



General Certificate of Secondary Education
2012

English Literature

Unit 2: The Study of Drama and Poetry

Foundation Tier

[GET21]



THURSDAY 24 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 unannotated copies of your Drama text and your Poetry anthology.

INFORMATION FOR CANDIDATES

The total mark for this paper is 100.
All questions in Sections A and B carry equal marks, i.e. 40 marks for each question.
Section C is worth 20 marks.



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Section A: Drama

Answer **one** question from this section.

1 Friel: *Dancing at Lughnasa*

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

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

(a) Show that Chris's behaviour creates **difficulties** for her. What do you think of her? Give reasons for your opinions.

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

- Chris's relationship with Gerry;
- Chris's relationships with her sisters.

(b) Look again at the extract from Act 2 beginning on page 64 with the stage direction *Listens. Sings a line of the song* and ending near the top of page 66 with Gerry's words, "That's a promise, Maggie."

Show that the Mundy sisters escape everyday life through **dancing**.

In your answer you should consider:

- what Gerry, Agnes, and Maggie say and do in the extract;
- Friel's use of language and dramatic techniques in the extract;
- the Mundy sisters' dancing in Act 1.

2 Miller: *All My Sons*

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

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

- (a) Look again at the extract in Act Three, beginning at the bottom of page 70 with the stage direction *Keller comes out on porch in dressing-gown and slippers* and ending near the top of page 73 with Keller's words, "I'm his father and he's my son, and if there's something bigger than that I'll put a bullet in my head!"

Show that Keller **refuses to take responsibility** for his actions.

In your answer you should consider:

- what Keller and Mother say in the extract;
- Miller's use of language and dramatic techniques in the extract;
- Keller's relationship with George Deever elsewhere in the play.

- (b) Show that there are differing **attitudes to Larry's death**.

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

- how Kate deals with Larry's death;
- how Ann Deever deals with Larry's death.

3 O'Casey: *Juno and the Paycock*

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

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

(a) Show that Captain Boyle is **disliked** by some of the other characters in the play. What do you think of Captain Boyle? Give reasons for your opinions.

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

- Juno's attitude to Captain Boyle;
- Joxer's attitude to Captain Boyle.

(b) Look again at the extract in Act 2 beginning on page 104 with Mrs Boyle's words, "With all our churches an' religions, the worl's not a bit the betther" and ending on page 106 with the stage direction (*He hurriedly goes into the room on left.*)

Show that there are differing **attitudes to religion** in the play.

In your answer you should consider:

- what Bentham says in the extract;
- O'Casey's use of language and dramatic techniques in the extract;
- Johnny's attitude to religion elsewhere in the play;
- Mrs Tancred's attitude to religion elsewhere in the play.

4 Priestley: *An Inspector Calls*

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

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

(a) Show that Eric is **selfish and unpleasant**.

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

- Eric's relationship with Eva/Daisy;
- Eric's relationships with Mr and Mrs Birling.

(b) Look again at the extract in Act One, beginning at the top of page 3 with Birling's words, "Oh – come, come – I'm treating Gerald like one of the family. And I'm sure he won't object" and ending near the bottom of page 5 with Mrs Birling's words, "Well, it came just at the right moment. That was clever of you, Gerald."

Show how far you agree that relationships are based on **social position**.

In your answer you should consider:

- what Gerald, Mr Birling and Mrs Birling say and do in the extract;
- Priestley's use of language and dramatic techniques in the extract;
- the relationship between Gerald and Sheila elsewhere in the play.

5 Russell: *Blood Brothers*

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

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

(a) Show that Linda may be both **pitied and admired**.

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

- Linda's relationship with Mickey;
- Linda's relationship with Edward.

(b) Look again at the extract from Act One beginning near the top of page 42 with Linda's words, "Right, when I count to three" and ending near the top of page 44 with Edward's words, "I want to stay here."

(For those using the new "red-backed" edition, the extract begins near the top of page 47 and ends near the top of page 49.)

Show that the **class differences** between Mickey and Edward cause their friendship to fail.

In your answer you should consider:

- what the Policeman says and does in the extract;
- Russell's use of language and dramatic techniques in the extract;
- Mickey's confrontation with Edward in Act Two when Edward returns at Christmas from university;
- Mickey's confrontation with Edward in the Town Hall at the end of the play.

6 Shakespeare: *Macbeth*

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

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

(a) Look again at the extract in Act II scene ii, beginning at the start of the scene and ending with Lady Macbeth's words, "For it must seem their guilt."

Show that Lady Macbeth is **controlling**.

In your answer you should consider:

- what she says and does in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- her relationship with Macbeth up to the end of the Banqueting Scene.

(b) Show that there are differing kinds of **loyalty**.

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

- loyalty to King;
- loyalty to family;
- and anything else you think is relevant.

7 Shakespeare: *Romeo and Juliet*

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

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

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

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

- her relationships with her parents and the Nurse;
- her relationship with Romeo;
- the decisions she makes.

(b) Look again at the extract in Act III scene v (about lines 160–212), beginning with Capulet’s words, “Hang thee, young baggage!” and ending with Juliet’s words, “Some comfort, nurse.”

Show that there are differing attitudes to **love and marriage**.

In your answer you should consider:

- what the characters say and do in the extract;
- Shakespeare’s use of language and dramatic techniques in the extract;
- Romeo’s love for Juliet elsewhere in the play.

8 Shakespeare: *The Merchant of Venice*

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

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

(a) Do you think that Shylock deserves **pity**? Give reasons for your opinions.

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

- how Shylock is treated by Antonio;
- how Shylock reacts to Jessica's flight;
- Shylock's behaviour in the court scene.

(b) Look again at Act III scene ii from about line 108 to about line 186. (The extract begins with Portia's words, "How all the other passions fleet to air" and ends with Bassanio's words, "O, then be bold to say Bassanio's dead!")

Show that Portia and Bassanio truly **love** each other.

In your answer you should consider:

- what Portia and Bassanio say in the extract;
- Shakespeare's use of language and dramatic techniques in the extract;
- the relationship between Portia and Bassanio in Act V scene i after Bassanio's return to Belmont.

Section B: Poetry

9 Anthology One: Themes – Love and Death

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

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

- (a) Look again at *The Cap and Bells* by WB Yeats (List A) and at *Piazza Piece* by John Crowe Ransom (List B), which both deal 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 reasons for your opinions.

In your answer you should consider:

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

- (b) Look again at *The Five Students* by Thomas Hardy (List A) which deals with the theme of death, and at one poem **from List B** 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 reasons for your opinions.

In your answer you should consider:

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

10 Anthology Two: Themes – Nature and War

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

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

- (a) Look again at *Composed Upon Westminster Bridge* by William Wordsworth (List C) and at *A Narrow Fellow in the Grass* by Emily Dickinson (List D), which both deal with reactions to nature.

Compare and contrast how the speakers in the poems **react to nature**.

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

In your answer you should consider:

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

- (b) Look again at *The Battle* by Louis Simpson (List D) which deals with the theme of war, and at one poem **from List C** 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 reasons for your opinions.

In your answer you should consider:

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

11 Anthology Three: Heaney and Hardy

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

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

- (a) Look again at *Last Look* by Seamus Heaney (List E), and at *At Castle Boterel* by Thomas Hardy (List F) which both deal with the theme of strong memories.

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

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

In your answer you should consider:

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

- (b) Look again at *Blackberry-Picking* by Seamus Heaney (List E) and at *Wagtail and Baby* by Thomas Hardy (List F) which both deal with the theme of nature.

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

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

In your answer you should consider:

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

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.

(The poem is about the President of the company which owned the *Titanic*. He survived when the ship sank in 1912.)

AFTER THE TITANIC

They said I got away in a boat
And humbled me at the inquiry. I tell you
I sank as far that night as any
Hero. As I sat shivering on the dark water
I turned to ice to hear my costly 5
Life go thundering down in a pandemonium of
Prams, pianos, sideboards, winches,
Boilers bursting and shredded ragtime. Now I hide
In a lonely house behind the sea
Where the tide leaves broken toys and hat-boxes 10
Silently at my door. The showers of
April, flowers of May mean nothing to me, nor the
Late light of June, when my gardener
Describes to strangers how the old man stays in bed
On seaward mornings after nights of 15
Wind, takes his cocaine and will see no-one. Then it is
I drown again with all those dim
Lost faces I never understood. My poor soul
Screams out in the starlight, heart
Breaks loose and rolls down like a stone. 20
Include me in your lamentations.

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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) the facts about the speaker's life after he was rescued from the *Titanic*; [4]
- (b) the speaker's feelings; [6]
- (c) the language and imagery of the poem; [6]
- (d) the structure of the poem. [4]

THIS IS THE END OF THE QUESTION PAPER

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