



Rewarding Learning

General Certificate of Secondary Education
2013

English Literature

Unit 2: The Study of Drama and Poetry

Foundation Tier

[GET23]



THURSDAY 23 MAY, AFTERNOON

TIME

2 hours.

INSTRUCTIONS TO CANDIDATES

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

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

Answer **all** questions in Section C.

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

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

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

You should have with you an unannotated copy of your Drama text and your Poetry anthology.

INFORMATION FOR CANDIDATES

The total mark for this paper is 106.

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

Section C is worth 20 marks. In Section C figures in brackets printed down the right-hand side of the page indicate the marks awarded to each part question.

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

Quality of written communication will also be assessed.



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Section A: Drama

Answer **one** question from this section.

1 Friel: *Dancing at Lughnasa*

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

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

Use the Green (Drama) Answer Booklet for your answer.

(a) Show that Michael is **loved** in his childhood home.

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

- Michael's relationship with Kate;
- Michael's relationship with Maggie;
- and anything else you think is relevant.

(b) Look again at the extract from Act 1 beginning on page 4 with Rose's words, "Is Abyssinia in Africa, Aggie?" and ending on page 6 with the stage direction ROSE *closes the front of her apron. She is on the point of tears.*

Show that Rose is **immature**.

In your answer you should consider:

- what Rose says and does in the extract;
- Friel's use of language and dramatic techniques in the extract;
- Rose's relationships with Kate and Agnes elsewhere in the play.

2 Miller: *All My Sons*

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

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

Use the Green (Drama) Answer Booklet for your answer.

(a) Show that Joe and Kate Keller **cannot escape** the past.

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

- the return of George Deever;
- the return of Ann Deever;
- and anything else you think is relevant.

(b) Look again at the extract in Act One beginning half-way down page 13 with Chris's words, "Sit down, Dad. I want to talk to you" and ending half-way down page 15 with Chris's words, "I've been a good son too long, a good sucker. I'm through with it."

Show that Chris feels **trapped** by loyalty to his mother.

In your answer you should consider:

- what Chris and Keller say in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Chris's relationship with his mother elsewhere in the play.

3 O'Casey: *Juno and the Paycock*

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

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

Use the Green (Drama) Answer Booklet for your answer.

(a) Show that the Boyle family cannot escape from **poverty**.

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

- the day to day living conditions of the Boyle family;
- the attitudes to work in the Boyle family;
- and anything else you think is relevant.

(b) Look again at the extract in Act 1 beginning on page 68 with Mrs Boyle's words, "Isn't he come in yet?" and ending at the top of page 72 with Mrs Boyle's words, "...an' if you want anythin', he'll get it for you."

Show that Mrs Boyle **does her best** for her family.

In your answer you should consider:

- what Mrs Boyle says and does in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- her relationships with her children elsewhere in the play;
- her relationship with her husband elsewhere in the play.

4 Priestley: *An Inspector Calls*

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

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

Use the Green (Drama) Answer Booklet for your answer.

(a) Show that Eric and Sheila learn **important lessons** about life.

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

- what Eric and Sheila say in the engagement scene;
- how Sheila reacts to the Inspector's questions about the incident in Milwards;
- what Eric and Sheila say and do after the Inspector's exit in Act 3 until the end of the play.

(b) Look again at the extract beginning on page 6 with Mr Birling's words, "I'm delighted about this engagement" and ending on page 8 with Mr Birling's words, "No, no, I couldn't do that. And don't say anything yet."

Show that Mr Birling is **selfish**.

In your answer you should consider:

- what Mr Birling says and does in the extract;
- Priestley's use of language and dramatic techniques in the extract;
- how Mr Birling reacts after the Inspector's exit in Act 3 until the end of the play.

5 Russell: *Blood Brothers*

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

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

Use the Green (Drama) Answer Booklet for your answer.

(a) Show that the Johnstone family **cannot escape** the problems of their lives.

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

- Mrs Johnstone;
- Mickey;
- and anything else you think is relevant.

(b) Look again at the extract from Act 1 beginning near the top of page 4 with the stage direction **Mrs Lyons' house where Mrs Johnstone is working** and ending at the bottom of page 5 with Mrs Lyons' words, "Oh go on with you. Look, if it will make you any happier I'll put them away."

(For those using the new "red-backed" edition, the extract begins on page 8 and ends near the bottom of page 9.)

Show that Mrs Lyons can be both **pitied** and **disliked**.

In your answer you should consider:

- what Mrs Lyons says and does in the extract;
- Russell's use of language and dramatic techniques in the extract;
- how Mrs Lyons behaves towards Mrs Johnstone elsewhere in the play.

6 Shakespeare: *Macbeth*

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

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

Use the Green (Drama) Answer Booklet for your answer.

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

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

- what people say about what Banquo does on the battlefield;
- how Banquo reacts to the witches;
- the attack by the murderers;
- and anything else you think is relevant.

(b) Look again at Act 2 scene ii.

Show that Macbeth and Lady Macbeth both suffer from **guilty consciences**.

In your answer you should consider:

- what Macbeth and Lady Macbeth say and do in Act 2 scene ii;
- Shakespeare's use of language and dramatic techniques in Act 2 scene ii;
- Macbeth's guilty conscience in Act 2 scene i;
- what Lady Macbeth says and does in the sleepwalking scene (Act 5 scene i).

7 Shakespeare: *Romeo and Juliet*

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

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

Use the Green (Drama) Answer Booklet for your answer.

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

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

- what is said by the Chorus;
- the fight scenes;
- the deaths of Romeo and Juliet.

(b) Look again at Act 5 scene i from line 1 to about line 57. (The extract ends with Romeo's words, "What ho! apothecary!")

Show that Romeo acts in **too much of a hurry**.

In your answer you should consider:

- what Romeo says and does in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Romeo's relationships with Rosaline and Juliet elsewhere in the play.

8 Shakespeare: *The Merchant of Venice*

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

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

Use the Green (Drama) Answer Booklet for your answer.

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

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

- her ideas when she adopts the disguise of Balthazar;
- her behaviour towards Shylock.

(b) Look again at the extract from Act 4 scene i from about line 298 to about line 376. (The extract begins with Portia's words, "A pound of that same merchant's flesh is thine" and ends with Shylock's words, "When you do take the means whereby I live.")

Show that **justice** is done.

In your answer you should consider:

- what Portia, Shylock and the Duke say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- Shylock's dealings with Antonio in Act 1.

Section B: Poetry

Answer **one** question from this section.

9 Anthology One: *Themes – Love and Death*

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

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

Use the Purple (Poetry) Answer Booklet for your answer.

- (a) Look again at *Out, Out* – by Robert Frost (List B) which deals with the theme of death, and at one poem **from List A** which also deals with the theme of **death**.

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

Which poem do you prefer? Give your reasons.

In your answer you should consider:

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

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

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

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

In your answer you should consider:

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

10 Anthology Two: *Themes – Nature and War*

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

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

Use the Purple (Poetry) Answer Booklet for your answer.

- (a) Look again at *The Badger* by John Clare (List C) and at *Foxes Among the Lambs* by Ernest G. Moll (List D), which both deal with the theme of **cruelty**.

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

Which poem do you prefer? Give your reasons.

In your answer you should consider:

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

- (b) Look again at *Attack* by Siegfried Sassoon (List C) which deals with the theme of war, and at one poem **from List D** which also deals with the theme of **war**.

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

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

In your answer you should consider:

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

11 Anthology Three: *Heaney and Hardy*

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

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

Use the Purple (Poetry) Answer Booklet for your answer.

- (a) Look again at *An Advancement of Learning* by Seamus Heaney (List E) and at *An August Midnight* by Thomas Hardy (List F), which both deal with the theme of **reactions to nature**.

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

Which poem do you prefer? Give your reasons.

In your answer you should consider:

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

- (b) Look again at *At a Potato Digging* by Seamus Heaney (List E) and at *A Sheep Fair* by Thomas Hardy (List F), which both deal with the theme of **country life**.

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

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

In your answer you should consider:

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

Section C – Unseen Poetry

12 Read the following poem and answer **all** the questions which follow.

Use the Purple (Poetry) Answer Booklet for your answer.

(Achill Island in County Mayo is Ireland's largest island and is located off the west coast of Ireland. The basking shark is the second largest living fish and grows on average to 6–8 metres in length.)

BASKING SHARK: ACHILL ISLAND

Where bogland hillocks hid a lake
we placed a tom-cat on a raft: our guns
clawed pellets in his flesh until, his back
arching to an ancient jungle fear, he drowned.
We fished for gulls with hooks we'd hide 5
in bread and when they swallowed whole we'd pull;
screaming they sheared like kites above a wild
sea; twine broke and we forgot; until
that day we swam where a great shark
glided past, dark and silent power 10
half-hidden through swollen water; stunned
we didn't shy one stone. Where seas lie calm
dive deep below the surface; silence there
pounds like panic and moist fingers touch.

© John F Deane (born on Achill Island 1943)

By referring closely to the details of the poem and particularly to the ways the poet uses language, show what you learn about the speaker in the poem.

In your answer you should consider:

- (a) how the speaker behaves towards the various living things he encounters; [6]
- (b) the speaker's feelings about the various living things he encounters; [4]
- (c) the language used in the poem; [6]
- (d) the form and structure of the poem. [4]

THIS IS THE END OF THE QUESTION PAPER

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