



Rewarding Learning

General Certificate of Secondary Education
2018

English Literature

Unit 2

assessing

The Study of Drama and Poetry
Foundation Tier

MV18

[GET23]

TUESDAY 22 MAY, MORNING

Time

2 hours, plus your additional time allowance.

Instructions to Candidates

Write your Centre Number and Candidate Number on the Answer Booklets provided.

Answer **one** question from each of Sections A and B.

Answer **all** parts of the question in Section C.

Write your answer to Section A in the Drama Answer Booklet.

Write your answers to Sections B and C in the Poetry Answer Booklet.

Spend 45 minutes each on Sections A and B, and 30 minutes on Section C.

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 106.

All questions in Sections A and B carry equal marks, i.e. 40 marks for each question.

Section C is worth 20 marks.

3 additional marks are available in Section A and 3 additional marks are available in Section B for accurate spelling, punctuation and grammar.

Quality of written communication will also be assessed.

Page Index to Sections and Questions

Question Number		Page Number
------------------------	--	--------------------

Section A – Drama

1	Friel	Dancing at Lughnasa	4
2	Miller	All My Sons	5
3	O’Casey	Juno and the Paycock	6
4	Priestley	An Inspector Calls	7
5	Russell	Blood Brothers	8
6	Shakespeare	Macbeth	9
7	Shakespeare	Romeo and Juliet	10
8	Shakespeare	The Merchant of Venice	11

Section B – Poetry

9	Anthology One: Themes – Love and Death	12
10	Anthology Two: Themes – Nature and War	14
11	Anthology Three: Heaney and Hardy	16

Section C – Unseen Poetry

12	Unseen Poem	18
-----------	-------------	-----------

Section A: Drama

Answer **one** question from this section.

1 Friel: **Dancing at Lughnasa**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that Rose is **childlike**.

In your answer you should consider the language and dramatic techniques used in presenting:

- Rose's behaviour with Agnes;
- Rose's behaviour with Kate;
- Rose's relationship with Danny Bradley.

(b) Look again at the extract from Act 1, beginning half way down page 22 with the stage direction **The music stops abruptly in mid-phrase** and ending on page 24 with Rose's words: "Everybody calls you the Gander!"

Show that the Mundy sisters try to escape the dull reality of their lives through **music** and **dancing**.

In your answer you should consider:

- what the Mundy sisters say and do in the extract;
- Friel's use of language and dramatic techniques in the extract;
- how the Mundy sisters respond to music and dancing elsewhere in the play.

2 Miller: **All My Sons**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that Kate is a **loving** wife and mother.

In your answer you should consider the language and dramatic techniques used in presenting:

- Kate's relationships with her sons, Chris and Larry;
- Kate's relationship with her husband.

(b) Look again at the extract from Act 2, beginning near the bottom of page 50 with the stage direction (**discovers hat in his hand**) and George's words: "Today. From now on I decided to look like a lawyer...." and ending on page 53 with Chris' words: "Get him out of here".

Show that Ann and George Deever react in **differing ways** to the Keller family.

In your answer you should consider:

- what Ann and George Deever say and do in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Ann and George Deever's relationships with the Kellers elsewhere in the play.

3 O'Casey: **Juno and the Paycock**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that hopes for a better life for members of the Boyle family are **unrealistic**.

In your answer you should consider the language and dramatic techniques used in presenting:

- what each member of the Boyle family hopes for;
- the everyday life of the members of the Boyle family;
- what prevents a better life for members of the family.

(b) Look again at the extract from Act 3 beginning on page 125 with the stage directions:

A pause; then outside the door is heard the voice of Joxer and ending near the bottom of page 129 with Joxer's words: "man's inhumanity to man makes countless thousands mourn!"

Show that Joxer Daly is **not a good friend** to Boyle.

In your answer you should consider:

- what Joxer and Captain Boyle say and do in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- Mrs Boyle's attitude to Joxer elsewhere in the play.

4 Priestley: **An Inspector Calls**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that the Birling family **share** the blame for what happened to Eva/Daisy.

In your answer you should consider the language and dramatic techniques used in presenting:

- Eric;
- Mrs Birling;
- Sheila.

(b) Look again at the extract from Act Two beginning on page 38 with Gerald (**hesitatingly**) “It’s hard to say. I didn’t feel about her as she felt about me” and ending on page 39 with Gerald’s words, “– I’d be glad if you’d let me go.”

Show that Gerald Croft is **selfish** in his relationship with Eva/Daisy.

In your answer you should consider:

- what Gerald says about Eva/Daisy in the extract;
- Priestley’s use of language and dramatic techniques in the extract;
- what Gerald says when he comes back in Act 3.

5 Russell: **Blood Brothers**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that Linda is an **admirable** character.

In your answer you should consider the language and dramatic techniques used in presenting:

- Linda's relationship with Mickey;
- Linda's relationship with Edward;
- anything else you think is relevant.

(b) Look again at the extract from Act One beginning near the top of page 11 with the stage direction: **She suddenly reaches for the Bible**, and ending with the stage direction on page 13: **Other creditors continue to enter the house and leave with goods**.

(For those using the new “red-backed” edition, the extract begins near the top of page 15 and ends near the top of page 17.)

Show that the characters are to **blame** for what happens to them.

In your answer you should consider:

- what Mrs Lyons and Mrs Johnstone say and do in the extract;
- Russell's use of language and dramatic techniques;
- what happens to Mickey elsewhere in the play.

6 Shakespeare: **Macbeth**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that Banquo is **admirable**.

In your answer you should consider the language and dramatic techniques used in presenting:

- Banquo's reactions to the witches;
- what we learn about Banquo's courage;
- anything else you think is relevant.

(b) Look again at Act I scene ii.

Show that there is **disloyalty** in the play.

In your answer you should consider:

- what is said and done in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Macbeth's disloyalty to others elsewhere in the play.

7 Shakespeare: **Romeo and Juliet**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that Romeo is **immature**.

In your answer you should consider the language and dramatic techniques used in presenting:

- Romeo's relationship with Rosaline;
- Romeo's relationship with Juliet;
- anything else you think is relevant.

(b) Look again at the extract in Act III scene i (about lines 57–132), beginning with Tybalt's words, "Romeo, the love I bear thee can afford" and ending with Romeo's words, "O, I am fortune's fool!"

Show that the feud between the Capulet and Montague families **ruins lives**.

In your answer you should consider:

- what is said and done in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- the deaths of Romeo and Juliet.

8 Shakespeare: **The Merchant of Venice**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Drama Answer Booklet for your answer.

(a) Show that Portia is **intelligent**.

In your answer you should consider the language and dramatic techniques used in presenting:

- her plans and preparations for the trial;
- how she tricks Shylock.

(b) Look again at Act II scene vii.

Show that the suitors in the casket game receive what they **deserve**.

In your answer you should consider:

- what Portia and Morocco say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Arragon's and Bassanio's choice of casket elsewhere in the play.

Section B: Poetry

Answer **one** question from this section.

9 Anthology One: **Love and Death**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Poetry Answer Booklet for your answer.

(a) Look again at **The Five Students** by Thomas Hardy (List A) and at **Richard Cory** by E. A. Robinson (List B) which both deal with the theme of death.

Compare and contrast what the speakers in the poems say about **death**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

(b) Look again at **La Belle Dame Sans Merci** by John Keats (List A) which deals with the theme of love and at one poem from **List B** which also deals with the theme of **love**.

Compare and contrast what the speakers in the poems say about **love**.

Which poem do you prefer? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

10 Anthology Two: **Nature and War**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Poetry Answer Booklet for your answer.

(a) Look again at **Attack** by Siegfried Sassoon (List C) and at **In Westminster Abbey** by John Betjeman (List D) which both deal with attitudes to war.

Compare and contrast what the speakers in the poems say about **attitudes** to war.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

(b) Look again at **Auguries of Innocence** by William Blake (List C) which deals with the mistreatment of animals and at one poem from **List D** which also deals with the mistreatment of animals.

Compare and contrast what the speakers in the poems say about the **mistreatment of animals**.

Which poem do you prefer? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

11 Anthology Three: **Heaney and Hardy**

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

(3 additional marks are available for accurate spelling, punctuation and grammar)

Use the Poetry Answer Booklet for your answer.

(a) Look again at **Trout** by Seamus Heaney (List E) and at **An August Midnight** by Thomas Hardy (List F) which both deal with reactions to nature.

Compare and contrast what the speakers in the poems say about **reactions to nature**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

(b) Look again at **Thatcher** by Seamus Heaney (List E) which deals with the theme of skilled work and at one poem from **List F** which also deals with the theme of skilled work.

Compare and contrast what the speakers in the poems say about **skilled work**.

Which poem do you find more interesting? Give reasons for your opinions.

In your answer you should consider:

- what each poet has written about;
- what you learn about the thoughts and feelings of each speaker;
- how each poet uses language to convey these thoughts and feelings;
- relevant background material.

Section C: Unseen Poetry

12 Read the following poem and answer the question which follows.

Use the Poetry Answer Booklet for your answer.

(In this poem, a mother writes about watching her daughter grow up.)

To a Daughter Leaving Home

When I taught you
at eight to ride
a bicycle, loping along
beside you
as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
path of the park,
I kept waiting
for the thud
of your crash as I
sprinted to catch up,
while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan 1998

Write about the poem **To a Daughter Leaving Home**.

In your answer you should consider:

- what the poet writes about;
- what you learn about the thoughts and feelings of the speaker;
- how the poet uses language to convey these thoughts and feelings;
- the form and structure of the poem.

THIS IS THE END OF THE QUESTION PAPER

Sources

Section C, Q12 © 1988 by Linda Pastan. Used by permission of Linda Pastan in care of the Jean V. Naggar Literary Agency, Inc. (permissions@jvnla.com)

Permission to reproduce all copyright material has been applied for.
In some cases, efforts to contact copyright holders may have been unsuccessful and CCEA will be happy to rectify any omissions of acknowledgement in future if notified.