: "chanted", "chalky Pyramids rubbed into dust", "Coloured shapes", "The scent of a pencil";
- use of a **list** of exotic places creating a sense of childish wonder and adventure prior to the life-changing events to follow: "Tana. Ethiopia. Khartoum. Aswân.";
- use of **metaphor** to create a childish note of happiness in the classroom: "The laugh of a bell swung by a running child";
- use of **specific details** to create a convincing idea of the classroom which is familiar to the reader and their childhood memories: "skittle of milk", "A window opened with a long pole";
- use of **short sentences** to emphasise how appealing the classroom is to the children: "This was better than home", "Enthralling books", "Mrs Tilscher loved you";
- use of childish **simile** to portray an appealing classroom for the children: "The classroom glowed like a sweetshop";
- the **ominous reference** to the Moors Murderers **contrasts** with and highlights the sense of safety experienced by the children in the classroom: "Brady and Hindley/faded";
- use of **simile** reminding the reader that the horrors of the Moors Murders aren't completely removed to intimate that the innocence of the children is transient as they grow up: "faded, like the faint, uneasy smudge of a mistake";
- use of **temporal marker**, referencing a time of new beginnings to create a change from the stability of the classroom to the uncertainty of adolescence: "Over the Easter term";
- use of **metaphor** to show the change in the playground as the children grow up, with the tadpoles representing change and developing: "the inky tadpoles changed/from commas into exclamation marks";
- the placing and isolation of 'appalled' in the **middle** of the last line of the third stanza highlights her shocked reaction to the coming changes;
- use of **sensory imagery** in the final stanza to emphasise the sense of change in the air as the children approach adolescence: "feverish July", "air tasted of electricity", "tangible alarm…untidy, hot,/fractious";
- use of **pathetic fallacy** referencing the children's changing emotions and knowledge as they approach adolescence: "under the heavy, sexy sky", "the sky split open into a thunderstorm";

- use of **matter-of-fact language** to show the changing relationship between the children and Mrs Tilscher as the children grow older and away from her nurture: “Mrs Tilscher smiled,/then turned away”, “Reports were handed out”.

Similarities and differences in the poets’ attitudes:
Reward clear connections made between the description of change in the Duffy poem and descriptions of change 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 is autobiographical, describing Duffy’s memories of Mrs Tilscher who was her teacher at primary school;
- the reference to the Moors Murderers ‘Brady and Hindley’ sets the poem in the 1960s, when the stories of the murders dominated the headlines.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at *Docker* by Seamus Heaney which deals with the theme of conflict, and at one other poem from the IDENTITY anthology which also deals with the theme of conflict.

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

Possible comparisons: *Belfast Confetti*; *Prayer Before Birth*; *Catrin.*

The following textual details may be used as supporting material.

What the named poem is about:
- the poem describes a Northern Irish docker in a pub, focusing on his intolerant and uncompromising attitude;
- the description of his threatening presence hints at potential for violence and conflict;
- the poem references the conflict between Catholics and Protestants during the Troubles.

Candidates' response to the use of language:
- use of **shipbuilding metaphor** to describe the docker's threatening presence: "Cowling plated forehead and sledgehead jaw";
- use of **similes** to describe the docker's tough appearance and aggressive speech: "cap juts like a gantry's crossbeam", " imperatives bang home like rivets";
- use of further **shipbuilding metaphor** and **monosyllabic** words at the end of the first stanza to emphasise the docker's taciturn presence, suggesting repressed violence: "Speech is clamped in the lips' vice";
- use of **violent imagery** to show the docker's bigotry and hatred of Catholics: "That fist would drop a hammer on a Catholic";
- use of **euphemism** to downplay the threat of potential violence: "that kind of thing could start again";
- use of **wry metaphor** to highlight the docker's intolerance towards Catholics: "The only Roman collar he tolerates/Smiles all round his sleek pint of porter";
- use of **shipbuilding language** to portray the docker's intransigent Protestantism: "God is a foreman with certain definite views";
- use of the **simple future** tense in the **final stanza** suggests that the docker's bullying presence will cause conflict at home as well as at work: "Tonight the wife and children will be quiet";
- use of **onomatopoeia** to show the harshness and threat of the docker at home: "slammed door".

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of conflict by Heaney and the description of conflict shown in the self-chosen poem. Reward also comparisons and contrasts made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- the poem was published just before the beginning of the sectarian conflict in Northern Ireland;
- Heaney was aware of the sectarian violence in NI and referred to himself as part of The Troubles and set out to comment on the deeply complex, historical and cultural life of NI;
- the shipyards in Belfast were notorious for biased recruitment with Protestants being more likely to have better paid jobs in shipbuilding known.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

9 Anthology Two: RELATIONSHIPS

(a) Look again at *Symptoms of Love* by Robert Graves which deals with the theme of heartbreak, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of heartbreak.

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

Possible comparisons: *I am very bothered*; *The Laboratory*; *When You Are Old*; *Funeral Blues.*

The following textual details may be used as supporting material.

What the named poem is about:
- the speaker describes the heartbreak and pain associated with being in love, challenging romantic ideals;
- he suggests that love without heartbreak is not genuine;
- he describes love as causing heartache, as if giving a warning to potential lovers.

Candidates' response to use of language:
- the title establishes a **cynical tone** by associating love with disease through the use of the word 'symptoms';
- use of **metaphors** comparing love to illness and suffering, and suggesting a loss of understanding for the one who loves: "Love is a universal migraine", "A bright stain... Blotting out reason";
- use of **listing** of negative impacts love can have on the lover, creating images of suffering: "leanness, jealousy,/Laggard dawns";
- use of the **present continuous** tense creating an impression of ongoing anxiety for the lover: "Listening for a knock,/Waiting for a sign;"
- use of **sensory imagery** creates a sense of connection and passion, making the suffering worthwhile: "For a touch of her fingers";
- use of **repeated personal pronoun** identifying the woman who is the source of the suffering: "her fingers…but hers";
- use of **imperative** and **exclamation** to urgently warn the potential lover that being in love requires bravery: "Take courage, lover!";
- use of **question** in the final lines, directly addressing the reader, to challenge if they can deal with the negative feelings associated with true love and consider if their loved one is worth such suffering: "Can you endure such grief/At any hand but hers?"

Similarities and differences in the poets' attitudes:
Reward clear connections made between the heartbreak described in the Graves poem and the heartbreak 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:
- Graves' own love-life was complicated - his marriage to Nancy Nicholson was strained;
- Graves met Laura Riding in 1926 and eventually left his wife for her in 1929.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at *Clearances 7*: *In the last minutes* by Seamus Heaney which deals with the theme of family relationships, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of family relationships.

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

Possible comparisons: *On My First Son*; *Before you were Mine*; *Long Distance II.*

The following textual details may be used as supporting material.

What the named poem is about:
- the speaker expresses his grief at his mother's death along with his father and siblings:
- the speaker's father speaks to his wife of their time together when they were young;
- the family are together as their mother dies and they experience a change from grief to acceptance.

Candidates' response to the use of language:
- the blank **sonnet** form is divided into an **octet** which focuses on the father's love for the mother and the **sestet** which conveys the idea that, though the mother has died, her soul has become part of each family member creating a more hopeful atmosphere for the grieving family: "it penetrated…a pure change happened";
- a poignant tone dominates as the speaker describes the emotional scene of the family saying goodbye to their mother;
- use of **simple language** throughout the poem showing clearly the family members' love and grief;
- use of **direct speech** to emphasise the father's last words to his beloved wife, contrasted with his usual lack of words: "he said more to her/Almost than in all their life together", "'You'll be in New Row…Isn't that right?'";
- the description of the father's physical closeness to the mother emphasises their loving relationship: "His head was bent down to her propped-up head";
- use of **first person plural** showing the family's togetherness and positive response to their father's memories: "but we were overjoyed", "we all knew one thing by being there";
- use of **affectionate language** in the father's last words to his wife, bringing back memories of their time together when they were young: "He called her good and girl";
- use of the **blunt statement:** "Then she was dead' shows the family members' acceptance that she is at peace.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of family relationships in the Heaney poem and the description of family relationships 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:
- Heaney grew up in a large family, the eldest of nine siblings;
- the poem is autobiographical, describing the last moments of Heaney's mother, Margaret Heaney, who died in 1984;
- the poem is part of a series of eight sonnets which describe Heaney's relationship with his mother.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

10 Anthology Three: CONFLICT

(a) Look again at *Bayonet Charge* by Ted Hughes which deals with the theme of the horror of conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the horror of conflict.

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

Possible comparisons: *The Charge of the Light Brigade; Anthem for Doomed Youth; Vergissmeinnicht.*

The following textual details may be used as supporting material.

What the named poem is about:
- the poem depicts a soldier going into combat and experiencing the indescribable horror of war;
- the poem is set in the midst of desperate action as a soldier charges during battle;
- the feelings of fear, dislocation and confusion are dramatised.

Candidates' response to the use of language:
- the poem opens **in media res:** "Suddenly he awoke and was running" giving a feeling of **action** and **danger**;
- use of **enjambment** throughout intensifies the sense of horror;
- use of **contrast** between the natural world and man-made violence: "green hedge/That dazzled with rifle fire" to emphasise the horror;
- use of **onomatopoeia**: "bullets smacking the belly" suggesting the chaotic horror of war;
- use of **simile** as his tears were: "sweating like molten iron" invoking physical pain;
- use of **metaphor** of the "cold clockwork of the stars" to convey the inexorable forces at work producing this horrific experience;
- use of **question**: "Was he the hand pointing that second?" to convey the soldier's disorientation in this horrific experience;
- use of **sibilant alliteration** "shot-slashed furrows" to mimic the sound of gunfire;
- a horrific description of the hare: "its mouth wide/Open silent, its eyes standing out";
- use of **dynamic verb**: "He plunged past" suggesting the soldier's frantic horror on the battlefield;
- written in free verse to show lack of form and structure;
- use of **listing**: "King, honour, human dignity" ending with "etcetera" to create a **dismissive tone**, about traditional excuses for war;
- use of **sensory imagery**: "blue crackling air/His terror's touchy dynamite" expressing through synaesthesia the culmination of this horrifying experience.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of the horror of conflict in the Hughes poem, and in the self-chosen poem. Reward also comparisons and contrast made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- many of his poems are about animals, nature and their relationship to humans;
- the conflict in this poem isn't specified, but the likelihood is that it is the First World War, as there is a reference to the 'King' — George V was on the throne at the time — and because of the descriptions of the fighting;
- although Hughes was not a serving soldier, he was influenced by his father's involvement in the Gallipoli campaign, 1915. His father was one of only 17 of his regiment to survive.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at *Requiem for the Croppies* by Seamus Heaney which deals with the theme of death, and at one other poem from the CONFLICT anthology which also deals with the theme of death.
With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **death**. You should include relevant contextual material.

Possible comparisons: *Easter Monday (In Memoriam E.T.) (1917); Anthem for Doomed Youth; What lips my lips have kissed, and where, and why (Sonnet XLIII); Mametz Wood.*

The following textual details may be used as supporting material.

What the named poem is about:
- the poem describes the tragedy of the Irish Rebellion of 1798 from the perspective of a fighter in the rebellion;
- the speaker describes how after initial limited success, he and his companions moved towards the fatal encounter at Vinegar Hill.

Candidates' response to the use of language:
- use of the **sonnet form**, which is traditionally associated with expressions of love, is here employed in an elegy for the fallen in the rebellion;
- use of **ceremonial/Latin term** "Requiem" to establish the poem as an act of remembrance for the dead in the rebellion;
- use of **repetition**: "No kitchens", "no striking camp" to illustrate the ingenuity of these irregular forces;
- use of **contracted adverbs**: "We moved quick and sudden" to reflect the rapid, flexible tactics involved to avoid death;
- use of **ellipsis**: "people hardly marching… on the hike…" to suggest the informality and irregularity of the tactics of the rebels;
- use of **emphatic possessive pronoun** "in our own country" to highlight the sense that they are fighting for their lives;
- use of **contrast**: "The priest lay behind ditches with the tramp" to suggest that the risk of death was there for all;
- repeated use of **contrast** between the more primitive equipment and operations of the rebels: "pike... stampede cattle", "shaking scythes at cannon" and the more sophisticated opposition "infantry...cavalry" to show that death was inevitable;
- use of **metaphor**: "The hillside blushed, soaked in our broken wave" to emphasise the enormity of the slaughter;
- use of **cyclical structure**: "our greatcoats full of barley…the barley grew up out of our grave" to convey a sense of hope that despite the slaughter, the rebellion lives on.

Similarities and differences in what the poets say about courage:
Reward clear connections made between the description of death in the Heaney poem and the description of death in the self-chosen poem. Reward also comparisons and contrast made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:
- the poem speaks about an uprising against British rule in Ireland – the Irish Rebellion of 1798.
- the Croppies were the rebels, so called because they cropped their hair like the French;
- this uprising was eventually defeated by the British forces, resulting in a death toll estimated to be somewhere between 10,000 and 30,000.

Credit any other valid suggestions.

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

Use of the Assessment Matrix