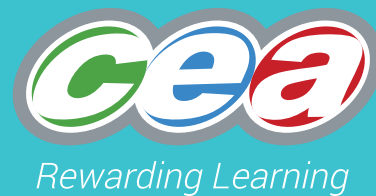


GCSE



CCEA GCSE Specimen Assessment Materials for English Literature

Version 2: 5 May 2018

For first teaching from September 2017
For first assessment in Summer 2018
For first award in Summer 2019

Subject Code: 5110
v2 5 May 2018



Foreword

CCEA has developed new specifications which comply with criteria for GCSE qualifications. The specimen assessment materials accompanying new specifications are provided to give centres guidance on the structure and character of the planned assessments in advance of the first assessment. It is intended that the specimen assessment materials contained in this booklet will help teachers and students to understand, as fully as possible, the markers' expectations of candidates' responses to the types of tasks and questions set at GCSE level. These specimen assessment materials should be used in conjunction with CCEA's GCSE English Literature specification.

GCSE English Literature

Specimen Assessment Materials

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Subject Code	5110
QAN	603/0784/5
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SPECIMEN PAPERS

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SPECIMEN PAPERS

DIVIDER BACK



Rewarding Learning

General Certificate of Secondary Education
2018

English Literature

Unit 1

The Study of Prose

[CODE]

SPECIMEN PAPER

TIME

1 hour 45 minutes.

INSTRUCTIONS TO CANDIDATES

Write your Centre Number and Candidate Number on the Answer Booklet provided.
Answer **two** questions. Answer **one** question from Section A and the question set from Section B.

Spend 1 hour on Section A and 45 minutes on Section B.

You should **not** have a copy of your novel for Section A.

INFORMATION FOR CANDIDATES

The total mark for this paper is 60.

Section A is worth 40 marks.

Section B is worth 20 marks.

Quality of written communication will be assessed in all questions.

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Section A – Novel

Answer **one** question from this section.

1 **Golding:** *Lord of the Flies*

Answer either (a) or (b)

- (a) With reference to the ways Golding **presents** Simon, show that his **death was unavoidable**. Does Simon have any responsibility for his own death? Give reasons for your opinions.
- (b) With reference to the ways Golding **presents** the conch, show that it is **more than just a shell**. Was it necessary to have a conch? Give reasons for your opinions.

2 Hornby: *About a Boy*

Answer either (a) or (b)

- (a) With reference to the ways Hornby **presents** Fiona, show how far you agree that she is **a character for whom the reader has no sympathy**.
- (b) With reference to the ways Hornby **presents** the children, show how far you agree that the novel focuses on the children's **unhappiness**.

3 Johnston: *How Many Miles to Babylon?*

Answer either (a) or (b)

- (a)** With reference to the ways Johnston **presents** Alec's childhood, show how far you agree that he is **an unhappy child**.

- (b)** With reference to the ways Johnston **presents** Alec's parents, show how far you agree that they believe their behaviour is **in Alec's best interests**.

4 **Lee:** *To Kill A Mockingbird*

Answer either (a) or (b)

- (a) With reference to the ways Lee **presents** Scout, show how far you agree that she **has grown up** by the end of the novel.
- (b) With reference to the ways Lee **presents** prejudice, show that Boo Radley and Tom Robinson are **both victims of prejudice**. Is one more a victim of prejudice than the other? Give reasons for your opinions.

5 Steinbeck: *Of Mice and Men*

Answer either (a) or (b)

- (a)** With reference to the ways Steinbeck **presents** George, show how far you agree that George is **a good friend** to Lennie.

- (b)** With reference to the ways Steinbeck **presents** dreams, show how far you agree that these **dreams can never come true**.

6 Doyle: *Paddy Clarke Ha Ha Ha*

Answer either (a) or (b)

- (a) With reference to the ways Doyle **presents** Paddy, show how far you agree that he is a **good brother** to Sinbad.
- (b) With reference to the ways Doyle **presents** religion, show that it has **an influence on Paddy's life**. Is it the most important influence on his life? Give reasons for your opinions.

7 **Orwell:** *Animal Farm*

Answer either (a) or (b)

- (a) With reference to the ways Orwell **presents** Snowball, show how far you agree that Snowball deserves to be admired.

- (b) With reference to the ways Orwell **presents** the lives of the pigs and other animals, show how far you agree that equality for the animals was **impossible**.

Section B – Unseen Prose

Read carefully the **Extract** below and answer the question.

You should spend 15 minutes reading the extract and 30 minutes writing your answer to the question.

8 Show how the writer of the extract engages the reader.

You may wish to consider:

- the characters' feelings and reactions
- the writer's use of language, structure and form

Extract from: *Jane Eyre* by **Charlotte Brontë**

(*Jane Eyre* is the story of an orphaned girl, who goes to live with her rich aunt, Mrs Reed and her cousins, Georgiana, Eliza and John Reed at Gateshead Hall. The child is not treated well in her aunt's house and her aunt allows her son to torment Jane. In this extract, Jane confronts her aunt, Mrs Reed, who has called her a liar.)

Sitting on a low stool, a few yards from her armchair, I examined her figure; I perused her features. In my hand I held the tract containing the sudden death of the Liar, to which narrative my attention had been pointed as to an appropriate warning. What had just passed; what Mrs Reed had said concerning me to Mr Brocklehurst; the whole tenor of their conversation, was recent, raw, and stinging in my mind; I had felt every word as acutely as I had heard it plainly, and a passion of resentment fomented now within me. Mrs Reed looked up from her work; her eye settled on mine, her fingers at the same time suspended their nimble movements.

'Go out of the room; return to the nursery,' was her mandate. My look or something else must have struck her as offensive, for she spoke with extreme though suppressed irritation. I got up, I went to the door; I came back again; I walked to the window, across the room, then close up to her.

Speak I must: I had been trodden on severely, and must turn; but how? What strength had I to dart retaliation at my antagonist? I gathered my energies and launched them in this blunt sentence:

'I am not deceitful: if I were, I should say I loved you; but I declare I do not love you: I dislike you the worst of anybody in the world except John Reed; and this book about the liar, you may give to your girl, Georgiana, for it is she who tells lies, and not I.'

Mrs Reed's hands still lay on her work inactive: her eye of ice continued to dwell freezingly on mine.

'What more have you to say?' she asked, rather in the tone in which a person might address an opponent of adult age than such is ordinarily used to a child.

That eye of hers, that voice stirred every antipathy I had. Shaking from head to foot, thrilled with ungovernable excitement, I continued:

'I am glad you are no relation of mine: I will never call you aunt again so long as I live. I will never come to see you when I am grown up; and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty.'

'How dare you affirm that, Jane Eyre?'

'How dare I, Mrs Reed? How dare I? Because it is the truth. You think I have no feelings, and that I can do without one bit of love or kindness: but I cannot live so: and you have no pity. I shall remember how you thrust me back – roughly and violently thrust me back – into the red-room, and locked me there, to my dying day; though I was in agony; though I cried out, while suffocating with distress, "Have mercy! Have mercy, Aunt Reed!" And that punishment you made me suffer because your wicked boy struck me – knocked me down for nothing. I will tell anyone who asks me questions, this exact tale. People think you are a good woman, but you are bad, hard-hearted. You are deceitful!

Ere I had finished this reply, my soul began to expand, to exult, with the strangest sense of freedom, of triumph, I ever felt. It seemed as if an invisible bond had burst, and that I had struggled out into unhoped-for liberty. Not without cause was this sentiment: Mrs Reed looked frightened; her work had slipped from her knee; she was lifting up her hands, rocking herself to and fro, and even twisting her face as if she would cry.

Source: Jane Eyre by Charlotte Brontë

THIS IS THE END OF THE QUESTION PAPER



Rewarding Learning

General Certificate of Secondary Education
2019

English Literature

Unit 2

The Study of Drama and Poetry

[CODE]

SPECIMEN PAPER

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 **green** (Drama) Answer Booklet.

Write your answer to Section B in the **purple** (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 questions.

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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 **green** (Drama) Answer Booklet for your answer.

(a) With reference to the ways O’Casey **presents** hardship, show how far you agree that Mrs Boyle and Mary are **responsible for their own hardship**.

(b) Look again at the extract from Act 3 beginning at the top of page 136 with Johnny’s words, “How could it be a wash-out?” and ending on page 139 with Johnny’s words, “It’s a wonder you’re not ashamed to show your face here, after what has happened.”

With reference to the ways O’Casey **presents** Johnny in the extract and elsewhere in the play, show how far you agree that Johnny **deserves sympathy**.

2 Priestley: *An Inspector Calls*

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

Use the **green** (Drama) Answer Booklet for your answer.

- (a) With reference to the ways Priestley **presents** Gerald, show how far you agree that he **feels the most guilty** of the characters in the play.
- (b) Look again at the extract from Act 1 beginning on page 4 with Birling's words, 'No we won't. It's one of the happiest...' and ending on page 8 with the stage direction (*Laughs complacently*).

With reference to the ways Priestley **presents** class in the extract and elsewhere in the play, show how far you agree that the play explores **class attitudes**.

3 Friel: *Philadelphia, Here I Come!*

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

Use the **green** (Drama) Answer Booklet for your answer.

- (a)** With reference to the ways Friel **presents** S B O'Donnell, show how far you agree that he **fails as a father**.
- (b)** Look again at the extract from Act 1 beginning on page 58 with the stage direction *There follows an uneasy silence* and ending on page 60 with the stage direction *Another silence descends*.

With reference to the ways Friel **presents** truth in the extract and elsewhere in the play, show how far you agree that some characters **avoid the truth**.

4 Russell: *Blood Brothers*

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

Use the **green** (Drama) Answer Booklet for your answer.

- (a) With reference to the ways Russell **presents** events in the play, show how far you agree that the deaths of Mickey and Edward are **shocking**.
- (b) Look again at the extract from Act 1 beginning at the top of page 7 with the stage direction *MRS LYONS enters* and ending near the middle of page 10 with the stage direction *There is a pause before MRS JOHNSTONE nods*.

With reference to the ways Russell **presents** Mrs Johnstone in the extract and elsewhere in the play, show how far you agree that she is **admirable**.

5 Sherriff: *Journey's End*

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

Use the **green** (Drama) Answer Booklet for your answer.

- (a) With reference to the ways Sherriff **presents** Stanhope, show how far you agree that he is **an admirable character**.
- (b) Look again at the extract from Act 1 beginning on page 24 with the stage direction *OSBORNE lays his hand gently on STANHOPE's shoulder...* and ending on page 25 with the stage direction *STANHOPE gives a deep sigh and begins to breathe heavily*.

With reference to the ways Sherriff **presents** friendship in the extract and elsewhere in the play, show how far you agree that friendship **helps the soldiers to cope** with the pressures of war.

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

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

Use the **green** (Drama) Answer Booklet for your answer.

- (a) With reference to the ways Stephens **presents** the challenges in Christopher's life, show that the play **encourages understanding** of these challenges.
- (b) Look again at the extract from Act 1 beginning on page 79 with Christopher's words, "I'm going to live with you..." and ending on page 80 with Judy's words, "No. OK. That's OK..."

With reference to the ways Stephens **presents** Christopher Boone's mother in the extract and elsewhere in the play, show far you agree that she is **a caring mother**?

7 Wilder: *Our Town*

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

Use the **green** (Drama) Answer Booklet for your answer.

- (a) With reference to the ways Wilder **presents** George, show how far you agree that he **changes** for the better.
- (b) Look again at the extract from the start of Act 2 and ending on page 53 with Mrs Gibb's words: "Certainly hope it will".

With reference to the ways Wilder **presents** routine in the extract and elsewhere in the play, show how far you agree that life in Grover's Corner is **uneventful**.

Section B – Poetry

Answer **one** question from this section.

8 Anthology One: IDENTITY

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

Use the **purple** (Poetry) Answer Booklet for your answer.

- (a) Look again at *Genetics* by Sinead Morrissey which deals with the theme of influences on identity, and at one other poem from the IDENTITY anthology which also deals with the theme of influences on identity.

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

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

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

9 Anthology Two: RELATIONSHIPS

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

Use the **purple** (Poetry) Answer Booklet for your answer.

- (a) Look again at *Before you were Mine* by Carol Ann Duffy which deals with the theme of a child's feelings towards its parent, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of a child's feelings towards its parent.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **a child's feelings towards its parent**. You should include relevant contextual material.

- (b) Look again at *I am very bothered* by Simon Armitage which deals with the theme of regret about a relationship, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of regret about a relationship.

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

10 Anthology Three: CONFLICT

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

Use the **purple** (Poetry) Answer Booklet for your answer.

- (a)** Look again at *Mametz Wood* by Owen Sheers which deals with the theme of the effects of conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the effects of conflict.

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

- (b)** Look again at *Who's for the Game* by Jessie Pope which deals with the theme of the reasons for conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the reasons for conflict.

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

THIS IS THE END OF THE QUESTION PAPER

**MARK SCHEMES
DIVIDER FRONT**

**MARK SCHEMES
DIVIDER BACK**



General Certificate of Secondary Education

English Literature

GENERAL MARKING INSTRUCTIONS

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.



Rewarding Learning

**General Certificate of Secondary Education
2018**

English Literature

Unit 1: The Study of Prose

**[CODE]
SPECIMEN**

**MARK
SCHEME**

Examiners should use the Assessment Matrix which sets out the broad criteria for the five mark bands in combination with specific requirements for each question.

Assessment Matrix Unit 1 - Section A: Novel

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[10]	Band 2: Emerging [11]–[18]	Band 3: Competent [19]–[26]	Band 4: Good [27]–[34]	Band 5: Excellent [35]–[40]				
AO1 Argument	Candidates have not responded to the task appropriately	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	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	<table border="1"> <tr> <td>Begins to focus on question Begins to develop a response</td> <td>Some focus on question Fairly developed response</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>	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Some argument Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response Form mostly appropriate		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	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
Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response									
Some argument Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response Form mostly appropriate										

Assessment Matrix Unit 1 - Section A: Novel (cont.)

Assessment Objective	Band 0	Band 1: Basic	Band 2: Emerging	Band 3: Competent	Band 4: Good	Band 5: Excellent
AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form, writer's techniques and writer's use of language	Some awareness of content Some awareness of structure, form, writer's techniques and uses of language Occasional reference to the writer's use of language	Comments on content Explains structure, form, writer's techniques and uses of language Some understanding of the writer's use of language	Interpretation of content Some discussion on the effects of structure, form, writer's techniques and uses of language Meaningful comments on language and style with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form, writer's techniques and use of language Analysis of the writer's style using appropriate critical terminology

Section A – Novel

Guidelines to Assessing AO2 in Candidates' Responses to Unit 1: Section A

Assessment Objective 2 requires candidates to “explain how language, structure and form contribute to the meanings of text.”

Use of Language and Stylistic Devices/Narrative Techniques

When assessing candidates' responses to prose, 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):

- structure of the text: chapters, climax, sequential/chronological ordering, flashback, conclusion
- descriptive techniques e.g. vocabulary choices, use of imagery and the senses
- creation of setting e.g. time, place, atmosphere
- creation of character e.g. through narrator's descriptions, use of dialogue, actions
- narration e.g. omniscient narrator, first person narration, multiple narrators' use of persona, autobiography
- cohesive elements e.g. repetition of words or ideas, climax, suspense, sequential ordering
- disjunctive elements e.g. “cliff-hanger” endings, flashbacks
- use of punctuation and other typographical effects e.g. italics, capitalisation, suspension points

Section A – Novel

1 Golding: *Lord of the Flies*

- (a) With reference to the ways Golding **presents** Simon, show that his **death was unavoidable**. Does Simon have any responsibility for his own death? Give reasons for your opinions.

The following textual details may be used as supporting material.

Evidence that Simon's death was unavoidable:

- when he stumbles into the circle in the dark, their 'game' will inevitably become reality as the children lose their individual identity and act en masse: 'the circle began to change. It faced out, rather than in, and the spears of sharpened wood were like a fence'
- Jack had suggested using a 'little 'un' if they couldn't use a real pig after their initial 'game' with Roger – therefore the death of one of the boys was already subliminally acceptable in their minds
- his affiliation with Ralph meant that he was regarded as an outsider after the group spilt, thereby placing him in danger
- even Ralph thought he was strange, further isolating him from the other children – difference and isolation from the pack is dangerous in the novel: all who are different die (the boy with the 'mulberry' scar, Piggy, Simon, and they try to kill Ralph after he has been ostracised by the group but are rescued before they succeed)
- he is viewed as a visionary and truth seer. Simon tells Ralph: 'You'll get back to where you came from' hinting at the fact that he (Simon) will not. This could further indicate that he was so different from the others that he could never go back (his understanding of the real beast 'within' and of 'mankind's essential illness' forever separates him from the rest of humanity, preventing him from surviving in the world)
- he is symbolic of Jesus, a figure who is sacrificed whilst trying to bring truth to others. In order for Golding to appropriate this symbol, Simon had to die
- had democracy survived, then Simon's death would never have occurred
- his encounter with the Lord of the Flies. This episode plays out the struggle between good and evil: 'skull that gleamed as white as ever the conch had done' shows the growing power and strength of evil on the island and therefore, as the embodiment of goodness on the island, Simon had to be destroyed

Credit any other valid suggestions.

- (b) With reference to the ways Golding **presents** the conch, show that it is **more than just a shell**. Was it necessary to have a conch? Give reasons for your opinions.

The following textual details may be used as supporting material.

Evidence that the conch is more than just a shell:

- an exploration of the physical nature of the shell suggests its symbolic nature – its changing form reflecting the changing status of democracy on the island: ‘pink’ to ‘sun had bleached the yellow and pink to near-white, and transparency’
- the shell is described as ‘white, magic’ suggesting it is more than a shell
- the children’s differing attitudes to the conch suggesting it means more to them than just a shell, for example Jack and Piggy – Jack denounces the rules of order declaring: ‘We don’t need the conch any more. We know who ought to say things’ as a way of establishing a different mode of conduct amongst the hunters compared to Ralph’s. Piggy fondles the conch, nursing it tenderly, insisting it will protect him in every situation
- the final obliteration of the conch as Piggy is killed emphasises its symbolic nature. The destruction of the conch before the boys decide to hunt Ralph signifies the demise of the civilised instinct among almost all the boys on the island
- the conch in assisting Ralph’s election as chief: ‘The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart’
- the conch’s role in bringing the boys together as a unit emphasises that it has more value than a mere shell
- Golding’s association of the instinct of civilisation with good and the instinct of savagery with evil throughout the novel thereby imbuing the conch with significance as it is the physical manifestation of civilisation and order on the island
- the novel’s concern with the struggle between democracy and tyranny, savagery and civilization, would have arisen with or without a conch

Credit any other valid suggestions.

2 Hornby: *About A Boy*

- (a) With reference to the ways Hornby **presents** Fiona, show how far you agree that she is **a character for whom the reader has no sympathy**.

The following textual details may be used as supporting material.

Evidence that Fiona is presented unsympathetically:

- Will's perspective – his narrative voice focuses on the fact that he doesn't understand or like Fiona and his first encounter with her is when she has been found after having tried to kill herself
- Will tries to resist any involvement with Fiona/Marcus: 'sod's law dictated that this was just the sort of family you were bound to end up with when you didn't like families in the first place'
- Will's self-centred attitude – his language paints a negative image of Fiona and highlights her short-comings for the reader
- Fiona's inability to see the reality of Marcus' situation: 'Listening to Fiona now, he realised...he understood Marcus better than she did...What planet did this woman live on?' causes irritation or annoyance
- reader is drawn to Will's perspective because he does understand the problems that Marcus has to deal with, whilst his mother doesn't. Will rejects Fiona's values and disagrees with the way she has socialised Marcus. Will blames Fiona for allowing Marcus to be bullied at school. Reader can see Will's point and he, to some extent, is able to support Marcus when Fiona cannot

Evidence that Fiona is presented sympathetically:

- Marcus is Fiona's twelve-year-old son. His narrative perspective shows a lack of understanding of her depression and creates sympathy for her. Vehicle for allowing the reader into his point of view on events of the novel
- childlike observations about her behaviour allow the reader to empathise with her whilst also feeling empathy for Marcus who is trying to cope but can't: 'His mum was sad, he knew that – she cried a lot more now...'
- attempts to address the problems with his mother creates sympathy from the reader. Their conversation shows his inability to understand/articulate his concerns; simplicity of his demands and petulant tone: 'If you can't look after me properly then you'll have to find someone who can' and 'He knew she wasn't doing him any good, but he had no idea that it worked both ways'
- suicide attempt described graphically – childlike and observational style: 'She was white...pool of sick on the carpet...vomit was grey and lumpy, and the room stank.' Allows the reader to see her actions through Marcus' eyes and creates sympathy.
- Marcus continually struggles to understand his mother but his love for her is implicit throughout: 'Lose track of his mother...she didn't let him do the things that he wanted to do...but he had never spent any time thinking she was stupid, or mad, or wrong'
- inclusion of Fiona's suicide letter (Fiona's perspective) allows the reader to understand Fiona's feelings and creates sympathy

Credit any other valid suggestions.

- (b) With reference to the ways Hornby **presents** the children, show how far you agree that the novel focuses on the children's **unhappiness**.

The following textual details may be used as supporting material.

Evidence that the children are unhappy:

- unhappiness at home. Marcus is dealing with serious problems – depressive mother and bullies
- use of narrative perspective creates a rapport with Marcus' experience and his struggles: 'On Monday morning his mother started crying before breakfast, and it frightened him. Morning crying was something new and it frightened him. But this was the scariest thing he'd ever seen.' His vulnerability is evident in the early part of the novel
- unhappiness at school. Marcus is presented as an outsider who doesn't fit in: 'He'd still be who he was, and that it seemed to him, was the basic problem. He just wasn't right for schools.' His attempts to fit in are unsuccessful. His only ally in the early part of the novel is Will, an adult who is reluctant about getting involved with him
- another example of an unhappy child – Ali struggles when dealing with the breakup of his parents and mother's new relationship with Will

Evidence that the children are not unhappy:

- Marcus changes as the novel progresses: 'Marcus had moved on...dressed better...become more circumspect when he spoke...He had friends, he could look after himself...become as robust and as unremarkable as every other twelve-year-old kid' – he achieves a degree of happiness as his friendship with Will Freeman/ Ellie develops
- Ellie Mc Crae: is she a happy child? She causes problems at school, and is unable to cope when her role-model/hero dies. To some extent Ellie is presented as being responsible for causing the problems in her life
- novel's ending suggests that all children reach some degree of happiness and Marcus, Ali and Ellie's issues are resolved to some extent

Credit any other valid suggestions.

3 Johnston: *How Many Miles to Babylon?*

- (a) With reference to the ways Johnston **presents** Alec's childhood, show how far you agree that he is **an unhappy child**.

The following textual details may be used as supporting material.

Evidence that Alec is an unhappy child:

- Johnston manages narrative structure, committing significant attention to the child's feelings and utilising first-person narrative to allow Alec to reveal his feelings of unhappiness as a child
- Johnston establishes the cold, domestic setting that contributes to his unhappiness: 'The dining room in the daytime was unwelcoming...that cold light lay on the walls and furniture without kindness'
- acceptance of his unhappiness: 'As a child I was alone...I was isolated from the surrounding children of my own age by the traditional barriers of class and education' – he is alone and friendless
- Johnston utilises first-person narrative to suggest that the child's emotions are subdued
- Johnston crafts dialogue to emphasise the absence of emotion in adults' interaction with Alec: 'the...um...little fellow'; and his experience of his parents' relationship: 'luncheon was the only meal I ate with them'
- Johnston's presentation of Alec as a victim of his parents' cold marriage leads the reader to perceive the child's unhappiness: 'Even with them I was alone, and I was the only thing that made them not alone'
- the child observes the cold dialogue between his mother and father: 'I had developed the technique of listening to a fine art. I could become at will as still and invisible as a chair or a bowl of flowers'
- the extent to which the character considers himself to be unhappy: 'I will admit to being rather short on team spirit'

Evidence that he is not an unhappy child:

- Johnston provides evidence that Alec's friendship with Jerry changes Alec's feelings of unhappiness: 'Jerry was around always...We never spoke, barely even nodded, and yet I knew that he wasn't just there for the horse, he was as aware of me as he was of their polished perfection'
- his friendship with Jerry marks a change: 'It was about early May when we first spoke. The daffodils were crumpling and shrinking'
- positive language associated with Jerry: 'the shining grinning face'
- the friendship is precious to him and he guards it because he knows that it brings him happiness: 'I had a friend. A private and secret friend' - investment in his friendship with Jerry leads to natural feelings
- contrasting use of terse prose to depict communication between his parents with poetic prose used to describe interaction with Jerry, emphasising the child's progress from unhappiness to happiness

Credit any other valid suggestions.

- (b) With reference to the ways Johnston **presents** Alec's parents, show how far you agree that they believe their behaviour is **in Alec's best interests**.

The following textual details may be used as supporting material.

Evidence that his parents believe that their behaviour is in Alec's best interests:

- Johnston's characterisation of Alicia Moore demonstrates that she asserts her will about the child's best interests. However, she is a cool and unemotional character who reserves affection for the swans: 'I heard her call once to them in a voice so unlike her own recognisable voice that for a moment I felt a glow of love for her... Her voice was north–north–east cold'
- Johnston presents evidence that indicates that she claims that her actions are in the child's best interests – her claim that Alec is a 'delicate child'
- characterisation of Alicia Moore as the dominant parent – in dialogue, she asserts her beliefs, she tells Alec what his best interests are, and makes her will come into action
- Johnston crafts Alicia Moore's language to emphasise her dismissal of conflicting opinions in relation to Alec's best interests e.g. repetition of 'absurd'
- Johnston's characterization of Frederick Moore highlights that he attempts to act in the child's best interests
- Johnston frames dialogue to highlight the father's introduction of the suggestion that the child will attend school as a positive attempt to assert the child's best interests: 'In your eyes he is delicate, my dear. I see few signs of it'
- Johnston crafts language to emphasise his awareness of their conflicting opinions about Alec's best interests: forced politeness e.g. 'my dear'
- Johnston demonstrates that Frederick Moore listens to the child and attempts to consider the child's best interests

Evidence that his parents know their behaviour is not in Alec's best interests:

- Johnston implies that Alicia Moore knows that her behaviour is not in the child's best interests through characterisation of a calculating character who manipulates the child in dialogue
- from the first line of dialogue, Johnston utilises imperative verbs to indicate that Alicia Moore imposes her will on Frederick Moore
- conflicting beliefs about the child's best interests represents a source of tension. Alicia Moore thwarts the father's attempts to act
- the two adults are regularly locked in tense dialogue, like combatants
- the child's function in the parents' lives restricts behaviour that would be in his best interests: 'Even with them I was alone, and I was the only thing that made them not alone...Their only meeting place was the child'; Alicia Moore threatens him: 'I have no intention of remaining alone in this house with you. I have already said that. Made myself quite clear, I thought. Perhaps you didn't believe me'
- as war looms and Alec grows older, Johnston sustains characterisation of the parents to emphasise their conflicting beliefs about the child's best interests, in relation to the decision to enlist. Johnston crafts repetition of the pronoun 'me' in Alicia Moore's dialogue with Alec to indicate that she does not seek to act in the child's best interests: 'It means a lot to me...Now this one thing I want you to do for me'. Johnston crafts Frederick Moore's dialogue with Alec to emphasise his father's awareness that his wife's motivation for action is the desire to hurt her husband, rather than to act in her son's best interests: 'Ponder deeply before you take away my son. No is what I say. No' and 'Now I know she hates me'

Credit any other valid suggestions.

4 Lee: *To Kill a Mockingbird*

- (a) With reference to the ways Lee **presents** Scout, show how far you agree that she **has grown up** by the end of the novel.

The following textual details may be used as supporting material.

Evidence that Scout has not grown up:

- Harper Lee spends a significant part of the beginning of the novel detailing the 'routine contentment' in Scout and Jem's lives. The first ten chapters provide the background to the story, establish characters, describe Maycomb and introduce the novel's main themes e.g. prejudice, trust, justice. The tone and pace of these chapters give a sense of Scout's innocence – she skirmishes with Calpurnia, has a disastrous first day at school and conspires with Jem and Dill to make the malevolent phantom that is Boo Radley come out. Her world at this point is a safe place – her greatest fears are largely products of her imagination
- Scout is presented as a tomboy who is bright and articulate, with a very sociable nature. She hates wearing dresses, plays with boys and isn't afraid to get into fights – 'I split my knuckle to the bone on his front teeth'
- Scout's conversations with Atticus help her on the road to maturity, e.g. after her first day at school, she confides her misfortunes in Atticus, who gives her a precious and profound piece of advice: 'If you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view – until you climb into his skin and walk around in it'
- Scout's innocence sometimes puts her in danger, for example, when she stands up to the lynch mob: 'Don't you remember me, Mr Cunningham? I'm Jean Louise Finch. You brought us some hickory nuts one time'. She doesn't fully understand the danger but this episode marks a significant point in her journey to maturity
- Scout is still a child at the end of the novel when she is attacked by Bob Ewell – she is dressed as a ham for the Hallowe'en pageant and a drunken Ewell lunges at her as she and Jem make their way home in the dark. She is saved by Boo Radley and it is a much more mature Scout who recognises him and smiles her thanks as she says 'Hey, Boo'.
This is a defining moment in Scout's life and, even though she is still a child, she recognises it as such – 'As I made my way home, I thought Jem and I would get grown but there wasn't much else left for us to learn, except possibly algebra'

Evidence that Scout has grown up:

- writer's technique of using Scout as a mature narrator looking back at events from her past. This gives the reader a double perspective of events – both an adult remembering and a child experiencing. Scout leads us into the story and the events of the summer, which were life-changing for her and her brother, Jem. She is six years old when the story starts and nine when it ends and during that short period of time, she learns a lifetime of lessons
- she addresses some adult issues e.g. she asks Atticus what rape is and she is sensitive to the seriousness of the situation Tom Robinson finds himself in
- during the course of the novel, one of the most important things Scout learns is what it means to be a lady and not a tomboy. What she is really learning is to think, to understand other people around her – Calpurnia, Aunt Alexandra, Jem and Boo Radley. It isn't about clothes or playing with Jem and Dill; it's about being sensitive to others and learning from her mistakes
- during and after the trial, she grows in maturity: 'The feeling grew until the atmosphere in the courtroom was exactly the same as a cold February morning, when the mockingbirds were still'
- it is Scout who recognises that exposing Boo to the public would be 'sort of like shootin' a mockingbird'. And Jem realises that the reason Boo Radley has 'stayed shut up in the house all this time... is because he wants to stay inside'. As Jem and Scout grow up, they learn to empathise with Boo Radley and realise he isn't an evil ghost, but a shy, damaged man who needs his privacy

Credit any other valid suggestions.

- (b) With reference to the ways Lee **presents** prejudice, show that Boo Radley and Tom Robinson are **both victims of prejudice**. Is one more a victim of prejudice than the other? Give reasons for your opinions.

The following textual details may be used as supporting material.

Evidence that they are victims of prejudice:

- Boo Radley and Tom Robinson share similarities in spite of the fact that one is white and one is black. By juxtaposing these two characters, Harper Lee illustrates that justice and compassion reach beyond the boundary of colour and human prejudice. Each man is a 'mockingbird' – but in this case, one 'mockingbird' is forced to kill, the other is shot
- Boo Radley is a victim of social prejudice; Tom Robinson is a victim of racial prejudice
- Boo Radley and Tom Robinson both have a disability:
 - Tom Robinson is physically disabled but the fact that he is black is probably a more significant disability in the eyes of the Maycomb Community
 - Boo Radley has a mental disability, possibly mistreated by his family; cruelly punished for teenage high jinks – Boo's father locks him up because he is ashamed of Boo's behaviour and how it reflects on him – typical of Maycomb's small-town, prejudiced mentality. Atticus says there are 'other ways of making people into ghosts'
- Tom Robinson's fate is sealed when Mayella Ewell accuses him of rape; Boo Radley's fate is sealed when he joins the Cunninghams in high jinks
- Jem and Scout initially share Maycomb's prejudiced view of Boo Radley. The first description of Boo suggests how they see him: he is 'Six and a half feet tall'; he eats 'raw squirrels and any cats he could catch'; his hands were 'blood-stained'; he had a 'long jagged scar' and 'eyes that popped'
- Jem and Scout treat Boo with the same prejudice as the town shows Tom Robinson; they see him as a freak, a curiosity. Harper Lee gradually reveals Boo Radley to be a lonely and thoughtful man – he watches over the children, puts a blanket around Scout's shoulders during the fire and leaves gifts of things which are precious to him for the children
- no one in Maycomb does anything to help Boo Radley, whose imprisonment and ill-treatment continues after his father dies and his brother returns to the family home. Maycomb's gossip, moral malaise and inaction contribute to the ongoing prejudice against Boo Radley
- no one in Maycomb does anything to help Tom Robinson; rather men from the community try to lynch Tom Robinson before the trial
- regardless of the careful way Atticus proves in court that Tom Robinson is innocent of the charges against him, he is condemned – 'I ain't ever seen any jury decide in favour of a coloured man over a white man'
- Tom Robinson is presented as a hard-working family man: 'they're clean-living folks'. His 'manners were as good as Atticus's.' He works 'pretty steady...all year round.' He doesn't say anything bad about the Ewells, even when he hears the lies they tell about him in the courtroom. Harper Lee presents Tom Robinson and his family positively to show Maycomb's prejudice in that even the very best black families are still seen as below the very worst white families
- at the end after Scout is rescued by him, she recognises that exposing Boo to the public would be 'sort of like shootin' a mockingbird'

Credit any other valid suggestions.

5 Steinbeck: *Of Mice and Men*

- (a) With reference to the ways Steinbeck **presents** George, show how far you agree that George is a **good friend** to Lennie.

The following textual details may be used as supporting material.

Evidence that George is a good friend:

- George and Lennie are good companions, with evidence that George looks after Lennie (keeps his work permit)
- they are like family and George works to look after Lennie as a father figure and allows him to have dreams. 'Guys like us that work on ranches, are the loneliest guys in the world. But not us. Not us! An' why? Because...because I got you to look after me, and you got me to look after you, and that's why'
- Lennie irritates George, but George still befriends him: 'When I think of the swell time I could have without you, I go nuts. I never have no peace'
- George is aware that Lennie frequently gets into trouble, and makes plans for that eventuality, as a friend he is protective – he advises Lennie to hide by the river if he is ever in trouble
- Lennie gets in trouble in Weed for stroking a woman's dress; George hides him and helps him to escape
- when Lennie kills Curley's wife, George tries to make sure he is beyond the reach of the angry ranch hands

Evidence that George is not a good friend:

- George simply uses Lennie; George could feel secure as he has a defender in Lennie – using the bigger man's strength makes it unlikely that anyone will pick on George
- George has a sense of power when travelling with Lennie; he can control Lennie, telling him to jump in the Sacramento River and to fight with Curley
- George loses his temper intermittently with Lennie and gets fed up with him sometimes: 'I could get along so easy and so nice if I didn't have you on my tail...if I was alone I could live so easy'
- George can be mean to Lennie: 'I wisht I could put you in a cage with about a million mice an' let you have fun'; but when this upsets Lennie, George is ashamed of himself and he reassures Lennie: 'Cause I want you to stay with me'

Credit any other valid suggestions.

- (b) With reference to the ways Steinbeck **presents** dreams, show how far you agree that these **dreams can never come true**.

The following textual details may be used as supporting material.

Evidence that dreams can never come true:

- Curley's wife has a dream – to escape to a life of glamour. She boasts that she could have been famous: 'I tell you I could of went with shows....An' a guy told me he could put me in pitchers...'
- the desperation of her explanation, 'before her listener could be taken away'. She talks of show business with little sense of reality – an indication that it will not come true, it's just there to help her survive life on the ranch
- she moves closer to Lennie and this signals impending danger to the reader
- the foreboding quality of Steinbeck's description: 'Now the light was lifting as the sun went down' makes it clear that her dream did not come true
- Candy is old and disabled; he knows what happens to old ranch hands when they can no longer work, and the prospect is bleak. The death of his dog brings home to him the fragility of life – and of security, so he needs a dream
- he is offered a spark of hope when he hears of George's and Lennie's dream
- the death of his dog also acts as an ominous indicator of what is to come and makes the reader aware that his dreams won't come true
- Crooks is cynical about the realisation of dreams: 'Ever'body wants a little piece of lan'...nobody never gets to Heaven and nobody gets no land. It's just in their head' – he knows they can't come true
- Crooks may be envious of Candy and Lennie talking about their farm and tries to dampen them: 'You guys is just kiddin' yourself. You'll talk about it a hell of a lot, but you won't get no land'; 'I seen too many guys with land in their head. They never get none under their hand'
- Crooks realises the futility of being tempted by George and Lennie's dream and his offer to work for his keep when Curley's wife humiliates him, and Candy is unable to defend him. He tells Candy not to bother about him: 'Jus' foolin'. I wouldn't want to go to no place like that'

Evidence that dreams can come true:

- Curley's wife's dream has come true in her imagination. The language used, the tone and pace when she recites her dream show that it is a reality for her. She refuses to allow any interruption from Lennie and wants to impress, 'she looks closely at Lennie to see whether she was impressing him'
- Lennie's dream is also a reality for him. His enthusiasm when the dream is recited, his interruption of George to add detail, his body language and demeanour all show that the dream has come true in his imagination
- even George, when Candy joins their dream, starts to believe dreams can come true. Through the descriptive detail of his version of the dream and his dialogue with the others, there is the possibility that dreams come true – albeit short lived

Credit any other valid suggestions.

6 Doyle: *Paddy Clarke Ha Ha Ha*

- (a) With reference to the ways Doyle **presents** Paddy, show how far you agree that he is a **good brother** to Sinbad.

The following textual details may be used as supporting material.

Evidence that he is a good brother:

- Paddy only treats Sinbad poorly because of peer pressure – ‘Big brothers hated their little brothers. They had to. That was the rule’
- Paddy has to show that he doesn’t care in front of friends but he really does, especially when the group of friends is causing mischief in and around the community – ‘I got Sinbad out of the hedge and made him wipe his nose on my sleeve...I grabbed Sinbad’s hand and ran and caught up with the rest’
- Paddy has sympathy for Sinbad and supports him when there is any dispute at home, especially with the father: ‘I helped Sinbad eat his dinner...He made Sinbad sit there for an hour until he was ready to inspect his plate...He was like that, our Da. He’d be mean now and again’
- Paddy recognizes and acknowledges that Sinbad has talent and ability: ‘Teams with Sinbad in them usually won...It was because Sinbad was a good player. He was a brilliant dribbler’. He is a good brother to admit this and praise him
- Paddy shows he is a good brother and has love for Sinbad during the deteriorating situation between his parents, both in the home and at school: ‘I won’t tell her what happened,’ I said. ‘I needed him to know’. He also tries to shield him from the effects of the breakup: ‘Sinbad didn’t notice things the way I did’

Evidence that he is not a good brother:

- Paddy shows dislike for him for no rational reason: ‘I looked at Sinbad. He was just my little brother. I hated him. He never wiped his nose’
- Paddy puts his friends’ interests before that of his brother and wants to impress them at his brother’s expense: ‘This was terrible; in front of the others, I couldn’t sort out my little brother’
- his bullying of his brother is constant –
‘I closed the bathroom door and I got Sinbad back for it; I gave him a dead leg’
‘I loved getting him into trouble’
‘I squashed his hand in my hands and made him smash the biscuits into crumbs’.
- the physical hurt he inflicts on his brother is cruel and horrific, e.g. the lighter fuel incident: ‘His eyes were closed now as well but the tears were getting out, I held his nose...Then Liam lit it with a match’

Credit any other valid suggestions.

- (b) With reference to the ways Doyle **presents** religion, show that it has **an influence on Paddy's life**. Is it the most important influence on his life? Give reasons for your opinions.

The following textual details may be used as supporting material.

Evidence that religion has an influence on Paddy's life:

- he believes that it is important to observe all the rituals and is shocked when his family fail to live up to the Catholic 'ideal' of family life. Breakfast is always completed in time for 'fasting' before receiving Communion
- he and his family engage with the church, regularly attending Sunday Mass, which clearly influences him
- he is so influenced that he declares to his parents that he wants to join the priesthood
- he is inspired and influenced by Father Damien: 'The best story I read was about Father Damien and the lepers.... Father Damien had to make hosts for Holy Communion out of flour...Father Damien built a better church and houses and did loads of other things... and knew all the time that he was going to catch leprosy as well, but he didn't mind'
- he is influenced by religion in the home and at school and the discipline eventually gives him his sense of values: 'There was a smell of church off the desks at school...Father Maloney came into our class on the first Wednesday of every month. For a chat. We liked him. He was nice'
- he is influenced to the extent that he is seriously worried about wrongdoing. He takes warnings about what happens to sinners very literally – that stealing 'Football Monthly' carries a penalty of four million years banishment to Purgatory
- he recognises the importance of religion when he talks about his still-born sister, this is innocent and touching – 'she died before she came out of my Ma but they'd had time to baptise her...'

Credit any other valid suggestions.

7 Orwell: *Animal Farm*

- (a) With reference to the ways Orwell **presents** Snowball, show how far you agree that Snowball deserves to be admired.

The following textual details may be used as supporting material.

Evidence that Snowball deserves to be admired:

- he is intelligent - he has studied a book of Julius Caesar's campaigns
- he displays leadership qualities: 'was in charge of the defensive operations' and led the animals in revolt
- he is decisive and organised: 'he gave his orders quickly'
- he plans ahead and is strategic, for example: rehearsed the animals prior to the battle; arranged a signal for retreat lures; the attackers into the yard and cuts them off from behind
- he is courageous: he took on Jones himself and was injured in the process
- he tries to improve the conditions for the animals - the project of the windmill is intended to reduce working hours and increase comfort
- he devotes himself to bettering the animals in intellectual, moral and physical ways
- he is imbued with the romantic heroism of war and the need to 'die for Animal Farm'
- he organises the 'ceremonies' on the farm e.g. the pomp and pageantry after the 'Battle of the Cowshed'; the solemn oration at the graveside of the dead sheep

Evidence that Snowball does not deserve to be admired:

- the lack of success of his various committees – 'On the whole, these projects were a failure'
- his obsession with the windmill project sees him closeting himself away, oblivious to what is going on at the farm
- he is oblivious to any damage caused by disputes with Napoleon and Napoleon's schemes to displace him
- he agreed with the pigs' use of milk and apples
- his plans were beyond the comprehension of the animals
- he was not considered to have the same 'depth of character' as Napoleon
- he was unable to 'control' the animals as Napoleon could with the dogs
- Snowball's idealism may be seen as a weakness

Credit any other valid suggestions.

7 Orwell: *Animal Farm*

- (b) With reference to the ways Orwell **presents** the lives of the pigs and other animals, show how far you agree that equality for the animals was **impossible**.

The following textual details may be used as supporting material.

Evidence that equality for the animals was impossible:

- the other animals depend on the pigs - the revolution is driven by them from the beginning
- an unfair hierarchy is imposed - the pigs sit at the front of the meeting with Old Major and assign themselves less demanding duties while the other animals work a 60 hour week and on Sunday 'they work like slaves'
- life for the majority of the animals was 'no better than...in Jones's day' as Napoleon dictated when the animals could be fed yet the pigs 'were putting on weight' as milk and apples become the prerogative of the pigs
- the pigs usurp the harness room and the house for their sole use, sleeping in beds
- the pigs limit the other animals' opportunities by teaching only themselves to read and write
- the young pigs are discouraged from playing with the other young animals
- Napoleon terrorizes the animals and removes the puppies to create his own secret police, trained to attack the animals at any sign of insubordination, while the pigs carry whips
- Squealer exploits and controls the animals through manipulation, rhetoric and propaganda
- debates and elections are abolished as the pigs impose their own rules decided at secret meetings
- the principles of the revolution were perverted: 'some animals are more equal than others'
- the right of all animals to keep and rear their offspring is removed
- Boxer is ruthlessly disposed of when he becomes too weak to work
- by the end of the novel, the animals have no control over their lives and life has reverted to the misery of Manor Farm

Evidence that equality for the animals was possible:

- dreams of equality based on Old Major's dream were never forgotten
- immediately following the Revolution, equality was possible as all the animals were involved in making decisions and they worked together
- Snowball encouraged camaraderie and a sense of community
- the animals never gave up hope, believing that 'some day...the Republic of the Animals...was coming'
- the animals were still building windmills at the end of the novel

Credit any other valid suggestions.

Examiners should use the Assessment Matrix which sets out the broad criteria for the five mark bands in combination with specific requirements for each question.

Assessment Matrix Unit 1 - Section B: Unseen Prose

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[5]	Band 2: Emerging [6]–[9]	Band 3: Competent [10]–[13]		Band 4: Good [14]–[17]	Band 5: Excellent [18]–[20]
AO1 Argument	Candidates have not responded to the task appropriately	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	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	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	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	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

Assessment Matrix Unit 1 - Section B: Unseen Prose (cont.)

Assessment Objective	Band 0	Band 1: Basic	Band 2: Emerging	Band 3: Competent	Band 4: Good	Band 5: Excellent
AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form, writer's techniques and writer's use of language	Some awareness of content Some awareness of structure, form, writer's techniques and uses of language Occasional reference to the writer's use of language	Comments on content Explains structure, form, writer's techniques and uses of language Some understanding of the writer's use of language	Interpretation of content Some discussion on the effects of structure, form, writer's techniques and uses of language Meaningful comments on language and style with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form, writer's techniques and use of language Analysis of the writer's style using appropriate critical terminology

Section B – Unseen Prose

Guidelines to Assessing AO2 in Candidates' Responses to Unit 1: Section B

Assessment Objective 2 requires candidates to “explain how language, structure and form contribute to the meanings of text.”

Use of Language and Stylistic Devices/Narrative Techniques

When assessing candidates' responses to prose, 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):

- structure of the text: beginnings, climax, sequential/chronological ordering, flashback, conclusion
- descriptive techniques e.g. vocabulary choices, use of imagery and the senses
- creation of setting e.g. time, place, atmosphere
- creation of character e.g. through narrator's descriptions, use of dialogue, actions
- narration e.g. omniscient narrator, first person narration, multiple narrators' use of persona, autobiography
- cohesive elements e.g. repetition of words or ideas, climax, suspense, sequential ordering
- disjunctive elements e.g. “cliff-hanger” endings, flashbacks
- use of punctuation and other typographical effects e.g. italics, capitalisation, suspension points

Section B – Unseen Prose

8 Show how the writer of the extract engages the reader.

You may wish to consider:

- the characters' feelings and reactions
- the writer's use of language, structure and form

The following textual details may be used as supporting material.

What the extract is about:

- a confrontation between Jane Eyre and her aunt, Mrs Reed, who has called her a liar
- two characters' reactions to the situation – we learn a lot about what the characters are like through description, dialogue, language
- feelings and reactions of the characters at the end of the confrontation

The writer's use of language:

- The extract has a narrative lead-in to the situations, e.g.

'Sitting on a low stool, a few yards from her armchair, I examined her figure; I perused her features.'

The sentence structure of the opening of the *Jane Eyre* extract is complex - '...to which narrative my attention had been pointed as to an appropriate warning.' The sentences are longer, more heavily laden with words

- The writer uses dialogue to reveal character and drive narrative, e.g.

' "Go out of the room; return to the nursery," was her mandate.'

Mrs Reed gives an instruction, which dismissed Jane Eyre, revealing Mrs Reed as a cold, unfeeling and harsh character

The confrontation between Jane Eyre and Mrs Reed results in a breakdown of their relationship

- The extract offers a balance of narrative and dialogue to maintain interest, establish character, reveal motivation and define situation, e.g.

' " I am glad you are no relation of mine: I will never call you aunt again so long as I live. I will never come to see you when I am grown up: and if anyone asks me how I liked you, and how you treated me, I will say the very thought of you makes me sick, and that you treated me with miserable cruelty." '

- The emphasis in *Jane Eyre* is on two individuals, a child and an adult in conflict – suggested by the use of the pronoun 'I'

- The dialogue in *Jane Eyre* has a heightened, exclamatory tone; there are several exclamation and question marks; there is repetition – “How dare I? How dare I, Mrs Reed?” to increase tension and suggest Jane’s distress. Jane Eyre’s speeches are long; Mrs Reed’s are short suggesting Mrs Reed’s shock at Jane Eyre’s emotional onslaught
- The extract from *Jane Eyre* is tense; emotions are heightened; a child is clearly distressed and receives no comfort e.g.

“I shall remember how you thrust me back – roughly and violently thrust me back – into the red room, and locked me there, to my dying day; though I was in agony; though I cried out, while suffocating with distress ...”

- The extract is descriptive with effective use made of adjectives, adverbs, descriptive phrases e.g. ‘a low stool’ suggests Jane Eyre’s lowly position; ‘thrilled with ungovernable excitement’ suggests the thrill Jane Eyre feels at confronting her cruel aunt; ‘her eye of ice’ suggests Mrs Reed’s callous and cold response to Jane Eyre

Credit any other valid suggestions.



Rewarding Learning

**General Certificate of Secondary Education
2019**

English Literature

Unit 2: The Study of Drama and Poetry

**[CODE]
SPECIMEN**

**MARK
SCHEME**

Examiners should use the Assessment Matrix which sets out the broad criteria for the five mark bands in combination with specific requirements for each question.

Assessment Matrix Unit 2 - Section A: Drama

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[10]	Band 2: Emerging [11]–[18]	Band 3: Competent [19]–[26]	Band 4: Good [27]–[34]	Band 5: Excellent [35]–[40]				
AO1 Argument	Candidates have not responded to the task appropriately	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	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	<table border="1"> <tr> <td>Begins to focus on question Begins to develop a response</td> <td>Some focus on question Fairly developed response</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>	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	Some argument Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response Form mostly appropriate		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	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
Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response									
Some argument Competent level of accuracy in written expression (including spelling, punctuation and grammar) and coherence of response Form mostly appropriate										

Assessment Matrix Unit 2 - Section A: Drama (cont.)

Assessment Objective	Band 0	Band 1: Basic	Band 2: Emerging	Band 3: Competent	Band 4: Good	Band 5: Excellent
AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form and dramatic techniques	Some awareness of content Some awareness of structure, form and dramatic techniques Occasional reference to the dramatist's words	Comments on content Explains structure, form and dramatic techniques Some understanding of the dramatist's use of language	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	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

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

Section A – Drama

1 O'Casey: *Juno and the Paycock*

- (a) With reference to the ways O'Casey **presents** hardship, show how far you agree that Mrs Boyle and Mary are **responsible for their own hardship**.

The following textual details may be used as supporting material.

Evidence that Mrs Boyle is responsible for her own hardship:

- she married the Captain and that brings its own suffering – poverty, lies, insecurity, disillusionment
- she allows herself to be verbally abused by her son and suffers his wrath
- she allows herself to be constantly humiliated – by her husband, by the loss of promised wealth, by the presumed scorn of her neighbours for having a daughter pregnant and not married
- she has a demanding son who is soon to be executed and her daughter is on strike, without income and is soon to have a child out of wedlock, as a parent, she could be seen to have some responsibility and thus be responsible for her own hardship
- Juno is protective of Mary and stands up to the Captain and dismisses his 'fatherly care' – this brings with it hardship
- Juno laments vanished manhood. She is quietly resigned or perhaps has despairing acceptance of what has happened: 'is there not even a middlin' honest man left in th' world?' and thus must accept responsibility of hardship
- the family disintegrates as it turns on itself, leaving Juno and Mary to fend for themselves

Evidence that Mrs Boyle is not responsible for her own hardship:

- she has remained married to her useless husband for many years
- she works and earns whilst her husband idles; he is responsible for her hardship
- she tolerates Johnny
- she engages in the wild spending heralded by the promise of the will
- she welcomes Bentham because of what she anticipates he may be, or may bring; Johnny says: 'You're to blame yourself for a gradle of it...givin' him his own way'

Evidence that Mary is responsible for her own hardship:

- she abandons her employment on account of a principle at a time when jobs/ money are in short supply
- she allows herself to be duped by Bentham's 'class'
- she allows herself to become pregnant
- she casts aside the earnest Jerry Devine
- she ultimately depends on her mother

Evidence that Mary is not responsible for her own hardship:

- she is born into poverty
- she is the child of a weak-willed mother and a lazy, good-for-nothing father
- the militant trade unionist side of her character sits uncomfortably with her doe-eyed love for Bentham and fondness for ribbons and silk stockings
- she loses her job
- she is abandoned by Bentham
- she is scorned by Jerry Devine
- she is verbally abused by her brother
- she has to abandon the family home

Credit any other valid suggestions.

- (b) Look again at the extract from Act 3 beginning at the top of page 136 with Johnny's words, "How could it be a wash-out?" and ending on page 139 with Johnny's words, "It's a wonder you're not ashamed to show your face here, after what has happened."

With reference to the ways O'Casey **presents** Johnny in the extract and elsewhere in the play, show how far you agree that Johnny **deserves sympathy**.

The following textual details may be used as supporting material.

In the extract:

- Johnny's outburst: 'I've a nice sister an' a nice father...Not one o' yous, not one o' yous, have any thought for me!' shows he feels socially trapped by his family
- Johnny is economically trapped and blames his mother for his father's mistakes: 'Why didn't you look afther th' money?' – his selfish disregard for the plight of others can irritate the audience and reduce their sense of sympathy for Johnny

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

- use of repetition and ellipsis shows Johnny's exasperation
- use of sarcasm to convey his frustration at being associated with his family: 'I've a nice sister an' a nice father'
- use of questioning to probe other characters
- stage directions e.g. 'Throwing himself on the bed' convey a petulant child unable to express himself and focusing on his sense of entrapment without considering the plight of others

Elsewhere in the play:

- Johnny's political views have trapped him in idealism: 'Ireland only half free'll never be at peace while she has a son left to pull a trigger'
- his political involvement traps him quite literally at the end of the play when the Irregulars take him away – sympathy is evoked in his terror
- Johnny is psychologically trapped through fear and anxiety – body language and speech are indicative of this emotional state throughout the play and so evoke sympathy for him

On the other hand:

- Johnny has brought a lot of his problems on himself – political involvement was of his own making
- his sense of being trapped often comes out of selfishness and fear of what others will think rather than necessarily being based on anything concrete
- he shows no sympathy for Mary and therefore does not warrant any himself as his troubles are brought on himself
- we feel the most sympathy for Juno as, yet again, she must carry the troubles of her children herself

Credit any other valid suggestions.

2 Priestley: *An Inspector Calls*

- (a) With reference to the ways Priestley **presents** Gerald, show how far you agree that he **feels the most guilty** of the characters in the play.

The following textual details may be used as supporting material.

Evidence that Gerald feels the most guilty:

- in Act 1 Gerald has sympathised with Birling's views of the business world and capitalism. He is quick to judge Sheila when she is being interrogated. His honesty is illuminating for the audience and does establish his emotional connection/sense of guilt about Eva/Daisy
- the audience are already aware of his absence from Sheila the previous summer. His attraction to Eva/Daisy and his betrayal is revealed to Sheila. He admits guilt
- detailed revelation of Gerald's relationship with Eva/Daisy – 'She looked young and fresh and charming...The girl saw me looking at her and then gave me a glance that was nothing less than a cry for help' indicating that Gerald is guilty
- Gerald rescues Daisy/Eva: 'She was desperately hard up and at that moment was actually hungry...She was young and pretty and warm-hearted – and intensely grateful. I became at once the most important person in her life...I didn't feel about her as she felt about me...She told me she'd been happier than she'd ever been before – but that she knew it couldn't last'
- Gerald enjoyed playing the role of hero to Daisy/Eva. He seems keen to accept blame and shows guilt for the way her life ended. Audience responds sympathetically to him as his relationship with Eva/Daisy seems genuinely caring. He is clearly affected by news of her death. He understands his role and expresses guilt

Evidence that Gerald does not feel the most guilty:

- Gerald returns and reiterates his guilt/remorse: 'I did keep a girl last summer. I've admitted it. And I'm sorry, Sheila.' However, Gerald has re-evaluated/ reconsidered his share of the blame when he returns: 'he bluffs us into confessing' shifting the blame onto the inspector
- Gerald changes at the end of the play – no longer expresses guilt. Decisive and direct in seeking to establish whether or not anyone died and is keen to re-establish his engagement with Sheila – 'Everything's all right now, Sheila' – keen to protect his reputation

Credit any other valid suggestions.

- (b) Look again at the extract from Act 1 beginning on page 4 with Birling's words, 'No we won't. It's one of the happiest...' and ending on page 8 with the stage direction (*Laughs complacently.*)

With reference to the ways Priestley **presents** class in the extract and elsewhere in the play, show how far you agree that the play explores **class attitudes**.

The following textual details may be used as supporting material.

In the extract:

- Birling is boastful and conceited; has an upper class view of the world; takes great pleasure in the prospective marriage of Sheila to the upper class Gerald Croft; declares himself 'a hard-headed practical man of business'
- Birling represents capitalist ideology and he clearly enjoys the idea of a future merger in business: 'perhaps we may look forward to a time when Crofts and Birlings are no longer competing but are working together'. Embodies all that is negative about the upper class
- Birling's prospective knighthood – shows how much he values his social position/wealth/reputation. Laughs conspiratorially with Gerald, both represent upper class attitudes

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

- dramatic irony – audience aware of the shortcomings of this character's views. 'The Germans don't want war', 'unsinkable, absolutely unsinkable' – implied criticism of this character who represents upper class attitudes
- 'Sharp ring of a front doorbell' – shift in atmosphere
- change in lighting onstage – 'Give us some more light' – builds tension

Elsewhere in the play:

- Birling's refusal to see the need for social responsibility – 'community and all that nonsense'. Lectures Gerald/Eric: 'a man has to mind his own business and look out for himself and his own'
- feels that he can use his position in the business world to manipulate police: 'I know the Brumley police officers pretty well'
- Birling's dealings with Eva centre on his refusal to pay the workers fair wages and his lack of sympathy for Eva – 'the wretched girl's suicide'
- Birling explains how he treated Eva: 'A good worker...leading operator...They wanted the rates raised...she'd had a lot to say – far too much – so she had to go of course'
- Birling's attitudes are supported by the upper class Gerald Croft: 'I should say so!...I know we'd have done the same thing'
- Mrs Birling – she is her husband's 'social superior.' Expresses her prejudice against Eva; refuses to help her simply because she used their name. She seems incapable of sympathy when told about Eva's circumstances and death. Mrs Birling dismisses Eva as simply being a girl 'of that class'. She cannot believe 'a girl of that sort would ever refuse money'
- she thinks the working classes are inferior to her: 'I didn't like her manner. She impertinently made use of our name'

- refusal to accept blame encapsulates all that is negative about the upper class – ‘I did nothing I’m ashamed of’ – shows the callous, uncaring attitude of the more fortunate upper classes. Her call for the ‘young man’ to be punished rebounds on her as the drama continues
- Eric/Sheila – younger generation have more compassion for the working classes
- the younger generation has a more positive attitude to the poor than the older generation. Willingness to accept responsibility at the end of the play. Remorseful throughout and view Eva/Daisy as a person. Both express a very different position to parents/Gerald

Credit any other valid suggestions.

3 Friel: *Philadelphia, Here I Come!*

- (a) With reference to the ways Friel **presents** S B O'Donnell, show how far you agree that he **fails as a father**.

The following textual details may be used as supporting material.

Evidence that S B O'Donnell fails as a father:

- Friel manages dramatic structure – S B O'Donnell is absent from the stage for much of Episode I – to emphasise his absence from Gar's life and his lack of awareness of the potential impact on Gar's character
- from the opening of Episode I, Friel juxtaposes Madge's concerted effort to help Gar to prepare for Philadelphia with S B O'Donnell's absence and silence
- Friel presents Gar's hostile attitude to his father as evidence of S B O'Donnell's failings as a father: 'If he wants to speak to me he knows where to find me! But I'm damned if I'm going to speak to him first'
- Friel crafts stage directions to emphasise that Gar is tense in his father's presence – Gar 'assumes in speech and gesture a surly, taciturn gruffness'
- Friel uses Private Gar's inner monologue as a means to communicate the effect of S B O'Donnell's failings as a father. Friel crafts Private's critical language and introduces his avoidance of terms of affection in favour of critical names for his father: 'What the hell do you care about him. Screwballs! Skinflint! Skittery Face!' communicating Gar's contempt for his father and belief that his father has failed him
- Friel crafts Private Gar's inner monologue to emphasise that his father's insistence on maintaining the same routine has caused irreparable damage to Gar's relationship with his father: 'Screwballs, we've eaten together like this for the past twenty-odd years, and never once in all that time have you made as much as one unpredictable remark'
- Friel establishes Gar's belief that S B O'Donnell has failed to understand that he is an adult: 'But no obscenities, Father dear; the child is only twenty-five' and 'I'm twenty-five, and you treat me as if I were five'
- Friel leads the audience to perceive that Gar's father fails to react to his son's momentous decision to leave Ireland to go to Philadelphia and that this is a hurtful failing: 'even though you refuse to acknowledge the fact, Screwballs, I'm leaving you for ever'. Juxtaposition of Private Gar's sustained monologue and revelation of his disappointment in his relationship with his father and his public dialogue with his father, reveals that Gar's feelings remain unexpressed
- through dialogue, Friel characterises S B O'Donnell as dour, gruff and uncommunicative
- Friel crafts Private Gar's prediction of S B O'Donnell's dialogue in order to emphasise that he is predictable. Private: 'Repeat slowly after me: Another day over' S B: 'Another day over'. Friel suggests that he fails to improve his relationship with his son because he does not attempt to change it
- Friel emphasises that Gar has lost hope of restoring their relationship as father and son
- Friel uses Madge's character – a character that the audience trusts – as a means to support Gar's assessment of his father's unwillingness to change. In dialogue, she confronts him: 'You sit there, night after night, year after year, reading that aul paper'

Credit any other valid suggestions.

Evidence that S B O'Donnell does not fail as a father:

- from Episode I, Friel characterises Madge as a shrewd observer of S B O'Donnell's behaviour in order to establish her valid judgement of him. In dialogue, she addresses Gar's father's silence: 'He's said nothing since, I suppose?' however, she attempts to explain and excuse S B O'Donnell's failings as a father: 'But he hasn't paid you your week's wages?.....He'll have something to say then, you'll see. And maybe he'll slip you a couple of extra pounds' and 'just because he doesn't say much doesn't mean that he hasn't feelings like the rest of us'. Friel presents Madge's assessment as a defence of S B O'Donnell's character: 'He said nothing either when your mother died'
- Friel frames Madge's use of humour: 'A body couldn't get a word in edgeways with you two!' to indicate that if Gar had taken a different approach, he might have had a different outcome
- through dialogue with Madge, Friel demonstrates S B O'Donnell's affection for his son – 'in his wee sailor suit'
- through dialogue with Gar, Friel demonstrates S B O'Donnell's attempts to communicate with his son. Stage directions such as 'awkwardly' shows that he does not know how to communicate but lines such as 'And I was meaning to tell you that you should sit at the back...' show his efforts
- Friel describes S B O'Donnell's appearance to emphasise his eagerness to present a positive public persona: 'He is in his late sixties. Wears a hat, a good dark suit, collar and tie, black apron' and 'S B O'Donnell is a responsible, respectable citizen'
- Friel indicates that S B O'Donnell is perhaps a character who clings to his routine. He maintains his routine, without considering the changes occurring around him, in particular, his son's decision to leave Ireland. Friel crafts Private Gar's description of his father's behaviour to emphasise that this predictable routine angers Gar and enhances his hostile attitude to his father: 'The pert little apron is detachable... Have a seat Scewballs'. Friel suggests that Gar is too critical, too quick to anger – familiarity has bred contempt
- Friel shows that S B O'Donnell's inability to concentrate on the newspaper and his sleeplessness is caused by concern for his son

Credit any other valid suggestions.

- (b) Look again at the extract from Act 1 beginning on page 58 with the stage direction *There follows an uneasy silence* and ending on page 60 with the stage direction *Another silence descends*.

With reference to the ways Friel **presents** truth in the extract and elsewhere in the play, show how far you agree that some characters **avoid the truth**.

The following textual details may be used as supporting material.

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

- through dialogue, Friel demonstrates Public Gar's attempts to challenge Ned as he avoids the truth: 'You were never out with big Annie Mc Fadden in your puff, man'
- Friel's characterization of Ned as an intimidating character highlights that he is determined to avoid the truth and threatens to disturb the good-humoured mood if he is challenged
- Friel frames stage directions to lead the audience to perceive tension as Gar confronts Ned with the truth: 'There follows an uneasy silence during which Private surveys the group'. Friel refers to 'silence' at several times to emphasise that their shared awareness of the conflict between the truth and Ned's account creates awkwardness between 'the boys' e.g. 'These silences occur like regular cadences. To defeat them someone always introduces a fresh theme'
- Friel uses the stage direction 'briskly' to indicate that Tom speaks to reduce tension
- Friel's characterisation of Tom and Joe highlights their weaker, subservient character and leads the audience to perceive that these characters enable Ned to avoid the truth: '**Tom** (quickly) Oh, by God, Ned was there, Gar, manys and manys the time'
- through dialogue, Friel leads the audience to observe the keen efforts of 'the boys' to support Ned's self-delusion: 'Whatever it is about him, if there's a fast woman in the country, she'll go for Ned first thing'
- Friel leads the audience to perceive the consequences of avoiding the truth, in terms of the relationship between Gar and 'the boys'
- Friel highlights Private Gar's awareness that his efforts to force Ned to confront the truth are pointless

Elsewhere in the play:

- Friel leads the audience to perceive the consequences of avoiding the truth – consequences for the individual, in particular, Gar
- Friel emphasises that Private serves a range of functions in relation to Public Gar's relationship with the truth
- Friel presents Private's attempts to lead Public Gar to avoid his true feelings and sentimental memories, in relation to Gar's love for Kate. Private demands: 'Snap out of it, man! Get up and keep active' in response to Public's song revealing that he still dwells on lost love. Friel presents Private's advice: 'You know what you're doing, don't you, laddybuck? Collecting memories and images and impressions that are going to make you bloody miserable'
- Friel uses Private Gar as a means to emphasise that Public Gar hides from the truth whereas Private declares the truth: 'You don't want to go, laddybuck. Admit it. You don't want to go' and 'we're all virgins'
- at times, Friel presents Private Gar's efforts to confront Public Gar with the truth: 'She'll tuck you into your air-conditioned cot every night' and 'She got you soft on account of the day it was, didn't she?' whilst Public Gar attempts to hide from the truth: 'Public whistles determinedly' and 'Public whistles louder' because he cannot face the truth
- Friel uses Madge's character as a means to emphasise that Public Gar hides from the truth – in dialogue, she confronts him: 'The Boys!' Couldn't even come here to say good-bye to you on your last night'

On the other hand:

- in the extract, Friel highlights Private Gar's attempts to force Ned to confront the truth

Credit any other valid suggestions.

4 Russell: *Blood Brothers*

- (a) With reference to the ways Russell **presents** events in the play, show how far you agree that the deaths of Mickey and Edward are **shocking**.

The following textual details may be used as supporting material.

Evidence that the deaths are shocking:

- the use of guns emphasise that the deaths are dramatic and shocking (Mickey's entrance with a gun, his proximity to the audience with a gun, the gun pointed at Edward at close range, the explosion of Mickey's gun, the police rapid fire from four guns)
- screams and shouts (a councillor's scream when s/he sees Mickey with gun; Edward and Mickey's argument and the suddenness of their shouts; Mickey's screaming, enraged attack on his mother; a loud-hailer in the audience; Mickey screaming 'No'); the horrific violence of the deaths of Edward and Mickey on stage
- Mickey's staccato talking indicated by the use of dashes
- Russell pulling the audience back from the action, with dimming lights, music, and the Narrator watching
- the use of the auditorium for entrances of Mickey, Mrs Johnstone, the police and Linda
- action in the audience (gun-shots and loud-hailers in their midst)
- the use of suspense before the deaths
- Mrs Johnstone's fear that one or both of her boys may be shot
- constant references to a range of commonly held superstitions (e.g. shoes on the table, lone magpie, crossed fingers, swearing on the Bible) which indicate future tragedy/bad luck
- repetitions (e.g. warning that there is no escape, there is a joker in the pack, the presence of the Devil, payment of debts)
- characters seen as pawns in a macabre Devil's game, with the Narrator representing the Devil
- Mrs Johnstone's brave entrance, the councillor's exit; the use of suspense before the deaths may be discussed
- Russell's use of superstition throughout the play: the ending may be shocking for those candidates who are not superstitious, or those who have seen the play as an exposé of social inequalities

Evidence that the deaths are not shocking:

- the inevitability of the situation, once Mrs Johnstone has told her twins the truth
- prior knowledge (we have always known the twins would die on the same day: once Mrs Johnstone has told her twins the truth, the audience knows what will happen)
- Mrs Lyons' conviction that she is being followed adds to the sense of inevitable doom
- Mrs Lyons' behaviour (mad, vindictive, evil) adds to the sense of no escape for Mrs Johnstone or the twins
- the mimed enactment of the death of the twins at the start of the play
- characters seen as pawns or simply as victims of society

Credit any other valid suggestions.

- (b) Look again at the extract from Act 1 beginning at the top of page 7 with the stage direction *MRS LYONS enters* and ending near the middle of page 10 with the stage direction *There is a pause before MRS JOHNSTONE nods*.

With reference to the ways Russell **presents** Mrs Johnstone in the extract and elsewhere in the play, show how far you agree that she is **admirable**

The following textual details may be used as supporting material.

In the extract:

- she is unable to control her children, yet she has shown determination by working ('just getting straight'), which makes her admirable
- she puts up little resistance to giving away her baby, yet refuses to have her children put into care, she believes she is doing the right thing therefore we can admire her
- she is easily persuaded by the promise of wealth/idealised lifestyle for her baby but is admirable because she thinks she is acting in the best interests of her children

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

- Mrs Johnstone is worried about having twins, aware of the likely consequences, she cares as a mother and this makes her admirable
- Mrs Johnstone's mounting excitement indicated by ellipsis
- Mrs Johnstone whispers to indicate uncertainty showing she has a conscience
- Mrs Johnstone's comedic/tragic desperation in playing with the cushion
- Mrs Johnstone sings as a means of giving insight into her mind
- the interplay of sung lines as mutual encouragement
- a mutually agreed conclusion arrived at in song

Elsewhere in the play:

- she works hard to earn money which is admirable given her difficulties of bringing up her children
- the Narrator says she has a stone instead of a heart, yet she demonstrates her love for her children (rocks pram, comforts hungry children with promises of food)
- at the end of Act 1 she is still trying to keep the children in order, still failing, still dreaming of a better future, still running away from the past
- she hesitates and shows reluctance to give up the twin despite repossession of goods on the 'never-never'
- she argues with those who demand their due payment (Milkman, Catalogue man)
- she attempts to keep the children happy with promises of a better future, but this is also a sign that she indulges in unrealistic hopes
- the fact that she got a new house in the country (and her neighbours did not) suggests she made a determined effort to apply for one
- she keeps her word not to tell Edward she is his mother, yet she cannot resist giving him a photograph

On the other hand:

- she is easily swept off her feet by compliments (Marilyn Monroe comparison)
- she gets pregnant often
- she finds it difficult to say no to hire-purchase
- she is gullible (e.g. superstitious)
- she gives in when Mrs Lyons appears with threats
- she leaves her children on their own and they swear a lot
- she even condones theft (her older children stealing from the youngest, she knows the sofa in her house was stolen by Sammy)
- the kids run riot (the neighbours are glad to see the back of them, in the country they disobediently romp around a field)

Credit any other valid suggestions.

5 Sherriff: *Journey's End*

- (a) With reference to the ways Sherriff **presents** Stanhope, show how far you agree that he is **an admirable character**.

The following textual details may be used as supporting material.

Evidence that Stanhope is an admirable character:

- Sherriff's positive characterisation of Stanhope leads the audience to view the character as admirable. He is committed to the work: 'I've got hours of work before I sleep'. He manages others and he is a strong leader shown through his dialogue and through Osborne's dialogue when Stanhope is not present. He endures in the face of his fears
- Sherriff emphasises that he is young in order to enhance the audience's admiration of his conduct: 'Despite his stars of rank he is no more than a boy'
- Sherriff frames dialogue to lead the audience to observe Stanhope's pragmatic presentation of his behaviour; to perceive that he does not present his actions as admirable. The reasons that Stanhope gives for self-criticism do not challenge the audience's developing view that he is admirable: 'She thinks I'm a wonderful chap – commanding a company...she doesn't know that if I went up those steps into the front line – without being doped with whiskey – I'd go mad with fright'
- Sherriff leads the audience to perceive Stanhope's fear that he will be exposed as a person who is far from admirable: 'I couldn't bear to meet her in case she realised'
- Sherriff presents other characters' positive opinions and beliefs that Stanhope is admirable in order to lead the audience to perceive the character as admirable, for example, Osborne's positive view of Stanhope's character: 'You've done longer out here than any man in the battalion. It's time you went away for a rest. It's due to you'
- Sherriff presents Raleigh's faith that Stanhope is admirable: 'I remember once at school he caught some chaps in a study with a bottle of whiskey....He was frightfully down on smoking and that sort of thing'
- dramatic irony: Sherriff allows the audience to anticipate Raleigh's disappointment when he meets his hero
- dramatic structure: Hardy's critical description of Stanhope is established prior to Stanhope's entrance; Raleigh's high expectations of his boyhood hero are established prior to Stanhope's entrance

Evidence that Stanhope is not an admirable character:

- Sherriff frames Stanhope's dialogue to emphasise that he voices criticism of his own character and rejects other characters' views that he is an admirable character
- Sherriff presents thoughts and behaviour that are not admirable e.g. Stanhope's plan to censor Raleigh's letters: 'Wants to write home and tell Madge all about me? Well, he won't; d'you see, Uncle? He won't write. Censorship! I censor his letters – cross out all he says about me'
- Sherriff presents clear evidence that Stanhope believes that his only claim to possess an admirable character is to cultivate an illusion – he does not seek to cultivate a reputation in battle; his preparation for battle is matter-of-fact

- Sherriff presents other characters that are more deserving of the description of an admirable character e.g. the audience might recognise Osborne's quiet, honourable, notable character as more admirable than Stanhope because he provides support and structure for all the other characters; Osborne does not support Stanhope's dishonourable plan to read and censor Raleigh's letters

Credit any other valid suggestions.

- (b) Look at the extract from Act 1 beginning on page 24, with the stage direction *OSBORNE lays his hand gently on STANHOPE's shoulder* and ending on page 25 with the stage direction *STANHOPE gives a deep sigh and begins to breathe heavily*.

With reference to the ways that Sherriff **presents** friendship in the extract and elsewhere in the play, show how far you agree that friendship **helps the soldiers to cope** with the pressures of war.

The following textual details may be used as supporting material.

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

- dramatic structure: dialogue between Osborne and Stanhope indicates that Osborne has intimate knowledge of his character; in the extract, the audience notes his efforts to support and help Stanhope as a friend and help him to cope with the pressures of war
- clear evidence of friendship is presented through dialogue: diplomatic attempts to coax his friend to rest in private: 'Come and lie down and go to sleep'
- language used to communicate support: 'You've had a hard day of it'
- Stanhope shows vulnerability in his dialogue with Osborne. Intimate language: 'Kiss me, Uncle' and 'Dear old Uncle. Tuck me up' imitating the relationship between lovers to emphasise the absence of this kind of support

Elsewhere in the play:

- Osborne defends Stanhope: 'I suppose it amused everybody; I suppose everybody cheered him on, and said what a splendid achievement it was'; 'When a boy like Stanhope gets a reputation out here for drinking, he turns into a kind of freak show exhibit. People pay with a bottle of whiskey for the morbid curiosity of seeing him drink it.....It rather reminds you of bear-baiting – or cock-fighting – to sit and watch a boy drink himself unconscious'
- Sherriff leads the audience to criticise characters that do not help the other soldiers cope with the pressures of war
- Osborne identifies the effects of the pressures of war: 'He came out straight from school – when he was eighteen. He's commanded the company for a year – in and out of the front line. He's never had a rest. Other men come over here and go home again ill, and young Stanhope goes on sticking it, month in, month out'
- Sherriff indicates that Osborne's defence persuades Hardy: 'Oh I know; he's a splendid chap'
- Sherriff demonstrates that Osborne attempts to prepare Raleigh, prior to his observation of the change in Stanhope's character: 'You see, he's been out here a long time. It – it tells on a man – rather badly –' and 'You must remember he's commanded this company for a long time – through all sorts of rotten times. It's – it's a big strain on a man'

On the other hand:

- Sherriff frames dialogue to indicate that Stanhope is not able to cope with the pressures of war, in spite of Osborne's friendship. Sherriff suggests that Stanhope's mental state is affected: he is paranoid – 'What the hell's that bloody little prig of a boy matter? D'you see? He's a little prig? Wants to write home and tell Madge all about me? Well, he won't; d'you see, Uncle? He won't write. Censorship! I censor his letters – cross out all he says about me'
- characterisation leads the audience to question how far friendship helps – the men experience significant changes in character, in spite of friendship, as evidenced through Raleigh's description of Stanhope prior to the pressures of war and Stanhope's character during the war

Credit any other valid suggestions.

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

- (a) With reference to the ways Stephens **presents** the challenges in Christopher's life, show that the play **encourages understanding** of these challenges.

The following textual details may be used as supporting material.

Understanding of the challenges in Christopher's life:

- he lists his "Behavioural Problems" e.g. 'not liking being touched...not liking yellow things or brown things' to show that Christopher has a high degree of self-knowledge
- Christopher's behaviour is difficult for others, such as his parents, to cope with. Stephens does not seek to underplay this: 'I couldn't take it any more' says Judy in one of her letters, trying to explain why she left home. His father, Ed, too, threatens: 'Christopher, if you do not behave I swear I will knock the living daylight out of you' – these words, though harsh, encourage us to understand the impact of Christopher's behaviour and the difficulty of dealing with it
- Christopher's mother runs away and his father lies to him. Christopher is traumatised and learns that the world is a hard place. He copes by focusing on his obsessions e.g. Maths and Science: 'Maths wasn't like life because in life there are no straightforward answers at the end' helping us to understand the challenges in his life
- Christopher's journey to see his mother is presented as a nightmare ordeal e.g. it means finding the station, buying a ticket, reading the Underground map, tolerating the big city crowds. The journey reminds us forcibly that Christopher is disabled and gives us a glimpse inside his head. This helps us to understand the challenges in his life
- the journey encourages the audience to empathise with Christopher – we may have been in a foreign place, not knowing the language, where nothing makes sense, etc.
- Stephens does not seek to underplay the difficulties of the disabled e.g. when Judy takes Christopher to buy pyjamas, he falls onto the floor; Judy takes him home and this is after the journey to London
- Stephens' blend of humour and tragedy is dramatically effective and helps the audience to understand challenges
- the structure and pace of Christopher's journey to London emphasises the ordeal it is for him – Stephens invites the audience to share Christopher's mindset through focusing on the challenges he faces
- the emotional climax of the play – Christopher's discovery of his mother's letters – is all the more harrowing because of Christopher's physical response (vomiting, thrashing, lying still, not responding, not resisting or fighting)
- the ending of the play – in which Christopher addresses the audience and solves a very complicated mathematical problem – is entertaining, upbeat, lively, astonishing in its detail and a triumph for Christopher:
'I can do these things
I can because I went to London on my own
I found my mother
I was brave
Does that mean I can do anything, do you think?'
allowing the play to end on a positive note

- Christopher as narrator: he is autistic and this is revealed through language which is both very bare and emotionally charged. The language can sound naive but it reveals Christopher's literal-mindedness and helps us understand the challenges
- use of images encourages the audience to share Christopher's perspective e.g. maps, plans, logos, drawings, diagrams, photographs

Credit any other valid suggestions.

- (b) Look again at the extract from Act 1 beginning on page 79 with Christopher's words, "I'm going to live with you..." and ending on page 80 with Judy's words, "No. OK. That's OK..."

With reference to the ways Stephens **presents** Christopher Boone's mother in the extract and elsewhere in the play, show far do you agree that she is a **caring mother**?

The following textual details may be used as supporting material.

In the extract:

- Judy is concerned about Christopher: she wants to get him dried, into clean, dry clothes and into bed: 'Come on. Christopher, let's go inside and get you dried off. I can get you a clean T-shirt. And some runners'
- she is shocked and distressed to learn that Christopher's father told him that she was dead: 'Judy starts to howl. Oh, Christopher, I'm so sorry. Bastard. The Bastard'
- Judy wants to hold Christopher's hand; she longs for the emotional connection with her child that human touch can give: 'Christopher, let me hold your hand. Just for once. Just for me. Will you? I won't hold it hard'
- she is thinking more of herself than Christopher and doesn't seem to have remembered that Christopher doesn't like being touched

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

- the sparse, disjointed dialogue to emphasise the tentative re-establishment of Christopher and Judy's relationship
- the emotional jolt of Christopher's revelation that his father had told him Judy was dead
- the stage directions which show both Judy's caring nature and her own deep pain at realising her husband had told Christopher she was dead

Elsewhere in the play:

- for most of the play, our view of Christopher's mother comes through Christopher's memories
- she runs away with Roger Shears but Judy thought this was for the best as she thought Christopher and his father would be better off without her
- Christopher mentions Judy's depression in passing; this may account, to some extent, for her attitude and makes her more real and human to the audience. Her own mental health is compromised by caring for Christopher
- after she leaves Christopher and his father, Judy Boone writes letters regularly to Christopher, over a two-year period despite never receiving a reply. The contents of the letters reveal how much she cares about him; she comes across as more patient and understanding, qualities she lacked when dealing with him face to face
- she is kind to Christopher, making efforts to accommodate him in her life. She tolerates Ed re-appearing, talking to Christopher and offering him a puppy. She remains, however, unsure about her ability to take care of her son – 'Christopher, I'm just about holding this together' – despite the fact that she loves him

On the other hand:

- it is a fact that Judy left Christopher and this abandonment may be seen as a betrayal and unforgivable
- there is no evidence that Judy tried to learn about Christopher's condition during the time she was apart from him; she has made no attempt to equip herself to manage or understand him better
- there is no evidence that she had any plans to re-establish contact with Christopher – he went looking for her; she had made a new life for herself with Roger
- despite the fact that she received no replies to her letters and thought something dreadful may have happened to him, she made no effort to find out why

Credit any other valid suggestions.

7 Wilder: Our Town

- (a) With reference to the ways Wilder **presents** George, show how far you agree that he **changes** for the better.

The following textual details may be used as supporting material.

George as a boy:

- he **complains** about his weekly allowance of money and his speech is **childish**: ‘Aw, Ma – I gotta lotta things to buy’;
- his **reluctance** with chores;
- typical sibling **rivalry** with Rebecca;
- he plays baseball in the street;
- he is **apologetic** when he bumps into Mrs Forrest;
- even at an **immature** age he is complimentary to Emily: ‘You made a fine speech in class’;
- he has a **boyish** charm in his plan to connect the two windows.

George’s learning:

- Wilder’s use of **flashback** reveals George showing **courtesy** to Emily: ‘Can I carry your books home for you, Emily?’;
- he **realises** his shortfalls and accepts Emily’s criticisms and his change is reinforced by Wilder’s use of **repetition**: ‘I’m going to change so quick – you bet I’m going to change’;
- he becomes **perceptive** realising that going to college might **change** things as they are now, including absence from Emily;
- he promises he **will** change and shares his plans for the future with Emily and that this future includes her;
- he becomes more **mature** in his views: ‘new people aren’t any better than old ones’;
- he learns the pain of grief made clear by Wilder’s use of stage directions at Emily’s grave: ‘George sinks to his knees’.

Lack of change:

- he is accused by Emily of becoming **self-centred** as he grows up: ‘you’ve got awful conceited and stuck-up’;
- continues to act impulsively by accepting Emily’s criticisms fully and rashly changing his plans to go to college, knowing that this will limit his opportunities to experience things beyond Grover’s Corner and meet other people;
- his impulsive actions before the wedding ceremony as he initially doubts but, as quickly, decides to proceed.

Credit any other valid suggestions.

- (b) Look again at the extract from the start of Act 2 and ending on page 53 with Mrs Gibbs's words: 'Certainly hope it will'.

With reference to the ways Wilder **presents** routine in the extract and elsewhere in the play, show how far you agree that life in Grover's Corner is **uneventful**.

The following textual details may be used as supporting material.

In the extract:

- the Stage Manager suggests that things that have happened are minor, and **little** has changed, 'three years have gone by' and lists minor events in Grover's Corner:
- some babies being born and other people growing older;
- the rains have caused **minor** erosion, 'a few fractions of an inch';
- a few new houses have been built 'here and there';
- young people are getting married like **everywhere** else, 'Almost everybody in the world';
- once again 'It's early morning' with the **only** difference from Act One that, 'Only this time it's been raining';
- the '5.45 for Boston' can be heard – the **same** train as mentioned in Act One;
- severe weather, 'pouring and thundering', suggests a **significant** event and danger of flooding;
- Mrs Gibbs and Mrs Webb continue an **unchanging** routine of housework and caring for the family, 'an ordinary day';
- Howie Newsome performs his **normal** tasks, as in Act One but a **different** Crowell boy delivers the papers;
- Howie engages Si in **similar** conversation as he had with Dr Gibbs at the start of Act One;
- Si explains the highlight of the small town's **news**, 'we're losing about the best baseball pitcher Grover's Corner ever had';
- Si informs about the **upcoming** event that George is getting married;
- Constable Warren warns of a **possible** flood event: 'River's been risin' all night';
- similar conversation as at start of Act One about the weather.

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

- Stage Manager's monologue indicates that much of what is going on now in Grover's Corner is very similar to early morning three years previously;
- the stage directions indicate that very little has changed in the homes of the Webbs and the Gibbs: The tables and chairs of the two kitchens are still on the stage;
- the stage directions remain the same for the Stage Manager: at his accustomed place;
- the same uneventful routine is reinforced with the stage directions when Mrs Gibbs and Mrs Webb enter their kitchen and start the day as in the First Act;
- the stage directions remain the same for Howie Newsome, off stage left;
- a paperboy delivers his papers in the same routine as three years previously, hurling imaginary newspapers, but a different boy suggests change.

Elsewhere in the play:

- Act One begins with a **typical** dawn: 'The morning star always gets wonderful bright the minute before it has to go – doesn't it?';
- there is routine of **everyday** activities at the starts of Act One and Act Two including the milkman, the paperboy and, we are told, everyone goes into the drug store and grocery at least once a day;
- people still ask Howie Newcombe about the weather;
- family names are the **same** since the 17th century;
- the town's inhabitants are people of uneventful **habit** so much so that, by early afternoon: 'all 2,642 have had their dinners and all the dishes have been washed';
- the Stage Manager implies the **normal** time for retiring: 'Nine-thirty. Most of the lights are out';
- people are aware that Simon Stimson stands out due to heavy drinking but we are told **significant** events have led to this: 'he's seen a peck of trouble, one thing after another';
- George and Emily get married and the Stage Manager implies this is **routine**: 'Almost everybody in the world gets married', but then suggests that this 'plan to spend a lifetime together' is a **significant** event: 'I'm awfully interested in how big things like that begin';
- George creates some **turmoil** by trying to flaunt the superstition of not seeing the bride on the wedding day before the ceremony;
- flashback is used to witness the event when George **decides not** to go to college and to stay with Emily;
- George has a moment of doubt just before the wedding **risking** a major event;
- split staging shows that Emily has also **major doubts** creating a **suspenseful** event for the family members and the audience;
- the Stage Manager relates several significant events and **changes** at the start of Act Three including: less horses and 'Farmers... in Fords', and, 'everybody locks their house doors now at night';
- the event of Emily's **death** is significant enough to bring people back to the town for her funeral such as Sam Craig who has been away for twelve years;
- the **devastating** effect on George of Emily's death in childbirth is evident in the Stage Directions near the end: 'George sinks to his knees then falls full length at Emily's feet'.

Credit any other valid suggestions.

Examiners should use the Assessment Matrix which sets out the broad criteria for the five mark bands in combination with specific requirements for each question.

Assessment Matrix Unit 2 - Section B: Poetry

Assessment Objective	Band 0 Mark [0]	Band 1: Basic [1]–[10]	Band 2: Emerging [11]–[18]	Band 3: Competent [19]–[26]		Band 4: Good [27]–[34]	Band 5: Excellent [35]–[40]
AO1 Argument	Candidates have not responded to the task appropriately	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	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	Begins to focus on question Begins to develop a response	Some focus on question Fairly developed response	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	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

Assessment Matrix Unit 2 - Section B: Poetry (cont.)

Assessment Objective	Band 0	Band 1: Basic	Band 2: Emerging	Band 3: Competent	Band 4: Good	Band 5: Excellent
AO2 Form and Language	Candidates have not responded to the task appropriately	Simplistic remarks about content Little or no awareness of structure, form and poetic techniques	Some awareness of content Some awareness of structure, form and poetic techniques Occasional reference to the poet's words	Comments on content Comments on structure, form and poetic techniques Some understanding of the poet's use of language	Interpretation of content Some discussion on the effects of structure, form and poetic techniques Meaningful comments on some stylistic devices, with the deployment of a critical vocabulary	Assured interpretation of content Developed discussion on the effects of structure, form and poetic techniques Analysis of the poet's language and style, using appropriate critical terminology
AO3 Comparison	Candidates have not responded to the task appropriately	Poems considered in isolation	Simplistic connections made between poems	Makes some relevant comparisons and contrasts between poems	Meaningful and effectively pointed comparisons and contrasts between poems	A synthesised approach to detailed comparison and contrast
AO4 Context	Candidates have not responded to the task appropriately	No contextual material	Contextual material is present though not incorporated in argument	Some attempt to incorporate contextual material in argument	Selective use of contextual material to enhance argument	Response is enriched by use of contextual material

Section B – Poetry

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

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

Use of Language and Stylistic Devices/Poetic Techniques

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

- versification and structure (use of some terms e.g. quatrain, couplet, octave, metre, iambic rhythm)
- specific forms e.g. ode, sonnet, monologue, lyric
- similies and methaphors
- 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

7 Anthology One: IDENTITY

- (a) Look again at *Genetics* by Sinead Morrissey which deals with the theme of influences on identity, and at one other poem from the IDENTITY anthology which also deals with the theme of influences on identity.

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

Possible comparisons: *Catrin, Prayer Before Birth, Piano, Kid, Mrs Tilscher's Class*

The following textual details may be used as supporting material.

What the named poem is about:

- the role genetics play in shaping identity; the mark parents leave on children both literally/physically and metaphorically

Candidates' response to use of language:

- the use of the villanelle form echoes the dance of separation and togetherness felt by the child throughout the poem
- the circularity of life is reflected – rings, marriage, life cycle ('you' addresses another who will help perpetuate the cycle of life; caesura draws attention to the next phrase, a new creation – the cycle is not an unchanging repetition) – all these things influence identity
- words and rhyme combine to explore the complex inheritance of genetics – half rhyme subtly disrupts the presumption of a 'carbon copy' of previous generations: our parents help shape us but they don't create an identical mould of themselves; rather, while their combination may pass on physical likeness, they create something new, an individual with their own identity. Half-rhyme 'palms/hands' and 'father/mother' echo but are not identical
- explores the idea of togetherness and separation through the lens of 'touch[ing]' and shows influence on identity

Similarities and differences in the poets' attitudes:

Reward clear connections made between the influences on identity described by Morrissey and influences on identity 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:

- parents divorced and moved to different places
- the poet is interested in memory

Credit any other valid suggestions.

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

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

Possible comparisons: *Sonnet 29, Checking Out Me History, Belfast Confetti, Prayer Before Birth, Kid*

The following textual details may be used as supporting material.

What the named poem is about:

- learning to accept the situation in which you find yourself: the voice of Jesus as he comes to terms with his death

Candidates' response to use of language:

- simile of a tree to suggest images of growth, tree of life, the people that have brought the speaker to this point and created a sense of who he is
- symbol of blood as associated with cleanliness and staining
- use of questions to explore the workings of the speaker's thoughts as they seek to understand their situation and who they are
- image of the 'clock' - symbolic of time; the future, the past, all of life that has led to this moment and created who you are
- tone of resolution in accepting his/her state and a sense of who you are

Similarities and differences in the poets' attitudes:

Reward clear connections made between the influences on identity described by Thomas and a sense of self 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:

- R. S. Thomas was a man of faith
- he was an Anglican priest
- his vocation influenced his poetry

Credit any other valid suggestions.

8 Anthology Two: RELATIONSHIPS

- (a) Look again at *Before you were Mine* by Carol Ann Duffy which deals with the theme of a child's feelings towards its parent, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of a child's feelings towards its parent.

With close reference to the ways each poet uses language, compare and contrast what the speakers in the poems say about **a child's feelings towards its parent**. You should include relevant contextual material.

Possible comparisons: *Clearances 7*

The following textual detail may be used as supporting material.

What the named poem is about:

- the speaker has seen a photograph of her mother as a carefree teenager enjoying time with her friends. The speaker begins to consider the life her mother led before the demands of parenthood

Candidates' response to use of language:

- verb choices reflect the admiration the speaker has for her exuberant mother - 'you sparkle and waltz and laugh'
- repetition of the title within the poem emphasises the speaker's feelings of ownership of her mother
- use of contrast to emphasise the different responsibilities of the mother when she first became a parent – 'my loud, possessive yell' – with her teenage days – 'the ballroom with the thousand eyes, the fizzy, movie tomorrows'
- use of conversational markers – 'the best one, eh?' – to reinforce the easy-going relationship between the speaker and her mother
- tone of wonder and gratitude is conveyed as the speaker reflects on the changes her mother has had to make because of her birth
- use of metaphor and synaesthesia to indicate the speaker's affection for her mother and the teen she once was – 'your ghost clatters toward me over George Square/till I see you, clear as scent'

Similarities and differences in the poets' attitudes:

Reward clear connections made between the influences on identity described by Duffy and a child's feelings towards their parents 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:

- Duffy's poem explores her own relationship with her mother
- place names used provide biographical details about the mother's life before she had children

Credit any other valid suggestions.

- (b) Look again at *I am very bothered* by Simon Armitage which deals with the theme of regret about a relationship, and at one other poem from the RELATIONSHIPS anthology which also deals with the theme of regret about a relationship.

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

Possible comparisons: *To His Coy Mistress*, *Wild Oats*

The following textual details may be used as supporting material.

What the named poem is about:

- the setting for the poem is a science laboratory in secondary school. The form of the poem may be seen as a modern take on a sonnet. The speaker looks back on his teenage actions with some regret that he caused pain and also an understanding that his actions were an inept way to get the girl's attention

Candidates' response to the use of language:

- personal pronouns used throughout. Poem seems inspired by a memory from school days' regret about a relationship
- the language used is sensual and graphic, 'naked lilac flame' suggestive/reflective of the danger posed by loving someone. The speaker has hurt the object of his affection with a childish prank
- gruesome and sensory recall of the consequences: 'unrivalled stench of branded skin...burning rings...eternity' to emphasise regret about the incident and the relationship at that stage
- the burn marks from the scissor handles become symbolic of wedding rings and never-ending love
- lack of rhyme used in the poem – almost anecdotal feel as the speaker relays his memory to give a sense of openness and honesty about his regrets
- use of ordinary commonplace words. The ending offers an interpretation of his actions: 'asking you to marry me'
- tone is serious, regretful and remorseful

Similarities and differences in the poets' attitudes:

Reward clear connections made between feelings of regret about a relationship described by Armitage and feelings of regret about a relationship shown in the self-chosen poem. Reward also comparisons and contrasts made between the poem as regards poetic technique and relevant contextual material.

Candidates awareness of contexts:

- the poem is taken from a collection which focuses on Armitage's own school days
- Armitage went on to marry the girl who was "branded" in the poem

Credit any other valid suggestions.

9 Anthology Three CONFLICT

- (a) Look again at *Mametz Wood* by Owen Sheers which deals with the theme of the effects of conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the effects of conflict.

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

Possible comparison: *Bayonet Charge*

The following textual details may be used as supporting material.

What the named poem is about:

- a dreadful battle fought at the Somme, where a shallow grave was uncovered with 20 Allied soldiers

Candidates' response to the use of language:

- initial emphasis suggests that the farmers and/or the effect of the conflict on the farmers are the focus of the poem: 'For years afterwards the farmers found them –/the wasted young, turning up under the plough blades' and that the exploration of the relics of conflict is accidental
- use of harsh language to suggest the effects of the conflict – and the efforts of the farmers to restore the lands 'as they tended the land back into itself'. The poet suggests that the effects of conflict on the soldiers has been forgotten and therefore the poem can be read as an attempt to reclaim their history; to give the soldiers recognition
- written in three-line stanzas. The length of the lines changes. In some cases the longer lines clearly break up the form of the poem, suggesting the uneven ploughed field or the chit of bone rising out of the ground, therefore indicating the effect of conflict on the land
- use of language to dismiss the soldiers e.g. 'the wasted young' and 'in boots that outlasted them' to suggest that their deaths were futile and that this is the real effect of conflict
- use of explicit language indicates refusal to protect the reader from the effects of conflict: 'the blown / and broken bird's egg of a skull'
- alliteration is used to echo the sound of gunfire and battlefield destruction to allow the readers to hear the effects of conflict e.g. 'blades', 'buck', 'blown' and 'broken'
- metaphor – earth as guardian of the bones: 'even now the earth stands sentinel'

Similarities and differences in the poets' attitudes:

Reward clear connections made between the attitudes to the effects of conflict described by Sheers and attitudes to the effects of conflict shown in the self-chosen poem. Reward also comparisons and contrast made between the poems as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:

- Mametz Wood (the title of the poem) refers to the scene of fierce fighting during the Battle of the Somme
- the poet, Owen Sheers, grew up in Wales. Soldiers of the Welsh division were ordered to take Marmetz Wood – there were 4000 casualties, 600 dead
- the poem is a memorial

Credit any other valid suggestions.

- (b) Look again at *Who's for the Game* by Jessie Pope which deals with the theme of the reasons for conflict, and at one other poem from the CONFLICT anthology which also deals with the theme of the reasons for conflict.

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

Possible comparison: *The Man He Killed*

The following textual details may be used as supporting material.

What the named poem is about:

- this is a conversational poem, comparing war to a sporting game

Candidates' response to the use of language:

- a series of questions; series of possible responses to a call to arms, sense of order communicated through rhyme scheme
- jovial language in the opening line: 'Who's for the game...?' disguises the call to arms and instead suggests a sense of offer/possibility; introduces a series of possible responses
- choice of superlative: 'biggest' seems innocuous
- use of specific words: repetition of 'game' communicates sense of play; 'the job' undermines the brutal reality of war
- use of language to communicate a casual sense of patriotism: 'Who'll give his country a hand?' lessening the enormity of the potential sacrifice
- use of language to mock the official call to soldiers – 'Come along, lads – / But you'll come along alright' – sense of fatalism/inevitability
- use of language to suggest cowardice in the refusal of a call to arms; juxtaposition of the lines: 'Who'll grip and tackle the job unafraid? / And who thinks he'd rather sit tight?' confers implicit criticism on those who 'sit tight'

Similarities and differences in the poets' attitudes:

Reward clear connections made between the attitudes to the reasons for conflict described by Sheers and attitudes to the reasons for conflict shown in the self-chosen poem. Reward also comparisons and contrast made between the poem as regards poetic technique and relevant contextual material.

Candidates' awareness of contexts:

- Jessie Pope (1868–1941) was an English poet who was well known for her patriotic poems during WWI
- during this period many people believed it was honourable to fight for their country in the war. They were excited about the experience
- alternative interpretations are possible in a modern context with greater awareness of the reality of war

Credit any other valid suggestions.

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