Rewarding Learning

General Certificate of Secondary Education
2025

English Literature

Unit 2

The Study of Drama and Poetry

GEL21

[GEL21]
THURSDAY 29 MAY, MORNING

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

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

INFORMATION FOR CANDIDATES

The total mark for this paper is 80.
All questions in Section A and Section B carry equal marks, i.e. 40 marks for each question.
Quality of written communication will be assessed in all responses.
Examiners can only credit what they can read. Keep your work legible.

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Section A – Drama

Answer **one** question from this section.

1 O'Casey: *Juno and the Paycock*

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

Use the Drama Answer Booklet for your answer.

(a) With reference to the ways O'Casey **presents** Boyle, show how far you agree that Boyle is **selfish**.

(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**.

2 Priestley: *An Inspector Calls*

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

Use the Drama Answer Booklet for your answer.

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

(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**.

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

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

Use the Drama Answer Booklet for your answer.

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

(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**.

4 Russell: *Blood Brothers*

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

Use the Drama Answer Booklet for your answer.

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

(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.

5 **Sherriff:** Journey's End

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

Use the Drama Answer Booklet for your answer.

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

(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 Osborne's 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.

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

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

Use the Drama Answer Booklet for your answer.

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

(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.

7 Wilder: *Our Town*

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

Use the Drama Answer Booklet for your answer.

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

(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**.

Section B – Poetry

Answer **one** question from this section.

8 Anthology One: IDENTITY

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

Use the Poetry Answer Booklet for your answer.

(a) Look again at *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.

(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.

9 Anthology Two: RELATIONSHIPS

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

10 Anthology Three: CONFLICT

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

Use the Poetry Answer Booklet for your answer.

(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.

(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.

THIS IS THE END OF THE QUESTION PAPER

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Rewarding Learning

Month and Year | | | | |

Candidate Number | | | | |

Centre Number | | | | |

General Certificate of Secondary Education

ANSWER BOOKLET

Subject

English Literature

Unit

2

Component Code

GEL21

Section A Drama

GEL21

INSTRUCTIONS TO CANDIDATES

For use in GCSE English Literature Unit 2 Section A Drama only

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Do not use correction fluid to correct errors in your answers.

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Question Number	Answer	Examiner Only	
		Marks	Remark

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Rewarding Learning

Month and Year | Candidate Number

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General Certificate of Secondary Education

ANSWER BOOKLET

Subject

English Literature

Unit | **Component Code**

2 | **GEL22**

Section B Poetry

GEL22

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