Rewarding Learning

General Certificate of Secondary Education
2025

English Literature

Unit 2: The Study of Drama and Poetry

[GEL21]

THURSDAY 29 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** Boyle in the play, show how far you agree that Boyle is **selfish**.

The following textual details may be used as supporting material.

Evidence that Mr Boyle is selfish:

- he sneaks Joxer into the house **against Juno's wishes**, using derogatory language to put her down: "come on in, Joxer; she's gone out long ago...Deirdre of the Sorras, for she's always grousin'";
- he behaves **petulantly** and **arrogantly** when challenged by Juno: (*too proud to yield*) "I'll have no breakfast – yous can keep your breakfast";
- he is **unwilling** to do anything to support his family financially and **feigns** illness to avoid work: "Nobody but meself knows the sufferin' I'm goin' through with the pains in these legs o' mine!";
- he **selfishly** drops Joxer as a friend when he finds out about the inheritance, shown through his exaggerated announcement: "He'll never blow the froth off a pint o' mine agen";
- his **disregard** for others is shown in his response to Mrs Tancred's speech about the death of her son: "We've nothin' to do with these things...That's the Government's business";
- he is **self-absorbed** in his reaction to Juno's announcement that she will leave: "I lived before I seen yous, an' I can live when yous are gone";
- he **lies** to his family about the inheritance and allows the family to veer towards financial ruin: "An' you let us run into debt..."/ "Money – what money?";
- he **ignores** Johnny's emotional outburst and **selfishly** goes out leaving Juno to deal with it: "Oh, a nice son, an' a nicer daughter I have... I'm goin' down to Foley's";
- he spends his time drinking and **carousing** with the disreputable Joxer even after the devastating news for his family at the end of the play: *The door opens and Boyle and Joxer, both of them very drunk, enter*. … "Two polis, ey... what were they doin' here... Up to no good, anyhow".

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

- use of **comic interactions** with Joxer and **stage directions** as he lies about looking for work, trying to fool Juno: (*with a meaning look*); (*the truth dawning on [Joxer]*) "The foreman at Killesther – oh yis, yis";
- use of **exclamatory language** and **simile** as he lies vehemently about spending time and money in the pub, despite the family's poor financial situation: "I'm telling you for the last three weeks I haven't tasted a dhrop of intoxicatin' liquor... I could swear that on a prayer-book – I'm as innocent as the child unborn!";
- use of **stage direction** to show Boyle's lack of paternal concern for his daughter: (*Peevishly*) "First Johnny an' now Mary";
- use of **rhetorical question** and **sarcasm** to show that Boyle does not share his wife's concern: "How ud I know – I wasn't there, was I?";
- use of **exclamatory tone** to show how thoughtless he is about Mary's situation: "Goin' to have a baby! — my God, what'll Bentham say when he hears that?";
- **repeated** use of personal pronouns to show how self-absorbed he is: "the state I'm in!"; "A pretty show I'll be…"; "Amn't I afther goin' through enough…";
- use of **exclamatory tone** when Boyle discloses his secret, making no attempt to lessen its impact on his already shocked wife: "– the Will's a wash-out!";
- use of **contrast** at the end of the play between Boyle's drunken singing and Mrs Boyle poignantly conveying her suffering and grief contributes to the tragicomic nature of the play.

However, some candidates may argue that: (all good)

- he attempts to **protect** Mary from Jerry's aggressive advances: "This is nice goins on in front of her father!";
- he initially **breaks contact** with Joxer to please Juno: "Get ou' o' this before I take the law into me own hands!";
- he is a **welcoming** host: (*effusively*) "Sit down, Mrs Madigan, sit down... Another dhrop o' whiskey, Mrs Madigan";
- there are occasional examples of his **care** for his family: glass of whiskey for Johnny, calls order when Mrs Boyle is about to sing: "Ordher for the song!";
- he **vows** to make Bentham honour his responsibilities to Mary: "I'll folly him, an' bring him back, an' make him do her justice".

Credit any other valid suggestions.

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

Use the Assessment Matrix.

(b) Look again at the extract from page 90 beginning with the stage directions: *He sits down by the fire. Juno enters hastily; she is flurried and excited* and ending on page 93 with Mrs Boyle's words: "You won't have many pains in your legs when you hear what Mr Bentham has to tell you."

With reference to the ways O'Casey **presents** the relationships within the Boyle family in the extract and elsewhere in the play, show how far you agree that these family relationships are **difficult**.

The following textual details may be used as supporting material.

In the extract:

- Captain and Mrs Boyle's **difficult relationship** is evident in their bickering about Joxer: "D'ye mean to tell me that the pair of yous wasn't collogin' together when me back was turned";
- Mrs Boyle is **critical** of her husband's lack of interest in Bentham's arrival: ''I suppose you were so busy with Joxer that you hadn't time'';
- she **nags** her husband about his clothes, **directing** him on what to wear and when to put them on: "G'win an' take off the moleskin trousers when you're told";
- Mary is **embarrassed** by her mother's coarseness in front of Mr Bentham: "Mother!";
- Juno is **embarrassed** by her husband's behaviour and feels the need to make excuses for him to Mr Bentham: "that man o' mine always makes a litther o' the place";
- Johnny's complaints about his father show a **difficult relationship**: "Ma, will you come in here an' take da away ou' o' this or he'll dhrive me mad";
- Johnny's behaviour is **childish** and makes Mrs Boyle feel **awkward**: "Ah, leave Johnny alone, an' don't be annoyin' him!";
- Juno is **critical** about Johnny's unrealistic attitude: "you lost your best principle... when you lost your arm";
- she **sarcastically humours** her husband and has to encourage him to listen to Bentham: "You won't have many pains when you hear what Mr Bentham has to tell you".

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

- use of **questions** to create a tone of irritation between Boyle and Juno: "What ud bring Joxer here?/ D'ye mean to tell me.../What ud we be collogin' together about?";
- use of **stage directions** to show Mrs Boyle's constant annoyance at the state of the room: *Mrs Boyle tidies up the room, puts the shovel under the bed*;
- use of **exclamation** to highlight Mrs Boyle's frustration with her husband: "G'win an' take off the moleskin trousers when you're told!"
- the **staging** effect of Johnny's lines delivered off-stage creates an uncomfortable atmosphere: "What are you kickin' up all the racket for?";
- use of **stage direction** to show Boyle's irritated response to Johnny's complaints: *roughly*;
- use of a **series of questions** to show annoyance between Boyle and Johnny: "Can't you do it... What d'ye want... Will you let me alone?";
- Mrs Boyle's **frustrated tone**, conveyed through repetition, in response to Johnny's mantra: "you lost your best principle…when you lost your arm; them's the only sort o' principles that's any good to a workin' man";
- use of **contrast** between Mrs Boyle's welcoming tone in addressing Mr Bentham and the irritated tone used towards both Johnny and Mr Boyle which highlights the difficulties in family relationships.

Elsewhere in the play:

- Johnny is **irritable** towards his mother, despite her attempts to be kind to him: "If a man was dyin', you'd thry to make him swally a cup o' tay!";
- Mrs Boyle **complains** that she works tirelessly to provide for her family, mostly without thanks: "Amn't I nicely handicapped with the whole o' yous! I don't know what any o' yous ud do without your ma";

- Boyle **openly criticises** his wife to Joxer: “It’s the only bit I get in comfort when she’s away”;
- Juno **confronts** Boyle over his lack of parenting skills and his failure as a husband and father: “your fatherly care never throubled the poor girl”;
- Johnny’s **callous** and **angry** reaction to Mary’s pregnancy shows a **difficult relationship** between them: “She should be dhriven out o’ th’ house she’s brought disgrace on!”.

However, some candidates may argue:
- Boyle and Juno show a **united front** when meeting with Mr Bentham;
- Juno chastises Mary to show **respect** to her father: “Mary, your father’s speakin’”;
- Juno tries to **comfort** Johnny: “What ails you?...there now,...there now”;
- Juno is determined to **support** Mary for the sake of the next generation, Mary’s child; “it’ll have two mothers”;
- Mrs Boyle is **emotionally bereft** at the death of her son as she begins to pray in anguish: “Sacred Heart o’ Jesus, take away our hearts o’ stone, and give us hearts o’ flesh!”.

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

Source: 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

2 Priestley: *An Inspector Calls*

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

The following textual details may be used as supporting material.

Evidence that Mrs Birling is harsh:

- her **dismissive** treatment of Sheila suggests she is harsh and chooses not to understand: "I don't know what you're talking about, Sheila";
- her **social snobbery** is demonstrated in her harsh view of the lower class: "Girls of that class";
- her **lack of empathy** for Eva Smith suggests she doesn't care about what has happened to Eva: "I think we've just about come to an end of this wretched business";
- her **judgemental views** show her harsh nature: "gross impertinence…one of things that prejudiced me against her case";
- her **cruel assumption** shows she doesn't feel any sympathy for Eva/Daisy and her circumstances: "I think she only had herself to blame";
- her **judgemental** attitude about Eva/Daisy indicates her dominance and shows her harsh nature: "I didn't like her manner. She'd impertinently made use of our name";
- her **cold-hearted behaviour** shows she harshly and deliberately mistreats Eva/Daisy: "she seemed to me to be not a good case — and so I used my influence to have it refused";
- she **refuses to accept the blame,** highlighting her harsh view of Eric: "Go and look for the father of the child. It's his responsibility";
- her **refusal to take any responsibility** demonstrates her selfish and cruel nature: "I accept no blame for it at all";
- Eric **blames** his mother for being cruel to Eva suggesting he believes that his mother's behaviour was harsh and undeserved: "you killed her — and the child she'd have had too".

Priestley's use of language and dramatic techniques:

- use of **stage direction** to publicly chastise her husband: "*reproachfully*";
- use of **interjection** to show Mrs Birling's forceful nature as she stops Mr Birling from continuing his political musings: "Arthur!";
- use of **stage direction** to reinforce her curt and rude treatment of Sheila and Gerald as she dismisses their warnings about the Inspector: "*rebuking them*";
- use of **stage direction** to show her aggressive and rude behaviour towards the Inspector: "*With sudden anger*";
- use of **euphemism** to show her prejudice towards Eva: "As if a girl of that sort would ever refuse money!";
- use of **superior tone** reflects her arrogance and lack of empathy to helping others: "So I was perfectly justified in advising my committee not to allow her claim for assistance";
- use of **imperative** to suggest she is harsh towards her children e.g.: "Don't be childish, Sheila".

However, some candidates may argue:

- Mrs Birling is **positive and congratulatory** in response to Sheila's engagement to Gerald: "Yes, Sheila darling. Our congratulations and very best wishes!" suggesting she is delighted for her daughter;
- her **fear** is showcased through her shocked reaction to the revelation of Eric's behaviour: "It isn't true";
- her efforts to **protect** Sheila demonstrate that she cares about her daughter: "It would be much better if Sheila didn't listen to this story at all";
- **series of stage directions** to reveal Mrs Birling's growing awareness of her vulnerability: "*rather agitated now*", "*exchanges a frightened glance*", "*agitated*";
- **sequence of hesitations** to suggest she is upset and remorseful: "No — Eric — please — I didn't know — I didn't understand —".

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 1 beginning at the top of page 3 with Birling's words: "Oh — come, come —" and ending on page 5 with Mrs Birling's words: "I think Sheila and I had better go into the drawing-room and leave you men —."

With reference to the ways Priestley **presents** relationships in the extract and elsewhere in the play, show how far you agree that the Birling family's relationships are **loveless**.

The following textual details may be used as supporting material.

In the extract:

- Sheila's **doubt** suggests she doesn't trust Gerald but is willing to go through with the marriage despite her suspicions: "except for all last summer, when you never came near me";
- Gerald's **unconvincing lies** suggest their engagement is based on a weak foundation rather than on love: "And I've told you — I was awfully busy at the works all that time";
- Mrs Birling's **advice** suggests that marriage is based on partnership and Sheila should not expect a romantic union with Gerald: "When you're married you'll realise that men with important work to do sometimes have to spend nearly all their time and energy on their business";
- Eric shows a **lack of interest** in his sister's engagement with his drunken reaction: "Suddenly I felt I just had to laugh";
- Birling's seems to place **more importance** on his own happiness rather than his daughter's: "It's one of the happiest nights of my life";
- Birling's **selfishness** implies he is preoccupied with his business connection to Gerald through marriage rather than Sheila's relationship: "You're just the kind of son-in-law I always wanted";
- business is **prioritised** over love suggesting this is a marriage of convenience for both families but particularly for Birling: "perhaps we may look forward to the time when Crofts and Birlings are no longer competing but are working together";
- Sheila's **materialistic reaction** to the ring seems to override any sentimentality: "isn't it a beauty?".

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

- use of **repeated questioning** to suggest Gerald has to convince Sheila of his loyalty and desire to be married to her: "I've been trying long enough, haven't I? Haven't I?";
- use of **stage direction** to reveal Sheila's uncertainty suggesting their relationship is neither secure nor based on love: "*she does not reply*";
- use of **stage direction** to suggest Sheila doubts Gerald's excuses and therefore his love for her: "*half serious, half playful*";
- use of **stage direction** to suggest Eric's disinterest and lack of decorum: "*Eric suddenly guffaws*";
- use of **stage direction** to show Sheila's angry reaction to her brother: "*severely*";
- use of **self-conscious tone** as Birling reveals through hesitation and explicit use of titles that his view of relationships is dominated by social status and business: "It's a pity Sir George and – er — Lady Croft can't be with us";
- use of **stage direction**: "*excited*" when Gerald produces the ring to indicate Sheila is impressed by materialism and prioritises this over love;
- use of **stage direction**: "*She kisses Gerald hastily*" suggests limited affection between Sheila and Gerald.

Elsewhere in the play:

- use of **stage direction** to emphasise Sheila's delight in Gerald's misery which suggests she does not truly love him: "*She looks at him almost in triumph. He looks crushed*";
- Sheila has **doubts** about the strength of their relationship: "And if you really loved me, you couldn't have said that";
- Gerald's **infidelity** suggests he doesn't truly love Sheila as he becomes distracted by Eva/Daisy's infatuation with him: "I became at once the most important person in her life – you understand?";

- Sheila **ends her engagement** with Gerald recognising their relationship was based on deceit and not love and honesty: “We’d have to start all over again, getting to know each other”;
- Eric’s **damaged relationship** with his parents suggests the love lost between them: “I’m ashamed of you as well — yes both of you”.

However, some candidates may argue:
- Gerald **genuinely cares** about Sheila: “hope I can make you as happy as you deserve to be”;
- Eric occasionally shows **affection** towards Sheila which suggests he does love his sister: “she’s not bad really. Good old Sheila!”;
- Gerald attempts to **protect** Sheila suggesting he does love and care for her: “I think Miss Birling ought to be excused any more of this questioning”;
- Sheila **pleads** with Mrs Birling as she attempts to protect her, displaying her concern for her mother: “Mother, don’t — please don’t”;
- Birling **defends** Mrs Birling from Eric: “get back — or I’ll —” showcasing his love and care for his wife.

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

Source: From 'An Inspector Calls' by J. B. Priestley. Published by Heinemann. © 1992

3 Friel: *Philadelphia, Here I Come!*

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

The following textual details may be used as supporting material.

Evidence that Madge is motherly:

- Madge attends to Gar's nutritional **needs** and summons him for meals: "Gar! Your tea!";
- she allows **close** physical contact with Gar: *He grabs her again and puts his face to hers*;
- Gar **never** criticises Madge and uses affectionate terms towards her: "Madge, you're an aul duck", "You're a brick";
- she understands the tension between father and son and **invites** Gar to confide in her: "He's said nothing since, I suppose?"
- she **organises** Gar for the journey, in a motherly way, beyond the duties of a housekeeper, with **caring** instructions: "See that they're well aired before you put them on";
- she has **nurtured** him as a mother: "I bathed you every Saturday night till you were a big lout of fourteen!";
- she points out that Gar will miss her **attentive care** when he leaves: "Dear, but you're in for a cooling when you go across";
- she **acts** as a mother to ensure Gar **feels** happy that his friends will visit him on his last night in Ballybeg: "She *asked* you?";
- Madge feels a keen sense of loss the night before Gar's departure;
- Madge shows **sensitivity** by not telling Gar that the baby will not be named after her as she does not want to detract from this last night at home;
- she **sacrifices** her savings and **reflects** on Gar's future: "he'll turn out just the same";
- Gar will **miss** her as a mother, and he movingly urges himself to remember her: "Watch her carefully, every movement, every gesture, every little peculiarity: keep the camera whirring; for this is a film you'll run over and over again".

Friel's use of language and dramatic techniques:

- use of **contrast** between her curt and brusque tone towards Gar and her caring actions: "Gar! Your tea!"
- use of **motherly, playful tone** when she admonishes Gar: "You brat you!", "you dirty thing";
- use of Gar's **alter-ego** (Private) to highlight Gar's awareness that Madge has been a mother to him: "Madge, Madge, I think I love you more than any of them";
- use of **contrast** between Madge and Lizzy to show Madge's sincere maternal instincts versus Lizzy's exaggerated desire to mother him;
- use of **irony** to highlight Madge's maternal status in the home as she addresses Gar and S.B.'s inability to communicate: "A body couldn't get a word in edgeways";
- use of **soliloquy** to reveal Madge's anguish at losing Gar and hope that he will continue to be cared for by Lizzy: "That Lizzy one'll look after him well, I suppose";
- use of **stage directions** to reveal Madge's heartbreak losing the "child' she has mothered: *She stands looking at the bedroom door … She raises her hand in a sort of vague Benediction*;
- use of **repetition** to heighten the loss felt by Gar leaving the motherly Madge as he attempts to embed the memory of her: "every movement, every gesture, every little peculiarity".

However, some candidates may argue:

- she is often **sarcastic** towards Gar: "He's losing a treasure, indeed!";
- she makes fun of Gar and **humiliates him** in front of S.B.: "And what about St. Martin de Porres";
- she is **not** always gentle with Gar: *Gives him a rough punch*;
- she **refuses** his requests for sensitive information about his mother: "And any other nosing about you want to do, ask the Boss".

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 1 beginning on page 31 with Kate's words: "Don't look so miserable" and ending on page 34 with Doogan's words: "No, he didn't".

(For those using the version which was reset in 2000, the extract begins on page 18 and ends on page 21.)

With reference to the ways Friel **presents** the people of Ballybeg in the extract and elsewhere in the play, show how far you agree that the people of Ballybeg are **strong-willed**.

The following textual details may be used as supporting material.

In the extract:

- Kate **deliberately** ignores Gar's uncertainty and continues to push the full responsibility on to him: "it's up to you, entirely";
- Kate **instructs** Gar to lie to her father: "You have £20 a week";
- Doogan distracts Kate and sends her away in order to **isolate** Gar: "Ask them to join us, will you?";
- Doogan **pretends** to be friendly but **deliberately** intimidates Gar by enhancing Francis King's career opportunities as the new town doctor;
- Doogan dishonestly implies that it is Kate who wishes a future with Francis King to **purposely** create a wedge between her and Gar: "We don't want to raise Kate's hopes unduly";
- Doogan's **strong will** achieves its intended effect as Gar questions Kate's honesty towards him: "Kate's hopes?";
- Doogan **forcefully** discourages Gar by openly indicating that the match between Francis and Kate is his desired outcome: "her mother and I … let's say we're living in hope";
- Doogan **deliberately** praises Francis as his choice for Kate calculating the ill effect on Gar: "A fine boy";
- Doogan emphasises his middle-class, long-term friendship with the King family in an **intentional** move to deflate and embarrass Gar: "since away back";
- Private **realises** Doogan's aggressive tactics: "Cripes, man!";
- Private suspects that Kate is **complicit** in the dishonest acts against Gar: "O God, the aul bitch!";
- Doogan blatantly **attempts to justify** the underhand methods used to drive a wedge between Gar and Kate: "her happiness is all that is important to us – ".

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

- use of **hesitation** to suggest Gar's evasiveness: "maybe we should wait until – until – until next Sunday –";
- use of **stage direction**, *earnestly*, to emphasise the pressure that Kate places on Gar to behave strongly;
- use of **stage direction**, *Turning and smiling*, showing Kate's ability to present different façades;
- use of **stage direction**, *filling in*, to cover up for Gar's weakness in not replying to Doogan's greeting;
- use of **pause** to indicate Doogan's determination to thwart Gar in his hopes of marrying Kate: "her mother and I … let's say we're living in hope";
- use of **stage direction**, *Doogan goes on and on*, as Doogan continues to extol the virtues of Francis and his family background to deliberately undermine Gar;
- use of **alter-ego**: Private's sarcasm highlights Public's weakness;
- use of **stage direction**, *Awkwardly, with sincerity*, to show Doogan's awareness of his own manipulativeness.

Elsewhere in the play:

- use of mimicry as Private mocks Doogan in order to emphasise Public's weakness: "Mister Fair-play Lawyer Senator Doogan – 'her happiness is all that is important to us'!";
- Gar is **complicit** with Boyle's dishonesty by giving him a supposed 'lend' of money: "I seem to have come out without my wallet";
- Gar **lies** about his reason for not visiting Kate before he departs: "— it went clean out of my mind";
- Gar tries to appear strong as he exaggerates wildly about what he will do in USA: "— do law or medicine or something –";
- Kate makes an **excuse** to terminate her visit to Gar: "Francis'll be wondering what's keeping me".

However, some candidates may argue:

- it is Gar's **lack of backbone** to confront Doogan that destroys the relationship with Kate;
- Gar **confronts** Ned about the latter's dishonest stories: "You were never out with big Annie Mc Fadden in your puff";
- Gar's **persistent indecision** about whether he wants to leave may be interpreted as a sign of weakness.

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

Source: From 'Philadelphia, Here I Come!' by Brian Friel. Published by Faber & Faber. © 1975

4 Russell: *Blood Brothers*

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

(a) With reference to the ways Russell **presents** Mickey, show how far you agree that Mickey is a **loyal friend**.

The following textual details may be used as supporting material.

Evidence that Mickey is a loyal friend:
- Mickey shows that **loyalty** is important to him as he and Edward promise to be blood brothers: "See, this means that we're blood brothers, an' that we always have to stand by each other";
- he immediately **defends** Edward against Sammy's insults, showing loyalty: He's a friggin' poshy"; "No he's not. He's my best friend";
- he **encourages** the friendship with Edward: "Is he comin' out to play, eh?";
- he defies his mother to **maintain** his friendship with Edward: "Well, my mum says I haven't got to play with you. But take no notice of mothers. They're soft";
- he **prioritises** Edward when he and Linda are left playing together showing loyalty to Edward: "No…come on let's go get Eddie first";
- he insists on **including** Edward when playing with Linda: "Come on, Eddie. You can have a shot at our target in the park";
- he **attempts to continue** the friendship with Edward even after he moves away: "I was gonna go, on the bus, an' see him. Where does he live now?";
- he reconnects with Edward with ease and excitement demonstrating the depth of their loyalty: "Mam, Mam, can I bring Eddie back afterwards, for a coffee?";
- he **plans to be generous** toward Edward when he is earning money: "See y' at Christmas…the Christmas party's gonna be on me…right?".

Russell's use of language and dramatic techniques:
- use of **repetition** emphasises loyalty when swearing to be blood brothers: "And stand by him./And stand by him";
- use of **dramatic irony**: his immediate, innocent loyalty to Eddie: "Mam, this is my brother";
- use of **stage direction** to show Mickey is upset to leave Edward when Mrs Johnstone stops them playing together as children: *going, almost in tears*;
- use of **superlative** to show Mickey's loyalty and attachment to Edward: "Eddie's my best friend, Mam";
- use of **stage direction** to show that Mickey misses Edward when he moves: *wanders away, aimless and bored, deserted and alone*;
- use of **mirroring** in the song 'My Friend' to reinforce the loyalty of both boys;
- use of **song** to show how he valued the friendship with Edward: "Try to remember jokes I knew,/I tell them to myself, but they're not funny";
- use of the **motif** of 'blood brothers' to acknowledge the unbroken bond with Edward when Mickey meets him again;
- use of **repetition** to show his delight about reconnecting with Edward: "Mother, mam, look, look it's Eddie…Eddie…";
- use of **humour** when the boys reply together in their attempt to cover up the film they had watched.

However, some candidates may argue:
- he **does not defend** Edward in the first incident with the policeman, and goes along with Linda when she says, "He's not with us";
- he **reacts bitterly** to Edward's stories of university after he becomes unemployed: "You. You're a dick head!";
- his **threats to Edward** show a rejection of his friendship: "Go on…beat it before I hit y'";
- he **disregards and resents** Edward's help: "I didn't sort anythin' out Linda. Not a job, not a house, nothin'…You sorted it out. You an' Councillor Eddie Lyons";

- he finally **blames** Edward for his misery: “Well, how come you got everything…an I got nothin’?”.

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 71 with Mrs Lyons' words: "How long have you lived here?" and ending on page 73 with the Kids' voices: "your teeth will go bad/High upon a hill there's a woman gone mad."

(For those using the "red-backed edition", the extract begins on page 77 and ends on page 79.)

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

The following textual details may be used as supporting material.

In the extract:

- Mrs Lyons is to blame for creating a difficult situation by aggressively and **falsely accusing** Mrs Johnstone: "Are you always going to follow me?";
- Mrs Lyons **ignores** Mrs Johnstone's defence: "We were rehoused here…I didn't follow…";
- Mrs Lyons **attributes blame** to Mrs Johnstone for causing difficulties in her relationship with Edward by using the locket to remain in his affections: "He never takes it off you know";
- Mrs Lyons' painful feelings about Edward perhaps **lessen the blame** for her desperate actions: "I started …just for a while I came to believe that he was actually mine";
- Mrs Lyons **admits** some responsibility for her insecure relationship with her son: "I took him. But I never made him mine";
- Mrs Lyons **insists on blaming** Mrs Johnstone for destroying her life: "You have ruined me. (*Pause*) But you won't ruin Edward!";
- Mrs Lyons may be blamed for attempting to **bribe** Mrs Johnstone again: "Is it money you want?"; "How much?"; "Thousands…";
- Mrs Lyons' **hysteria** escalates the situation, making the apportioning of blame more complex: "I curse you. Witch!".

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

- use of **exclamatory tone** to show Mrs Lyons angrily blaming Mrs Johnstone for her difficulties: "Don't lie! I know what you are doing to me!";
- use of **questions** to show Mrs Lyons' aggression and **accusatory tone** towards Mrs Johnstone, e.g. "You're very clever aren't you?";
- use of **repetition** to show Mrs Lyons' painful self-blame: "Even when – when he was a tiny baby I'd see him looking straight at me and I'd think, he knows…he knows";
- use of **fragmented speech** to indicate her mounting hysteria: "(*Pause*.) You have ruined me. (*Pause*.)";
- use of **simile** to show Mrs Lyons' bitter blaming of Mrs Johnstone for her difficulties: "always and forever and ever like, like a shadow";
- use of **stage direction** to show the danger for which Mrs Lyons can be blamed: *Mrs Lyons has opened the knife drawer and has a lethal-looking kitchen knife in her hand*;
- use of **repetition** of bitter recriminations by Mrs Lyons shows her blaming Mrs Johnstone for her difficulties: "I curse the day I met you. You ruined me";
- use of **offstage chant** of the Kids alluding to Mrs Lyons' poor mental state for her difficulties: "High upon a hill there's a woman gone mad".

Elsewhere in the play

- Mrs Lyons can be **blamed for the original idea** of the adoption, separating the twins: "Give one to me";
- Mrs Lyons can be blamed for **deceiving** and **manipulating** Mrs Johnstone, telling her that she would still see Edward if she allowed the adoption: "Look, at least if the child was with me you'd be able to see him every day, as you came to work";
- Mrs Lyons' **jealousy** leads to irrational behaviour: "I don't want her to hold the baby, Richard";
- Mrs Lyons can be blamed for **inventing** the superstition that will come to haunt her: "They say that if either twin learns that he was once a pair, they shall both immediately die";

- Mrs Lyons can be blamed for her **spiteful decision** to show Mickey the 'light romance' between Edward and Linda, which ultimately results in the deaths of the twins.

However, some candidates may argue:
- Mr Lyons' dismissive attitude and **absences** create difficulties;
- Edward's development into independence **increases separation** from Mrs Lyons and poses her with difficulties;
- Mrs Lyons' **deteriorating** mental state may make her less culpable;
- the role of **fate** may be argued to influence the difficulties faced by Mrs Lyons rather than her own actions.

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

Source: From 'Blood Brothers' by Willy Russell. Published by Methuen Drama. © 2001

5 Sherriff: *Journey's End*

(a) With reference to the ways Sherriff **presents** the soldiers' lives, show how far you agree that the soldiers act **selfishly**.

The following textual details may be used as supporting material.

Evidence that the soldiers act selfishly:

- Hardy keeps the best bed for **himself**: "*(He points to the bed in the right corner.) That's mine.*";
- Osborne speaks of the selfish enjoyment other officers have taken in Stanhope's drinking, viewing it as **entertainment rather than self-destructive** behaviour: "It rather reminds you of bear-baiting – or cock-fighting – to sit and watch a boy drink himself unconscious";
- Raleigh's use of nepotism is acknowledged as an **act of self-interest**: "When I was at the base, I did an awful thing", "You see, my uncle's at the base–";
- both Osborne and Stanhope are critical of Hardy's **lack of consideration** for, or interest in, the arriving relief party: "You never saw the blasted mess those fellows left the trenches in";
- Hibbert continuously **draws attention to his own situation**, prioritising it over the maintenance of morale: "I'm damn sorry to keep on talking about it, Stanhope, only I thought you'd wonder why I don't eat anything much";
- Raleigh is startled by **the transformative effect** self-interest has on Stanhope: "*Raleigh stands in amazement*";
- Stanhope's brutal treatment of Raleigh, born from self-interest, leaves him **deflated and abashed**: "*Stanhope sinks down at the table with the letter in his hand. There is silence for a moment. Then he throws the letter on the table and rests his head between his hands*";
- Stanhope espouses an uncompromising attitude to Hibbert, believing his neuralgia is **symptomatic of self-interest** and a dereliction of duty: "You're going to stay here";
- Stanhope must intervene as the Colonel attempts to avoid his responsibilities towards the raiding party: "I think they would appreciate a word or two.";
- even Trotter acknowledges the **salacity and self-indulgence** of Hibbert: "(*turning a baleful eye on Hibbert*) You've 'ad too much champagne, you 'ave";
- Raleigh is incredulous that the others **can indulge themselves so flagrantly** rather than acknowledge the loss of Osborne: "And yet you can sit there and drink champagne — and smoke cigars —";
- Hibbert's **procrastination smacks of self-interest** especially when contrasted with Trotter's stoic acceptance of duty: "There's no appalling hurry, is there?".

Sheriff's use of language and dramatic techniques:

- use of **metaphor** to show Stanhope denouncing Hibbert as acting in a pathetically self-interested way: "Another little worm trying to wriggle home";
- use of **stage direction** to show the violence of Stanhope's selfish attempt to censor Raleigh: "*Stanhope clutches Raleigh's wrist and tears the letter from his hand.*";
- use of a **short sentence** when Osborne challenges Stanhope's treatment of Raleigh: "You can't do that";
- Trotter's **insensitive anecdote** and his focus on food **contrasts** his self-interest with Osborne's quiet dignity: "And even then, our fellers 'ad to make the raid. It was murder. Doesn't this tea taste of onions?";
- Stanhope's use of **suppositions is a sardonic critique** of the selfish intransigence of the military hierarchy: "They can't have it later because of dinner, I suppose";
- the Colonel's **excited tone** prioritises personal advancement over ascertaining news of the returning men: "It's a feather in our cap, Stanhope";
- Stanhope's **callous question** focuses more on his sense of loss than Raleigh's desperate need to have his physical and psychological suffering acknowledged: "Must you sit on Osborne's bed?";
- the use of **set and props contrasts** the bereft atmosphere of Act 3 Scene 1 with the indulgence seen in Act 3 Scene 2: "*The dugout is lit quite festively by an unusual number of candles. Two champagne bottles stand prominent on the table*";

- the **insouciant posture** of Stanhope and the "*uproarious*" laughter of Hibbert and Trotter place their pleasurable indulgence at odds with the reality of Osborne's death: "*Stanhope, with a cigar between his teeth, lounges across the table*".

However, some candidates may argue:

- Stanhope's **self-sacrificing** attitude towards duty is applauded by Osborne: "I've seen him on his back all day with trench fever – then on duty all night —";
- Stanhope accepts extra duties to **support** the other men: "Stanhope sent me down to get my breakfast. He's looking after things till I finish";
- Stanhope shares his fears with Hibbert in an **act of empathy** and mutual aid: "Because I feel the same – exactly the same!";
- Osborne **sets aside his own feelings** to ensure Raleigh feels hopeful and appreciated as he embarks on the raid: "I'm glad it's you and I – together, Raleigh".

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 1 beginning at the top of page 11 with Osborne's words: You know, Raleigh, you mustn't expect to find him — quite the same" and ending on page 13 with the words: "Think of it all as — as romantic. It helps."

(For those using the Penguin edition, the extract begins on page 19 and ends on page 21.)

With reference to the ways Sherriff **presents** Osborne, in the extract and elsewhere in the play, show how far you agree that Osborne helps others **cope** with trench life.

The following textual details may be used as supporting material.

In the extract:

- Osborne **prepares** Raleigh for the changes in Stanhope's character: "You know, Raleigh, you mustn't expect to find him — quite the same";
- Osborne **pre-empts the impact** of Stanhope's changed character, aware that it may alarm Raleigh: "If you notice a – difference in Stanhope – you'll know it's only the strain —";
- Osborne identifies hierarchy to aid Raleigh's understanding of trench life: "I'm afraid you'll have to wait until the others come and pick the beds they want";
- Osborne **gives instruction and guidance** in an unsolicited way, understanding implicitly what Raleigh needs to know: "We never undress when we're in the line";
- Raleigh **appreciates** the efforts of Osborne to support him: "I see. Thanks";
- Osborne **challenges assumptions**, allowing Raleigh to have realistic expectations: "It's often quiet – like this";
- Osborne **emphasises the commonality of Raleigh's feelings** making him feel less strange and out of place: "We are, generally, just waiting for something";
- Osborne's **friendliness** allows Raleigh to feel welcomed in a new environment.

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

- use of **repeated personal pronouns** by Osborne acts as couching terms to help normalise the changes Raleigh will notice: "You know" and "You see";
- use of **pauses and repetition** to indicate the delicacy required when Raleigh engages with Stanhope's temperamental character: "You may find he's — he's a little quick-tempered";
- use of **stage directions** reflects Raleigh's active engagement with Osborne's advice: "[*thinking*] Yes, of course, I suppose it does";
- by Osborne helping Raleigh cope with trench life by underplaying its harsh realities: "You must remember he's commanded this company for a long time – through all sorts of rotten times";
- use of **repetition** of 'strain' allocates a cause to the changes in Stanhope, helping Raleigh cope with his commander's temperament: "it's a big strain on a man…it's only the strain";
- use of **stage directions** allows Osborne to change the dynamic. He refocuses Raleigh's thoughts away from latent dangers and on to the daily practicalities which will help him cope trench life: "*Osborne rouses himself and speaks briskly*";
- the **prop pipe** and **avuncular characterisation** make Osborne a contemplative and welcoming guide to trench life: "[*after puffing at his pipe in silence for a while*] Did you come up by trench tonight – or over the top?";
- Raleigh's **enthusiastic tone** and **desire to share his feelings** show Osborne has helped him feel at ease in this challenging environment: "[*eagerly*] Yes I thought that too";
- Osborne's **imperative tone** encourages Raleigh to distance himself from the unspoken dangers of trench life: "Think of it all as – as romantic. It helps".

Elsewhere in the play:

- Osborne **encourages** Stanhope to take the rest needed to **cope** with the demands of his command: "*Osborne lays his hand gently on Stanhope's shoulder to persuade him to lie down*";
- Osborne **encourages** Stanhope to feel his anxiety is a **shared experience**: "[*throwing back his head and laughing*] Dear old Uncle! you don't really know, do you? You just pretend you do, to make me feel all right";

- Osborne uses the possibilities of **comfort and security** to distract Raleigh from the negativity of the here and now: “It’s fine when you are relieved and go down the line of billets, and have a good hot bath, and sit and read under trees”;
- Osborne’s anecdote gives Raleigh **hope that human dignity and compassion can still exist** within the trenches: “our fellows stood up and carried the man back and the German officer fired some lights for them to see by”;
- Stanhope’s sense of loss is made more acute through **repetition** as he states that Osborne was **the only one** who helped him cope with trench life: “The one man I could trust – my best friend – the one man I could talk to as man to man – who understood everything”.

However, some candidates may argue:

- Osborne’s **romanticisation** of the Very lights encourages Raleigh to deflect from rather than accept the reality of his new situation: “There’s something rather romantic about it all”;
- Osborne’s understanding attitude to Stanhope’s drinking **enables** his commander to **indulge in self-destructive behaviour**: “I haven’t been through as much as you. I don’t know yet”;
- when preparing for the raid, Osborne’s use of **non sequitur averts the focus** from Raleigh’s legitimate questioning: “Now we’re off! Quick, let’s talk about pigs!”.

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

Source: From 'Journey's End' by R.C. Sherriff. Published by Penguin Classics. © 2000

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

(a) With reference to the ways Stephens **presents** the adults in Christopher's life, show how far you agree that the adults are **disrespectful** to Christopher and each other.

The following textual details may be used as supporting material.

Evidence that the adults are disrespectful to Christopher:

- Ed's **brusque responses** to Christopher's questions about his mother articulate a lack of respect for Christopher's natural concern and legitimate feelings: "I'm afraid you won't be seeing your mother for a while";
- Ed's exchange with Mrs Gascoyne challenges the **disrespectful attitude** he believes other adults have towards Christopher: "Christopher is getting a crap enough deal already, don't you think, without you shitting on him from a great height as well";
- Ed's **derogatory language** directed towards Christopher is emotionally abusive: "Don't give me that bollocks, you little shit";
- Ed disrespects Christopher's privacy by reading, taking and hiding his book: "*Ed stands above him. He is still holding the book*";
- the Station Policeman **humiliates** Christopher: "Oh Christ, you've wet yourself";
- Ed's **decision to lie** to Christopher about his mother's death is viewed by others as disrespectful and shocking: "So you thought it was OK to tell him his mother was dead?";
- Roger is often **inhospitable and insensitive** in Christopher's presence: "We've both got jobs. It's bloody ridiculous";
- Judy disrespects **Christopher's efforts** and cancels his A Level, fully aware of his desperate need to sit the exam: "I can't take it another time. It's been arranged. And I've done lots of revision".

Stephen's use of language and dramatic techniques:

- use of Siobhan's **narration** to explain the impact of Christopher's condition, makes the attitude of Policeman One seem unprofessional and disrespectful: "if you try any of that monkey-business again, you little shit, I am going to seriously lose my rag";
- Ed's **repeated** use of **imperatives** negates Christopher's genuine interest in solving Wellington's murder: "Leave it… I said leave it";
- use of a dismissive **rhetorical question** by Ed diminishes Christopher's self-esteem: "Jesus, Christopher, how stupid are you?";
- use of **stage direction** reveals Ed's abusive treatment of his son: "*Ed shakes Christopher hard with both hands*";
- use of **Ed's exit** as, having knocked Christopher unconscious, his quick departure reveals a shocking lack of parental concern: "I need a drink. *He leaves*";
- use of Ed's **reductive metaphor** as, having physically attacked Christopher, he downplays the extent of his violent disrespect of his son: "I know I lose my rag occasionally";
- use of **coarse language** to show a lack of respect: "For God's sake, go to the bloody toilet will you?";
- use of **stage direction** to physicalise Roger's hostility towards Christopher: "*He grabs at Christopher*".

However, some candidates may argue:

- Siobhan **praises** Christopher's intellect: "Wow. That's clever";
- Mrs Alexander is **accommodating of Christopher's needs** and is patient with him: "Perhaps I should bring out some biscuits instead";
- Siobhan's honesty **supports** Christopher in his disappointment: "But you can still be very proud because what you've written so far is just, well it's great";
- through **onstage narration**, Judy respects Christopher's right to know the truth, albeit, much too late: "Dear Christopher. I said that I wanted to explain to you why I went away when I had the time to do it properly";
- the use of the **prop timer** illustrates how Ed respects Christopher's boundaries and attempts to re-establish a connection between them: *Ed starts the timer for five minutes. It starts ticking*.

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 Part Two beginning on page 71 with Christopher's words: "Left right left right left right left right" and ending on page 74 with the stage direction: "*He explores the stage. He calls for Toby. He stays calm.*"

With reference to the ways Stephens **presents** Christopher, in the extract and elsewhere in the play, show how far you agree that Christopher **successfully manages** difficult situations.

The following textual details may be used as supporting material.

In the extract:

- Christopher **continues** his journey despite his altercation with the guard;
- Christopher **seeks** help from the information counter despite his fear of interacting with strangers: "Is this London?";
- Christopher **rebuffs** Ed's negativity: "Get away from me";
- Christopher, rather than being fearful, **enjoys** the novelty of the escalator. "It's funny. Look";
- Christopher **learns** how to navigate his way through the train station by watching others: "To watch the people. It's easy, look";
- Christopher **finds a solution** to what Ed sees as a problem: "There's a Bakerloo line. Look. I can go to Willesden Junction";
- Christopher **affirms** the soundness of his own reasoning: "You killed Wellington. Swindon's not my home anymore";
- Ed's instructions allow Christopher to approach the difficult situation **strategically**: "Count the trains. Figure it out. Get the rhythm";
- Christopher **controls** his panic and actively deals with the loss of Toby: "*He explores the stage. He calls for Toby. He stays calm*".

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

- use of **military language** is instructive to Christopher and speaks of his determination to successfully handle the situation: "Left right left right left right left right";
- use of **stage direction** reveals how Christopher adopts a previously used coping mechanism to successfully handle the sensory overload of his current situation: "*He makes his hand into a telescope to limit his field of vision*";
- the **onstage commentary** from Ed is challenged by Christopher who takes some confidence from how he is coping with his new environment: "I'm doing really well";
- Christopher's use of universalising **second-person pronouns** creates an **instructional tone** which helps him manage new technology: "You go to the black machine. You look where you want to go. You find the price. You put your money in";
- use of **stage direction** marks Ed's acceptance of Christopher's determination to succeed despite the difficulties ahead: "*Ed looks at him for a while.* Go to the left";
- use of short sentences and capitalisation to show Christopher's method to manage new situations: "You press TICKET TYPE. You press ADULT SINGLE. £2.20";
- use of **repetition** enables Christopher to acknowledge the challenges he faces on his train journey, yet his responses to his father's responses mark his determination to proceed: "I know…I know…I know";
- use of **sequencing** makes the difficult situation seem manageable for Christopher and one which he can handle: "Train coming. Train stopped. Train going. Silence".

Elsewhere in the play:

- Christopher is **resourceful** and **competent** when he is locked out of his home: "I went and found the secret key that we keep under a flowerpot outside the kitchen window";
- Christopher's journey to London marks the **progress** he has made in managing difficult situations successfully: "I don't like to go anywhere outside unless I'm on the school bus to school";
- Christopher's logical processes allow him to cope with the difficult situation by maintaining **a level of detachment**: "So I would be feeling sad about something that isn't real and doesn't exist and that would be stupid";

- Christopher uses **logic** to locate the train station without relying on a map: “And if something is nearby you can find it by moving in a spiral, walking clockwise”;
- Christopher uses the stars to rationalise his difficulties and therefore make them more manageable: “and if you have difficult things in your life it is nice to think that they are what is called negligible…”.

However, some candidates may argue:

- Christopher repeatedly adopts a **foetal position** to protect himself when placed in a stressful or dangerous situation: “*He closes his eyes. He rolls forward. He presses his forehead on to the grass. He starts groaning*”;
- use of **stage direction** reveals Christopher’s inability to control his aggression when he is touched: “*Christopher punches Ed repeatedly in the face*”;
- Christopher’s **violent actions** are a physical manifestation of his inability to cope with his mother’s emotions: “*He starts hitting his hands and his feet and his head against the floor as the letter continues*”;
- when his A Level plan is thwarted, Christopher’s frustration is **vocalised** in an uncontrollable way: “*Christopher screams and screams. He only stops because his chest hurts and he runs out of breath*”.

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

Source: 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

7 Wilder: *Our Town*

(a) With reference to the ways Wilder **presents** life in Grover's Corners, show how far you agree that small-town life is **unpleasant**.

The following textual details may be used as supporting material.

Evidence that small town life is unpleasant:

- a **lack of ambition** is evident from the beginning of the play: "Nobody very remarkable ever come out of [Grover's Corners]";
- multiple references to death at the beginning of the play create an **unpleasant** atmosphere and a sense of **futility**: "Doc Gibbs died...Mrs Gibbs died first...Joe...died in France – All that education for nothing";
- the **dislike of change** in small-town life is shown through Joe Crowell's disapproving comments about his teacher's marriage: "I think if a person starts out to be a teacher, she ought to stay one";
- the **boredom** of small-town life is summarised in Mr Webb's report: "Very ordinary town... Probably a lot duller";
- small-town citizens are shown to be **unaware of wider issues** shown through the Belligerent Man's interruption of the action and Mr Webb's vague response: "Is there no one in town aware of social injustice and industrial inequality";
- the **conformity** of small-town life is highlighted through Mrs Webb's dismissive compliments to Emily: "Now stop it. You're pretty enough for all normal purposes";
- Simon Stimson **struggles to cope** with small town life, he is the subject of gossip about his drinking and his choice of hymns indicate a sense of **isolation** and **despair**: "Blessed Be the Tie That Binds", "Art Thou Weary; Art Thou Languid";
- Acts Two and Three both begin with reference to the passage of time but little has changed in the town, creating a sense of **stagnation**: "Three years have gone by...the mountain got bit away a few fractions of an inch", "This time nine years have gone by...Gradual changes in Grover's Corners";
- there are **limited opportunities** for the children to break free from the routine of small-town life, Emily's ambition to 'make speeches all my life' disappears while George easily gives up his ambitions to go to Agriculture School: " it's … a waste of time...I don't need to go and meet the people in other towns";
- Joe Stoddard's casual gossip about Simon Stimson's suicide emphasises a **lack of concern**: "Took his own life, y' know?...Hung himself in the attic";
- Emily comments on the **limitations** of small-town life after her death: "They're sort of shut up in little boxes";
- the **unpleasantness** of small-town citizens' attitudes to others is conveyed by the dead souls' disapproval in the final act: "move about in a cloud of ignorance …Ignorance and blindness".

Wilder's use of language and dramatic techniques:

- use of the **Stage Manager's introductory comments** to convey the lack of privacy in small-town life: "In our town we like to know the facts about everybody";
- use of **mirrored family relationships** to convey the lack of variety in small-town life: *The children dash in and their places at the tables*;
- use of **statistics** in Mr Webb's report to emphasise the lack of diversity and mobility in small-town life: "we're eighty-six per cent Republicans…Ninety per cent of 'em graduating from high school settle down right here to live";
- use of **repetition** of minor specific details and description of similar activities at the beginning of Acts One and Two to emphasise the repetitive nature of small-town life: "the 5.45 for Boston"; *MRS GIBBS and MRS WEBB enter their kitchen and start the day as in the First Act*;

- use of **stage directions** to show that the women have fun at choir practice and leave together happily, despite Simon Stimson's criticism: *Laughter and good nights can be heard*;
- use of **repetition** by the Stage Manager at the beginning of Act Two to create a **miserable** atmosphere: 'Mrs Webb's here: drenched. All those bean poles and pea vines: drenched';
- use of **dismissive tone** by the Stage Manager before the wedding to minimise the occasion: "a wedding at Grover's Corners, where they're awfully plain and short", "Once in a thousand times it's interesting";
- the **staging** at the beginning of each act indicates the **lack of change** in Grover's Corners: *The tables and chairs...are still on stage, The STAGE MANAGER takes his accustomed place*;
- use of **matter-of-fact tone** in Joe Stoddard and Sam Craig's interaction to emphasise a lack of emotional response to deaths of loved ones: "Doesn't sound like Aunt Julia. There aren't many of those Hersey sisters left";
- use of the dead souls to provide a **commentary** on the livings' lack of appreciation of life: "So all that was going on and we never noticed…Do any human beings ever realize life while they live it?";
- use of **stage directions** and **bitter tone** in Simon Stimson's rant about the living to emphasise how unpleasant small-town life is: *with mounting violence, bitingly*, "That's what it is to be alive…to go up and down trampling on the feelings of those…of those about you".

However, some candidates may argue that:
- life in Grover's Corners is **simple** and **homely**, without the stress of larger towns and cities;
- residents show **interest** and **concern** for each other, shown by queries after others' wellbeing and everyday chitchat: "How's your knee, Joe?", "Howie, how does the weather look to you?";
- the **friendship** between Mrs Gibbs and Mrs Webb is shown through Mrs Gibbs's eagerness to share her news and confiding her dream of travelling abroad: "Y'know Myrtle, it's been the dream of my life to see Paris";
- the **safety** of small-town life is highlighted by Mrs Gibbs's gossip about people locking their doors: "You know, Frank, Mrs Fairchild always locks her front door every night";
- George and Emily's wedding brings **joyful** moment to the town, highlighted by Mrs Soames' use of repetition: "Perfectly lovely wedding…such a lovely wedding".

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 1 beginning on page 27 with Mrs Gibbs's words: "Everything all right, Frank?" and ending on page 30 with Mrs Gibbs's words: "Beans have been good this year".

(For those using the edition re-issued in 2017, the extract begins on page 12 and ends on page 15.)

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

The following textual details may be used as supporting material.

Mrs Gibbs in the extract:

- Mrs Gibbs **shows interest** in Dr Gibbs's work: "Everything all right, Frank?";
- she **fusses over** Dr Gibbs and ensures he has breakfast: "Bacon'll be ready in a minute. Set down and drink your coffee";
- she shows **concern** about her husband's long work hours and assumes responsibility for getting him to relax: "I do wish I could get you to go away someplace and take a rest";
- she is **worried** about a change in George: "something's come over him lately";
- she is persistent in calling the children, **making sure that they won't be late** for school: "George! Rebecca! You'll be late for school";
- she **ensures that Dr Gibbs can rest** by warning her children not to disturb him: "Don't make a noise. Your father's been out all night and needs his sleep";
- she **takes care** to have clothes ready for her daughter: "I washed and ironed the blue gingham for you special";
- she **reassures** and **compliments** Rebecca: "you always look very nice";
- she **listens** to George when he asks for more pocket money and promises to **support** his request: "I'll speak to your father about it";
- she **encourages** Rebecca to treat herself: "I think it's a good thing to spend some every now and then";
- she is **kind** to Rebecca's teacher: "Tell Miss Foster I send her my best congratulations";
- she shows neighbourly **concern** towards Mrs Webb, asking about her health: "How's your cold?".

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

- use of **imperatives** to show Mrs Gibbs' caring nature as she takes charge to look after her husband: "Set down and drink your coffee";
- use of **questions** to convey her concern for her husband: "You can catch a couple hours' sleep this morning, can't you?";
- use of **stage direction** as she prepares a cooked breakfast for the family: *busy at the stove*;
- use of **reasoned tone** to show her patience with her children; "Seems to me twenty-five cents a week's enough for a boy your age,";
- use of **endearment** to convey her affection for her children: "Well, dear";
- use of **repetition** as she tries to boost her daughter's self-esteem: "you always look very nice", "You look real nice";
- use of **humour** when she talks to the chickens, showing her caring nature towards them: "Oh, don't be so scared. Nobody's going to hurt you";
- use of **questions** to show her interest in her neighbour: "Have you tried singing over your voice?";
- use of **stage direction** to convey that she is willing to help her neighbour: *rolling up her sleeves*.

Elsewhere in the play:

- her **caring** nature is evident when she discourages gossip about Simon Stimson: “we all know about the troubles he’s been through”;
- she **feels responsible** for her husband’s wellbeing: “it’s my duty to make plans for you to get a real rest”;
- she demonstrates her **concern** for George by fussing over him as if he were still a child: “You put on your overshoes”, “You’ll catch your death of cold”, “take a cup of coffee first”;
- despite her no-nonsense response to George’s nerves, her tears show her **love** for her son: “Ma, what are you crying for?”;
- she is **kind** and **comforting** towards Emily in Act 3 shown through her gentle advice: “Just rest yourself”.

However, some candidates may argue that:

- she **complains** to her husband about George’s attitude: “He’s no help to me at all”;
- she **threatens** to chastise her children: “I’ll come and slap the both of you”;
- she **complains** about George wasting his money: “I don’t know how you spend it all”;
- she is **dismissive** towards Rebecca: “Oh, hush-up-with-you”, “Eat your breakfast’;
- despite her own emotional reaction to George’s wedding, she is **unsympathetic** towards Rebecca: “Lord’s sakes! - This has got to stop – Rebecca!”.

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

Source: From 'Our Town and Other Plays' by Thornton Wilder. Published by Penguin Classics. © 2000

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

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

8 Anthology One: IDENTITY

(a) Look again at *Catrin* by Gillian Clarke which deals with the theme of family, and at one other poem from the IDENTITY anthology which also deals with the theme of family.

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

Possible comparisons: Piano; I Remember, I Remember; Genetics.

The following textual details may be used as supporting material.

What the named poem is about:

- the poem explores the birth of the poet's daughter, Catrin, and how growing older has impacted their family relationship;
- the poem considers how conflict can emerge as the relationship between mother and child develops.

Candidates' response to use of language:

- the poem opens with **direct address** to her daughter, to immediately establish the strong familial bond: "I can remember you, child";
- use of **setting** of the "hot, white" hospital room to create a claustrophobic, intense atmosphere, introducing the confrontational relationship between the mother and child;
- use of **alliteration** to highlight the momentous experience of giving birth: "first/ Fierce confrontation";
- use of **analogy** of tug of war with the **metaphor**: "the tight/Red rope of love which we both/ Fought over" to describe both the umbilical cord which physically connects mother to child and the deep maternal love which bonds mother to child and perhaps alluding to the future conflict between the two;
- use of **extended metaphor** of the speaker's words, filling in the "clean squares" with arguments as their relationship grows more combative: "I wrote/All over the walls with my/ Words";
- use of **oxymoron** to suggest the complexity of the family relationship: "wild, tender circles/ Of our struggle";
- use of **enjambment** to signal the increasing distance between mother and child: "our struggle to become/Separate";
- use of **repetition** at the end of the first stanza, showing the conflict between mother and child as they seek independence while being irreversibly bonded: "We want, we shouted,/ To be two, To be ourselves";
- use of **metaphor** to describe the hospital room where Catrin was born, creating a sense of being emotionally exposed as the birth of the child changed their lives forever: "glass tank clouded with feelings/Which changed us both";
- use of **listing** as the mother describes her daughter, showing her love for the child even when she is "defiant", highlighted by the **internal rhyme**: "straight, strong, long/Brown hair and your rosy,/Defiant glare";
- development of the "rope" **metaphor**: "Red rope…old rope" referring back to and universalising the strong emotional connection between mother and child, even as the child matures and tries to become more independent;

- use of shifting **tenses** to show how their relationship has developed.

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of family by Clarke and descriptions of family 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, Clarke recalls the birth of her first child in hospital;
- in an interview, Clarke described her amazement that the ordinary life of the city continued while she was 'having the greatest adventure of her life';
- Clarke's poetry is rich in imagery mixed with specific detail, creating relatable scenarios such as the family conflict in *Catrin*.

Credit any other valid suggestions.

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

Source: From 'Catrin' © Gillian Clarke, Selected Poems (1996), Carcanet Press Limited

Use of the Assessment Matrix

(b) Look again at *Here* by R.S. Thomas which deals with the theme of self-discovery, and at one other poem from the IDENTITY anthology which also deals with the theme of self-discovery.

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

Possible comparisons: *The Road Not Taken; Piano; I Remember, I Remember.*

The following textual details may be used as supporting material.

What the named poem is about:

- the poem presents the thoughts of a man looking back on his life, as he begins to discover there are consequences to actions;
- the speaker believed he was fighting for a just cause but realises he was misled and regrets being involved in violent acts.

Candidates' response to the use of language:

- use of **temporal adverb** in the opening line, declares the speaker's transition to adulthood and loss of childhood innocence: "I am a man now";
- use of second-person pronoun to universalise the process of self-discovery: "You can feel the place where the brains grow";
- use of **simile** in the second stanza to suggest a new understanding of his present circumstances: "I am like a tree…I can see…";
- use of **symbolism** of the tree, to indicate self-growth and understanding: "From my top boughs I can see";
- use of **metaphor** to show the speaker's new awareness of his history and what has brought him to this point in his life: "tree…footprints that led up to me";
- use of the **symbol** of "the stain" to indicate the speaker's sense of his own integrity and lack of regret at this stage in the poem: he is now "clear of the stain";
- use of **synecdoche** to contrast the speaker's belief in his own integrity with the corruption of others: "so many loins";
- use of **questions** to consider the role played by the speaker in violence and death, creating a tone of guilt and leading the speaker to question his faith, showing a sense of abandonment: "Why, then, are my hands red/…so many dead?";
- the **image** of bloody hands in the third stanza to suggest the speaker's new awareness that he has been deceived and committed actions which he now regrets;
- use of **contrast** between the "swift satellites" in their forward movement and the speaker who has "no where to go", suggesting the speaker's feelings of stagnation and abandonment;
- use of **clock metaphor** to reflect the speaker's sense of sluggishness and regret at his actions: "The clock of my whole being is slow";
- **tone of resignation** in the final tercet as the speaker realises he cannot change what has happened, creating a stark sense of regret: "It is too late to start/For destinations not of the heart".

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of self-discovery by Thomas and the description of self-discovery 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:

- Thomas was an Anglican priest and this vocation influenced his poetry, with religious references in many of his poems;
- many of Thomas's poems deal with grim subject matter in a realistic way using sombre language.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

Source: 'From Here' by R. S. Thomas © The Estate of R. S. Thomas

9 Anthology Two: RELATIONSHIPS

(a) Look again at *The Laboratory* by Robert Browning which deals with the theme of bitter feelings, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of bitter feelings.

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

Possible comparisons: *Symptoms of Love; Funeral Blues; Wild Oats.*

The following textual details may be used as supporting material.

What the named poem is about:
- the speaker is bitter at being jilted and is jealous of her rival;
- the speaker plots dire revenge on her romantic rival with sadistic enjoyment.

Candidates' response to use of language:
- use of **setting** creates an ominous atmosphere: "As thou pliest thy trade in this devil's-smithy—";
- use of **metaphor** to suggest that evil deeds are happening, highlighting the speaker's bitter feelings about her rival: "in this devil's-smithy —";
- the poem is a **dramatic monologue** using the persona of a jilted woman to present the speaker's bitter feelings about being left alone: "He is with her, and they know that I know";
- use of **pronouns** to depersonalise the objects of her bitterness: "He is with her";
- use of **repetition** to emphasise the speaker's bitter feelings about what has happened: "they laugh, laugh at me, at me fled";
- use of **imperatives** and plosive sounds as the speaker urges on the person creating the poison for her revenge: "Grind away, moisten and… /Pound at thy powder";
- repeated use of **exclamations** to highlight her ongoing enjoyment as she prepares to exact revenge on her rival: "I am not in haste!", "invisible pleasures!";
- use of **personification** as the speaker imagines the poisons and thrills at the potential horrendous deaths: "thee and thy treasures,/What a wild crowd of invisible pleasures!";
- use of **questions** to show her morbid curiosity about the contents of the laboratory, creating a sense of excitement about poisoning: "Sure to taste sweetly, — is that poison too?";
- repeated use of **caesura** to convey the urgency of the speaker's desire for revenge: "That in the mortar, — you call it a gum?";
- use of **listing** of a potential victim's body parts as the speaker seems gleeful at the idea of her death, emphasised by the repeated use of "and": "her head/And her breast and her arms and her hands, should drop dead!";
- the **quickening of pace** in stanza seven brings the speaker back to the matter in hand: "Quick – is it finished?";
- use of **triplet** to emphasise the speaker's bitterness as she wants her rival to suffer a painful death: "Brand, burn up, bite into its grace";
- use of **irony** to reflect the self-damaging bitterness to the speaker: "If it hurts her, beside, can it ever hurt me?".

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

- Browning based the poem on a real-life French woman, Madame de Brinvilliers, a notorious killer who was executed in the seventeenth century;
- Browning was renowned for writing dramatic monologues about death and lost love.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

(b) Look again at *Before You Were Mine* by Carol Ann Duffy which deals with the theme of the past, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of the past.

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

Possible comparisons: *Wild Oats; I am very bothered; When You Are Old.*

The following textual details may be used as supporting material.

What the named poem is about:

- the speaker is looking at a photograph of her mother as a teenager enjoying time with her friends, leading the speaker to think about her mother's life before the responsibilities of parenthood;
- the speaker considers how her birth meant her mother had to sacrifice her carefree activities;
- the speaker blends her own childhood memories of her mother with the imagined life her mother led before she was born.

Candidates' response to the use of language:

- use of the **present tense** to re-create the immediacy of her mother's past: "I'm ten years away from the corner you laugh on";
- use of **informal language** and **specific names** throughout the poem as the speaker considers her mother's enjoyment of the past with her "pals": "The decade…was the best one, eh?";
- use of **onomatopoeia** to create a playful, fun image of her mother before the speaker was born: "shriek at the pavement";
- use of **allusion** to the cultural icon Marilyn Monroe to relate the poem to a specific period of the past: "Your polka-dot dress blows round your legs. Marilyn";
- use of **repetition** of "Before you were mine" to emphasise the separation between her mother's past life before parenthood and the speaker's memories of her mother;
- use of **metaphor** to describe her childhood memories of playing with her mother's shoes, showing the importance of the memory and her relationship with her mother: "hands in those high-heeled red shoes, relics";
- use of **juxtaposition** to bring the past vividly to the present: "your ghost clatters toward me over George Square";
- use of **synaesthesia** to evoke the speaker's affectionate thoughts of her mother: "I see you, clear as scent";
- use of **contrast** between the carefree description of the mother as a teenager in the past: "the bold girl winking in Portobello" and the responsibilities of a mother: "my loud, possessive yell";
- the speaker's **tone of admiration** for her mother is clear in the memory of their shared experiences, linked to her mother's youthful activities before having a child: "You'd teach me the steps on the way home from Mass";
- use of **positive adjectives** to emphasise the speaker's fascination with her mother's youthful past: "bold…glamorous";
- use of **triplet** of **joyful verbs**, to show the speaker's thoughts of her mother's past are happy: "sparkle and waltz and laugh".

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of the past by Duffy and the description of the past 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 is autobiographical and explores Duffy's memories of her mother, reflecting on her mother's past;
- the poem reflects societal expectations of women in the 1950s.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

Source: From 'Before You Were Mine' by Carol Ann Duffy

10 Anthology Three: CONFLICT

(a) Look again at *Last Post* by Carol Ann Duffy which deals with the theme of the impact of war and at one other poem from the CONFLICT anthology which also deals with the theme of the impact of war.

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

Possible comparison: *Poppies; Vergissmeinnicht; Anthem for Doomed Youth; Easter Monday (In Memoriam E.T.) (1917).*

The following textual details may be used as supporting material.

What the named poem is about:

- use of **ambiguous title** to suggest the impact of a final letter home, a soldier's final duty and also the bugle call used at military funerals;
- use of **direct quotation** from Owen's poem evokes the memory of a man dying in a gas attack, which had the impact of haunting the witness;
- use of **direct address** to the fallen soldiers creates an alternative view of history: "but you get up…";
- use of **sibilance** and **sensory imagery** to show that war had a brutal impact on the bodies of the soldiers: "shrapnel scythed you to the stinking mud";
- use of **listing** to show the wider impact of the death of soldiers on their loved ones: "mothers, sweethearts, sisters, younger brothers";
- use of **repetition** to emphasise the relentless loss of life: "to die and die and die";
- use of **allusion** to Owen's poem, agreeing with his sentiment that it is not sweet and fitting to die for one's country, to reinforce the inglorious reality of war through the generations: "Dulce – No – Decorum – No — Pro patria mori";
- use of **listing** of common forenames of the memorialised soldiers universalises the sense of loss: "Harry, Tommy, Wilfred, Edward, Bert";
- use of **contrast** between the lofty rhetoric of 'Dulce et Decorum Est…' and the simple material pleasures of a cigarette, coffee and warm bread which the soldiers had to sacrifice;
- use of **juxtaposition** between the mundane pleasure of "bread" and the devastating impact of the human cost of war: "warm French bread/and all those thousands dead";
- use of **stark tone** in the final lines shows the irreversible tragic impact of war: "if poetry could truly tell it backwards,/then it would";
- use of **repetition** of the opening line to conclude the poem reflects an impossible longing that the impact of war might be reversed: "If poetry could tell it backwards".

Similarities and differences in the poets' attitudes:
Reward clear connections made between the description of impact of war by Duffy and descriptions of the impact of war 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:

- Duffy wrote this poem in remembrance of the soldiers who died in WWI at the time of the funerals of two war veterans, Harry Patch and Henry Allingham, in 2009;
- it alludes to the famous poem Dulce et Decorum Est by Wilfred Owen and imagines the narrative, in reverse, of a soldier dying on the battlefield.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

Source: From 'Last Post' by Carol Ann Duffy

(b) Look again at Mametz Wood by Owen Sheers which deals with the theme of memories of conflict and at one other poem from the CONFLICT anthology which also deals with the theme of memories of conflict.

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

Possible comparison: *Anthem for Doomed Youth; Requiem for the Croppies; The Charge of the Light Brigade.*

The following textual details may be used as supporting material.

What the named poem is about:
- the poem describes the remains of soldiers who died in WWI in Mametz Woods;
- the poem describes how bones and bodies were repeatedly unearthed by local farmers.

Candidates' response to the use of language:
- use of **contrast** between the mundanity of the activity of farming with the horror of a generational slaughter: "For years afterwards the farmers found them — the wasted young";
- use of the **agricultural setting** to highlight a possible healing after the conflict: "as they tended the land back into itself";
- use of **metaphor** to highlight the indignity with which the soldiers were treated in death: "A chit of bone, the china plate of a shoulder blade,/the relic of a finger";
- use of **plosive alliteration** to emphasise the brevity and fragility of the human body: "the blown/and broken bird's egg of a skull";
- use of **allusion** to their instruction evokes the bitter memory of the inept wartime leadership: "told to walk, not run";
- use of **simile** to suggest a visceral determination from nature for the men to be remembered: "And even now the earth stands sentinel … like a wound working a foreign body to the surface of the skin";
- **symbolic** use of time to suggest the longevity of the horrors of war: "For years afterwards … This morning, twenty men buried in one long grave";
- use of archaeological **metaphor** to reflect the camaraderie of the soldiers, even in death: "a broken mosaic of bone linked arm in arm";
- use of **metaphor** to convey the gruesome deaths the soldiers endured: "their skeletons paused mid dance-macabre";
- use of **symbolism** as the uniform items persist as a poignant memorial of their dead owners: "in boots that outlasted them";
- use of **simile** to convey how the soldiers were silenced as the conflict cut their lives short: "As if the notes they had sung/have only now, with this unearthing,/slipped from their absent tongues";
- use of **synecdoche** as a reminder of the soldiers' complete obliteration: "their absent tongues".

Similarities and differences in what the poets say about courage:
Reward clear connections made between the description of memories of conflict by Sheers and descriptions of memories of conflict 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 based on the 38th Welsh Division's losses in Mametz Woods in Northern France in the Battle of the Somme during WWI. Many of the Welsh were very young, inexperienced soldiers, who were sent to attack a heavily fortified German base in France;
- during the two-day battle nearly 4000 men were killed;

- Sheers, a Welshman, was inspired to write the poem after a mass grave had been discovered in Mametz Woods.

Credit any other valid suggestions.

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

Use of the Assessment Matrix

Source: From 'Mametz Wood' from Skirrid Hill by Owen Sheers. Published by Seren, 2005. Copyright © Owen Sheers c/o Rogers, Coleridge & White Lt., 20 Powis Mews, London W11 1JN