Rewarding Learning

General Certificate of Secondary Education
2024

English Literature

Unit 2

The Study of Drama and Poetry

GEL21

[GEL21]
THURSDAY 30 MAY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

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

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Section A – Drama

Answer **one** question from this section.

1 O'Casey: *Juno and the Paycock*

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

Use the Drama Answer Booklet for your answer.

(a) With reference to the ways O'Casey **presents** attitudes to work, show how far you agree that members of the Boyle family have **poor attitudes** to work.

(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.

2 Priestley: *An Inspector Calls*

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

Use the Drama Answer Booklet for your answer.

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

(b) Look again at the extract beginning at the top of page 21 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.

3 Friel: *Philadelphia, Here I Come!*

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

Use the Drama Answer Booklet for your answer.

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

(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 extract 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**.

4 Russell: *Blood Brothers*

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

Use the Drama Answer Booklet for your answer.

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

(b) Look again at the extract beginning on page 39 with the stage direction*: 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 near 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.

5 Sherriff: *Journey's End*

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

Use the Drama Answer Booklet for your answer.

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

(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.

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

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

Use the Drama Answer Booklet for your answer.

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

(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 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**.

7 Wilder: *Our Town*

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

Use the Drama Answer Booklet for your answer.

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

(b) Look again at the extract from Act Three beginning at the bottom of page 88 with Emily's words, "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.

Section B – Poetry

Answer **one** question from this section.

8 Anthology One: IDENTITY

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

Use the Poetry Answer Booklet for your answer.

(a) Look again at *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.

(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.

9 Anthology Two: RELATIONSHIPS

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

10 Anthology Three: CONFLICT

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

THIS IS THE END OF THE QUESTION PAPER

Sources

Q1...From 'Three Dublin Plays: "Shadow of a Gunman", "Juno and the Paycock" and "Plough and the Stars" by Sean O'Casey. Published by Faber & Faber. © 1998
Q2...From 'An Inspector Calls' by J. B. Priestley. Published by Heinemann. © 1992
Q3...From 'Philadelphia, Here I Come!' by Brian Friel. Published by Faber & Faber. © 1975
Q4...From 'Blood Brothers' by Willy Russell. Published by Methuen Drama. © 2001
Q5...From 'Journey's End' by R.C. Sherriff. Published by Penguin Classics. © 2000
Q6...From 'The Curious Incident of the Dog in the Night-Time: The Play (Critical Scripts)' by Mark Haddon, Adapted by Simon Stephens. Published by Methuen Drama. © 2013
Q7...From 'Our Town and Other Plays' by Thornton Wilder. Published by Penguin Classics. © 2000

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