

SECTION A: DRAMA

Answer ONE question from this section.

1. BEHN: *The Rover* (New Mermaids)

Either:

- (a) ‘Behn’s use of the carnival allows the characters, particularly the women, to act with a freedom they would not otherwise experience.’

In the light of this comment, explore the dramatic presentation of the carnival. You should include an examination of ACT I, SCENE II (from the stage direction after line 82 ‘*Enter several men in masquing habits, ...*’ to the stage direction after line 259 ‘*Exeunt all the women [except LUCETTA]*’).

Or:

- (b) ‘The men may seem to have the power in the play, but what the audience actually sees is how easily they can be manipulated by the women.’

In the light of this comment, examine the dramatic ways in which Behn presents the balance of power between men and women in the play. In your answer, you should examine **at least two** appropriate extracts of your choice.

(Total 50 marks)

2. FRIEL: *Translations* (Faber)

Either:

- (a) Jimmy tells Hugh, ‘... – what I really want – companionship, Hugh – at my time of life, companionship, company, someone to talk to.’

In the light of Jimmy’s comment, examine Friel’s dramatic presentation of friendship and companionship in the play. Use as your starting point some material from the opening of the play (pages 1–15 in the prescribed edition up to ‘**Manus** All right – all right.’).

Or:

- (b) ‘The play explores not only the range and subtleties of language but also its inadequacies.’

In the light of this comment, examine the ways in which Friel dramatises the strengths and weaknesses of language in the play. In your answer, you should examine **at least two** appropriate extracts of your choice.

(Total 50 marks)



3. **CHURCHILL:** *Top Girls* (Methuen)

Either:

- (a) ‘Churchill gives us a powerful dramatic picture not only of the ways women become victims of men, but also how the women are often victims of each other.’

How do you respond to this view? Use as a starting point ACT TWO, SCENE THREE from ‘ANGIE. Hello.’ to the stage direction ‘ANGIE *sits at WIN’s desk.*’ (pages 53 to 60 in the prescribed edition).

Or:

- (b) ‘The play presents ambition as vitally important for women, but it also shows us that it is not always a force for good.’

In the light of this comment, examine Churchill’s dramatic presentation of ambition. In your answer, you should refer to **at least two** appropriate extracts.

(Total 50 marks)

4. **WILLIAMS:** *A Streetcar Named Desire* (Penguin)

Either:

- (a) ‘It is Williams’s presentation of the intense feelings of the characters in the play which most involves the audience.’

In the light of this comment, explore the dramatic ways in which Williams presents the emotions and feelings of his characters. You should include in your answer an examination of SCENE THREE.

Or:

- (b) ‘Although the play is about failure and decline, the dramatic effect is not entirely pessimistic.’

Do you agree? You should refer to **at least two** appropriate extracts from the play.

(Total 50 marks)



5. **STOPPARD:** *Professional Foul* (Faber)

Either:

- (a) ‘In the play, Stoppard dramatises the ways in which language does not always reflect the truth.’

In the light of this comment, explore how Stoppard presents the relationship between language and truth in the play. You should include in your answer an examination of scene 8, INT. HOTEL DINING ROOM.

Or:

- (b) ‘It’s certainly a play about philosophy and to some small extent about football, but, more than anything else, it’s about an individual’s discovery of moral courage.’

How do you respond to this view? You should include in your answer an examination of **at least two** appropriate extracts.

(Total 50 marks)

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Indicate which question you are answering by marking the box (☑). If you change your mind, put a line through the box (☒) and then indicate your new question with a cross (☑).

Chosen question number:

Question 1(a)

Question 1(b)

Question 2(a)

Question 2(b)

Question 3(a)

Question 3(b)

Question 4(a)

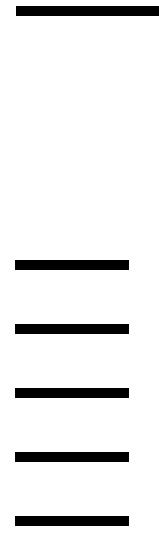
Question 4(b)

Question 5(a)

Question 5(b)

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Section
A

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TOTAL FOR SECTION A: 50 MARKS



SECTION B: POETRY

Answer ONE question from this section.

6. *The Edexcel Poetry Anthology* (Section One: Post-1770)

Either:

- (a) ‘Many poems create their impact through the development of small, vivid details rather than general ideas.’

In the light of this comment, examine the ways in which poems in this section of the anthology use the development of small details to create their effects.

You should write about **at least two** poems, including ‘To Autumn’ or ‘Marged’ or both. Your choice of poems must cover **at least two** groups.

Or:

- (b) ‘It is the forceful way the language conveys strongly felt views or attitudes that creates the most powerful impression on the reader.’

What is your response to this view? You should refer to **at least two** poems of your choice, covering **at least two** groups.

(Total 50 marks)

7. **BETJEMAN: *The Best of Betjeman* (Penguin – the poems only) or *The Best Loved Poems of John Betjeman* (John Murray)**

Either:

- (a) ‘Betjeman’s poems are full of colourful characters, but his descriptions of place are equally important to the overall impact of the poems.’

Do you agree with this view of Betjeman’s poetry? You should include in your answer an examination of **at least two** poems, including ‘Parliament Hill Fields’ or ‘Middlesex’ or both.

Or:

- (b) ‘Betjeman’s poetry explores people’s feelings in ways which we can readily understand, but he does so with a rather cold and detached voice.’

How do you respond to this view? In your answer, you should examine **at least two** poems.

(Total 50 marks)



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8. **KEATS:** *Selected Poems* ed. Roe (Everyman)

Either:

- (a) ‘The language of Keats’s poetry conveys an intense involvement with details of the physical world.’

Taking as a starting point an examination of ‘The Eve of St. Agnes’, explore the poetic ways in which Keats uses descriptions of physical surroundings. In your answer, you should refer to **at least one** other poem (or section from a longer poem) from the selection.

Or:

- (b) ‘... in spite of all,
Some shape of beauty moves away the pall
From our dark spirits.’

In the light of this extract from ‘Endymion’, examine the poetic ways in which the language of Keats’s poetry explores how beauty can affect our mood and lift ‘our dark spirits’. You should examine **at least two** poems (or sections from longer poems) from the selection.

(Total 50 marks)

9. *Penguin Book of American Verse* ed. Moore (Penguin)

Either:

- (a) ‘Many of the poems in the anthology comment on the society the writers see around them, but the language often reflects the sense that they have of being outsiders.’

Do you agree? In your answer, you should examine **at least two** poems (or parts of longer poems) by **at least two** different poets in the anthology.

Or:

- (b) ‘The language of many of these poems is direct and clear, with little or no room for ambiguity or doubt. It is this clarity which leads them to speak so forcefully to the reader.’

In the light of this comment, explore the poetic effects of direct and clear language in **at least two** poems (or parts of longer poems). You should refer to **at least two** different poets in the anthology.

(Total 50 marks)



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10. CLARKE: *Collected Poems* (Carcamet – poems from the Section ‘Letter from a Far Country’ only)

Either:

- (a) Clarke has commented on how in poetry physical details often have wider significance: ‘A stone becomes a planet. Your breath is the wind ...’.

In the light of this comment, explore the poetic ways in which Clarke uses vivid, physical details to convey wider meanings. Your answer should use ‘Ram’ as a starting point and should also include an examination of **at least one** other poem from the prescribed section.

Or:

- (b) ‘Much of the impact of Clarke’s poetry lies in the way she reveals her response to the beauty she sees around her.’

Explore this view of the impact of Clarke’s use of language. In your answer, you should examine **at least two** poems from the prescribed section.

(Total 50 marks)



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Section
B

TOTAL FOR SECTION B: 50 MARKS

TOTAL FOR PAPER: 100 MARKS

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Assessment Objectives for Unit 1 (6391): Drama and Poetry:

- AO1** communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression
- AO2i** respond with knowledge and understanding to literary texts of different types and periods
- AO3** show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings
- AO4** articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers.

