

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**  
**General Certificate of Education Advanced Subsidiary Level**  
**LANGUAGE & LITERATURE IN ENGLISH** **8695/9**  
PAPER 9 Poetry, Prose and Drama  
**OCTOBER/NOVEMBER SESSION 2002**  
2 hours

Additional materials:  
Answer paper

**TIME** 2 hours

**INSTRUCTIONS TO CANDIDATES**

Write your name, Centre number and candidate number in the spaces provided on the answer paper/ answer booklet.

Answer **two** questions, from two different sections.

Write your answers on the separate answer paper provided.

If you use more than one sheet of paper, fasten the sheets together.

**INFORMATION FOR CANDIDATES**

All questions in this paper carry equal marks.

You are reminded of the need for good English and clear presentation in your answers.

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**This question paper consists of 12 printed pages.**



## Section A: Poetry

WILLIAM BLAKE: *Songs of Innocence and Experience*

- 1 **Either** (a) Children are the subject matter of many of the *Songs of Innocence and Experience*, and the poems are written in a childlike style. Discuss the importance of children and childishness in the poems.
- Or** (b) Discuss the development of ideas in the following poem, and say how far you find the poem characteristic of *Songs of Innocence and Experience*.

*The Ecchoing Green*

The sun doth arise,  
 And make happy the skies.  
 The merry bells ring,  
 To welcome the Spring.  
 The sky-lark and thrush,                   5  
 The birds of the bush,  
 Sing louder around,  
 To the bells chearful sound,  
 While our sports shall be seen  
 On the Ecchoing Green.                   10

Old John with white hair  
 Does laugh away care,  
 Sitting under the oak,  
 Among the old folk.  
 They laugh at our play,                   15  
 And soon they all say,  
 Such, such were the joys,  
 When we all girls & boys,  
 In our youth time were seen,  
 On the Ecchoing Green                   20

Till the little ones weary  
 No more can be merry  
 The sun does descend,  
 And our sports have an end:  
 Round the laps of their mothers,   25  
 Many sisters and brothers,  
 Like birds in their nest,  
 Are ready for rest:  
 And sport no more seen,  
 On the darkening Green.                   30

*Touched with Fire*: ed. HYDES (Sections E and F)

- 2 **Either** (a) Many of the poets in the selection use a distinct narrative voice, such as a father, a lover, a church mouse. Discuss the effects achieved by this approach in any **two** poems.
- Or** (b) Discuss the way language is used in this poem to describe the progress of the storm. Compare the techniques with any other poem in the selection you have studied.

*Pain*

All was quiet in this park  
 Until the wind, like a gasping messenger, announced  
 The tyrant's coming.  
 Then did the branches talk in agony.

You remember that raging storm? 5

In their fear despairing flowers nevertheless held bouquets to the grim  
king;

Meteors were the tassels of his crown  
 While like branches that only spoke when the storm menaced  
 We cried in agony as we fell 10  
 Slashed by the cold blade of an invisible sword.

Mutilated our limbs were swept away by the rain  
 But not our blood:  
 Indelible, it stuck on the walls  
 Like wild gum on tree-trunks. 15

*Mbella Sonne Dipoko*

SYLVIA PLATH: *Ariel*

- 3 **Either** (a) 'Because of the focus in Plath's poetry on death and despair, her celebration of life is often overlooked.'  
How much 'celebration of life' have you found in Plath's poetry? Refer to at least **three** poems in your answer.
- Or** (b) Comment closely on the imagery and effects of the following poem. You may compare it with another of Plath's poems in the collection if you wish.

*Medusa*

Off that landspit of stony mouth-plugs,  
Eyes rolled by white sticks,  
Ears cupping the sea's incoherences,  
You house your unnerving head – God-ball,  
Lens of mercies, 5

Your stooges  
Plying their wild cells in my keel's shadow,  
Pushing by like hearts,  
Red stigmata at the very centre,  
Riding the rip tide to the nearest point of departure, 10

Dragging their Jesus hair.  
Did I escape, I wonder?  
My mind winds to you  
Old barnacled umbilicus, Atlantic cable,  
Keeping itself, it seems, in a state of miraculous repair. 15

In any case, you are always there,  
Tremulous breath at the end of my line,  
Curve of water upleaping  
To my water rod, dazzling and grateful,  
Touching and sucking. 20

I didn't call you.  
I didn't call you at all.  
Nevertheless, nevertheless  
You steamed to me over the sea,  
Fat and red, a placenta 25

Paralyzing the kicking lovers.  
Cobra light  
Squeezing the breath from the blood bells  
Of the fuchsia. I could draw no breath,  
Dead and moneyless, 30

Overexposed, like an X-ray.  
Who do you think you are?  
A Communion wafer? Blubbery Mary?  
I shall take no bite of your body,  
Bottle in which I live, 35

Ghastly Vatican.  
I am sick to death of hot salt.  
Green as eunuchs, your wishes  
Hiss at my sins.  
Off, off, eely tentacle! 40

There is nothing between us.

## Section B: Prose

CHINUA ACHEBE: *Things Fall Apart*

- 4 **Either** (a) Discuss the presentation of Christians and Christianity in the novel.
- Or** (b) Comment closely on the following passage, discussing the presentation and significance of the spirit court.

Each of the nine *egwugwu* represented a village of the clan. Their leader was called Evil Forest. Smoke poured out of his head.

The nine villages of Umuofia had grown out of the nine sons of the first father of the clan. Evil Forest represented the village of Umeru, or the children of Eru, who was the eldest of the nine sons. 5

'Umuofia kwenu!' shouted the leading *egwugwu*, pushing the air with his raffia arms. The elders of the clan repeated, 'Yao!'

'Umuofia kwenu!'

'Yao!'

'Umuofia kwenu!'

'Yao!'

Evil Forest then thrust the pointed end of his rattling staff into the earth. And it began to shake and rattle, like something agitating with a metallic life. He took the first of the empty stools and the eight other *egwugwu* began to sit in order of seniority after him. 10

Okonkwo's wives, and perhaps other women as well, might have noticed that the second *egwugwu* had the springy walk of Okonkwo. And they might also have noticed that Okonkwo was not among the titled men and elders who sat behind the row of *egwugwu*. But if they thought these things they kept them within themselves. The *egwugwu* with the springy walk was one of the dead fathers of the clan. He looked terrible with the smoked raffia body, a huge wooden face painted white except for the round hollow eyes and the charred teeth that were as big as a man's fingers. On his head were two powerful horns. 15

When all the *egwugwu* had sat down and the sound of the many tiny bells and rattles on their bodies had subsided, Evil Forest addressed the two groups of people facing them. 20

'Uzowulu's body, I salute you,' he said. Spirits always addressed humans as 'bodies'. Uzowulu bent down and touched the earth with his right hand as a sign of submission. 25

'Our father, my hand has touched the ground,' he said.

'Uzowulu's body, do you know me?' asked the spirit. 30

'How can I know you, father? You are beyond our knowledge.'

Evil Forest then turned to the other group and addressed the eldest of the three brothers.

'The body of Odukwe, I greet you,' he said, and Odukwe bent down and touched the earth. The hearing then began. 35

Uzowulu stepped forward and presented his case.

'That woman standing there is my wife, Mgbafo. I married her with my money and my yams. I do not owe my in-laws anything. I owe them no yams. I owe them no coco-yams. One morning three of them came to my house, beat me up and took my wife and children away. This happened in the rainy season. I have waited in vain for my wife to return. At last I went to my in-laws and said to them, "You have taken back your sister. I did not send her away. You yourselves took her. The law of the clan is that you should return her bride-price." But my wife's brother said they had nothing to tell me. So I have brought the matter to the fathers of the clan. My case is finished. I salute you.' 40

'Your words are good,' said the leader of the *egwugwu*. 'Let us hear Odukwe. His words may also be good.' 45

Chapter Ten

CHARLES DICKENS: *Great Expectations*

- 5 **Either** (a) The novel has sometimes been described as 'a snob's progress'. How far do you consider this to be an accurate assessment?
- Or** (b) Comment closely on the following passage, considering in particular the presentation of Pip's first reactions to London.

'Do you know where Mr Matthew Pocket lives?' I asked Mr Wemmick.  
 'Yes,' said he, nodding in the direction. 'At Hammersmith, west of London.'  
 'Is that far?'  
 'Well! Say five miles.'  
 'Do you know him?' 5  
 'Why, you're a regular cross-examiner!' said Mr Wemmick, looking at me with an approving air. 'Yes, I know him. I know him!'  
 There was an air of toleration or depreciation about his utterance of these words, that rather depressed me; and I was still looking sideways at his block of a face in search of any encouraging note to the text, when he said here we were at Barnard's Inn. My 10  
 depression was not alleviated by the announcement, for, I had supposed that establishment to be an hotel kept by Mr Barnard, to which the Blue Boar in our town was a mere public-house. Whereas I now found Barnard to be a disembodied spirit, or a fiction, and his inn the dingiest collection of shabby buildings ever squeezed together in a 15  
 rank corner as a club for Tom-cats.  
 We entered this haven through a wicket-gate, and were disgorged by an introductory passage into a melancholy little square that looked to me like a flat burying-ground. I thought it had the most dismal trees in it, and the most dismal sparrows, and the most 20  
 dismal cats, and the most dismal houses (in number half a dozen or so), that I had ever seen. I thought the windows of the sets of chambers into which those houses were divided, were in every stage of dilapidated blind and curtain, crippled flower-pot, cracked 25  
 glass, dusty decay, and miserable makeshift; while To Let To Let To Let, glared at me from empty rooms, as if no new wretches ever came there, and the vengeance of the soul of Barnard were being slowly appeased by the gradual suicide of the present occupants and their unholy interment under the gravel. A frouzy mourning of soot and 30  
 smoke attired this forlorn creation of Barnard, and it had strewn ashes on its head, and was undergoing penance and humiliation as a mere dust-hole. Thus far my sense of sight; while dry rot and wet rot and all the silent rots that rot in neglected roof and cellar — rot of rat and mouse and bug and coaching-stables near at hand besides — addressed themselves faintly to my sense of smell, and moaned, 'Try Barnard's Mixture.' 35  
 So imperfect was this realisation of the first of my great expectations, that I looked in dismay at Mr Wemmick. 'Ah!' said he, mistaking me; 'the retirement reminds you of the country. So it does me.'  
 He led me into a corner and conducted me up a flight of stairs — which appeared to me to be slowly collapsing into sawdust, so that one of those days the upper lodgers 35  
 would look out at their doors and find themselves without the means of coming down — to a set of chambers on the top floor. MR. POCKET, JUN., was painted on the door, and there was a label on the letter-box, 'Return shortly.'  
 'He hardly thought you'd come so soon,' Mr Wemmick explained. 'You don't want me 40  
 any more?'  
 'No, thank you,' said I.  
 'As I keep the cash,' Mr Wemmick observed, 'we shall most likely meet pretty often. Good day.'  
 'Good day.'  
 I put out my hand, and Mr Wemmick at first looked at it as if he thought I wanted 45  
 something. Then he looked at me, and said, correcting himself,  
 'To be sure! Yes. You're in the habit of shaking hands?'  
 I was rather confused, thinking it must be out of the London fashion, but said yes.

DORIS LESSING: *Martha Quest*

- 6 **Either** (a) Discuss the roles of Mr and Mrs Quest in the novel.
- Or** (b) Comment closely on the following passage, focusing on Martha's perception of the Dutch families, and what it indicates about her.

So it was today. There were eleven cars, standing behind each other; and from them had come enough people to populate a small village, men, women and children, talking, reading mail, playing in groups.

Martha stood on Socrates' veranda among the grain sacks and looked at them, and tried to find what it was which gave these people their look of cohesion. Physically they were strong and broadly built, with the blunt open features of their Dutch ancestry; but the word 'Dutch' surely suggests a picture of fair skin and hair, blue eyes, and easy health? These people tended to be dark, as if the sun had fed a strain of resistance into defenceless light skin and the light hair that becomes dry and limp in the south. The older women wore black — here the colour of respectability, though in other cultures, other contexts, it may be the colour of mourning or sophistication. The younger women wore print frocks that were pretty rather than smart; some of the children wore the flapping sunbonnets of the tradition; the men were in the male uniform of the country, khaki shorts and open-necked shirts. No, the clothing here expressed only a restlessness, a movement, even uncertainty; for if it was true that the pretty sunbonnets could have been seen nowhere else, the little girls' frocks were likely to have been made by a pattern from an English magazine; and if no one but a certain type of Dutchwoman would wear those black lace hats (so that, catching sight of one a hundred yards away, one might imagine the face under it, broad, practical, humorous, earthy), then the black dress she wore with it was probably mass-produced in America.

The closeness of this group expressed itself somewhere else, perhaps in the look of dogged self-sufficiency, the look of the inveterate colonizer; but in that case, they were colonizers in a country which considered itself past the colonizing stage. Not so easy to put flesh and blood on the bones of an intellectual conviction; Martha was remembering with shame the brash and easy way she had said to Joss that she repudiated race prejudice; for the fact was, she could not remember a time when she had not thought of people in terms of groups, nations, or colour of skin first, and as people afterwards. She stood on the veranda of Socrates' store, and looked over the empty dusty space to the railway line, and thought of the different people who passed there: the natives, the nameless and swarming; the Afrikaans, whose very name held the racy poetic quality of their vigorous origins; the British, with their innumerable subgroupings, held together only because they could say, 'this is a British country' — held together by the knowledge of ownership. And each group, community, clan, colour, strove and fought away from the other, in a sickness of dissolution; it was as if the principle of separateness bred from the very soil, the sky, the driving sun; as if the inchoate vastness of the universe, always insistent in the enormous unshrouded skies, the enormous mountain-girt horizons, so that one might never, not for a moment, forget the inhuman, relentless struggle of soil and water and light, bred a fever of self-assertion in its children like a band of explorers lost in a desert, quarrelling in an ecstasy of fear over their direction, when nothing but a sober mutual trust could save them. Martha could feel the striving forces in her own substance: the effort of imagination needed to destroy the words *black*, *white*, *nation*, *race*, exhausted her, her head ached and her flesh was heavy on her bones. She looked at the Van Rensbergs' car, and thought that she had known them for years, and yet she was reluctant even to cross the dust and greet them. She walked off the veranda and towards the car, smiling rather queerly, for when it was too late to retreat it occurred to her that they might not wish to have their friendship with the Quests so publicly emphasized.

*Part One, Chapter Two*

## Section C: Drama

CARYL CHURCHILL: *Top Girls*

- 7 **Either** (a) In Act One, Marlene toasts her guests, saying “We’ve all come a long way.” What do you think is the significance of these words in the play as a whole?
- Or** (b) Discuss the dramatic effectiveness of the following passage as a conclusion to the play.

JOYCE: I spit when I see a Rolls Royce, scratch it with my ring / Mercedes it was.

MARLENE: Oh very mature –

JOYCE: I hate the cows I work for / and their dirty dishes with blanquette of flaming veau. 5

MARLENE: and I will not be pulled down to their level by a flying picket and I won’t be sent to Siberia / or a loony bin

JOYCE: No, you’ll be on a yacht, you’ll be head of Coca-cola and you wait, the eighties is going to be stupendous all right because we’ll get you lot off our backs – 10

MARLENE: just because I’m original. And I support Reagan even if he is a lousy movie star because the reds are swarming up his map and I want to be free in a free world –

JOYCE: What? / What?

MARLENE: I know what I mean / by that – not shut up here. 15

JOYCE: So don’t be round here when it happens because if someone’s kicking you I’ll just laugh.

*Silence.*

MARLENE: I don’t mean anything personal. I don’t believe in class. Anyone can do anything if they’ve got what it takes. 20

JOYCE: And if they haven’t?

MARLENE: If they’re stupid or lazy or frightened, I’m not going to help them get a job, why should I?

JOYCE: What about Angie?

MARLENE: What about Angie? 25

JOYCE: She’s stupid, lazy and frightened, so what about her?

MARLENE: You run her down too much. She’ll be all right.

JOYCE: I don’t expect so, no. I expect her children will say what a wasted life she had. If she has children. Because nothing’s changed and it won’t with them in. 30

MARLENE: Them, them. / Us and them?

JOYCE: And you’re one of them.

MARLENE: And you’re us, wonderful us, and Angie’s us / and Mum and Dad’s us.

JOYCE: Yes, that’s right, and you’re them. 35

MARLENE: Come on, Joyce, what a night. You’ve got what it takes.

JOYCE: I know I have.



MARLENE: I didn't really mean all that.  
 JOYCE: I did.  
 MARLENE: But we're friends anyway. 40  
 JOYCE: I don't think so, no.  
 MARLENE: Well it's lovely to be out in the country. I really must make the  
 effort to come more often.  
 I want to go to sleep.  
 I want to go to sleep. 45  
 JOYCE *gets blankets for the sofa.*  
 JOYCE: Goodnight then. I hope you'll be warm enough.  
 MARLENE: Goodnight. Joyce –  
 JOYCE: No, pet. Sorry.  
 JOYCE *goes.* 50  
 MARLENE *sits wrapped in a blanket and has another drink.*  
 ANGIE *comes in.*  
 ANGIE: Mum?  
 MARLENE: Angie? What's the matter?  
 ANGIE: Mum? 55  
 MARLENE: No, she's gone to bed. It's Aunty Marlene.  
 ANGIE: Frightening.  
 MARLENE: Did you have a bad dream? What happened in it? Well  
 you're awake now, aren't you pet?  
 ANGIE: Frightening. 60

*Act 3*

ARTHUR MILLER: *Death of a Salesman*

- 8 **Either** (a) How far do you consider Willy Loman to be a tragic hero?
- Or** (b) Discuss the ways in which the following extract develops the importance of Bernard's role in the play.

(BERNARD *is a quiet, earnest, but self-assured young man. WILLY's voice is coming from right upstage now. BERNARD lowers his feet off the table and listens. JENNY, his father's secretary, enters.*)

- JENNY (*distressed*): Say, Bernard, will you go out in the hall? 5
- BERNARD: What is that noise? Who is it?
- JENNY: Mr Loman. He just got off the elevator.
- BERNARD (*getting up*): Who's he arguing with?
- JENNY: Nobody. There's nobody with him. I can't deal with him any more, and your father gets all upset everytime he comes. I've got a lot of typing to do, and your father's waiting to sign it. Will you see him? 10
- WILLY (*entering*): Touchdown! Touch – (*He sees JENNY.*) Jenny, Jenny, good to see you. How're ya? Workin'? Or still honest?
- JENNY: Fine. How've you been feeling? 15
- WILLY: Not much any more, Jenny. Ha, ha! (*He is surprised to see the rackets.*)
- BERNARD: Hello, Uncle Willy.
- WILLY (*almost shocked*): Bernard! Well, look who's here! (*He comes quickly, guiltily, to BERNARD and warmly shakes his hand.*) 20
- BERNARD: How are you? Good to see you.
- WILLY: What are you doing here?
- BERNARD: Oh, just stopped by to see Pop. Get off my feet till my train leaves. I'm going to Washington in a few minutes.
- WILLY: Is he in? 25
- BERNARD: Yes, he's in his office with the accountant. Sit down.
- WILLY (*sitting down*): What're you going to do in Washington?
- BERNARD: Oh, just a case I've got there, Willy.
- WILLY: That so? (*Indicating the rackets*) You going to play tennis there? 30
- BERNARD: I'm staying with a friend who's got a court.
- WILLY: Don't say. His own tennis court. Must be fine people, I bet.
- BERNARD: They are, very nice. Dad tells me Biff's in town.
- WILLY (*with a big smile*): Yeah, Biff's in. Working on a very big deal, Bernard. 35
- BERNARD: What's Biff doing?
- WILLY: Well, he's been doing very big things in the West. But he decided to establish himself here. Very big. We're having dinner. Did I hear your wife had a boy?
- BERNARD: That's right. Our second. 40

WILLY: Two boys! What do you know!

BERNARD: What kind of a deal has Biff got?

WILLY: Well, Bill Oliver – very big sporting-goods man – he wants Biff very badly. Called him in from the West. Long distance, *carte blanche*, special deliveries. Your friends have their own private tennis court? 45

BERNARD: You still with the old firm, Willy?

WILLY (*after a pause*): I'm – I'm overjoyed to see how you made the grade, Bernard, overjoyed. It's an encouraging thing to see a young man, really – really – Looks very good for Biff –very – 50  
(*He breaks off, then*) Bernard – (*He is so full of emotion, he breaks off again.*)

BERNARD: What is it, Willy?

WILLY (*small and alone*): What – what's the secret?

BERNARD: What secret? 55

WILLY: How – how did you? Why didn't he ever catch on?

BERNARD: I wouldn't know that, Willy.

*Act Two*

WILLIAM SHAKESPEARE: *Macbeth*

- 9 **Either** (a) Discuss the ways in which Shakespeare uses language and stage action to dramatise the effects of guilt and remorse in *Macbeth* and *Lady Macbeth*.
- Or** (b) In what ways does the following extract prepare an audience for the rest of the play and the world in which it takes place?

*A camp near Forres.*

*(Alarum within. Enter KING DUNCAN, MALCOLM, DONALBAIN, LENNOX, with Attendants, meeting a bleeding Sergeant.)*

- DUNCAN: What bloody man is that? He can report, 5  
As seemeth by his plight, of the revolt  
The newest state.
- MALCOLM: This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. Hail, brave friend! 10  
Say to the King the knowledge of the broil  
As thou didst leave it.
- SERGEANT: Doubtful it stood,  
As two spent swimmers that do cling together  
And choke their art. The merciless Macdonwald – 15  
Worthy to be a rebel, for to that  
The multiplying villainies of nature  
Do swarm upon him – from the Western Isles  
Of kerns and gallowglasses is supplied;  
And Fortune, on his damned quarrel smiling, 20  
Show'd like a rebel's whore. But all's too weak;  
For brave Macbeth – well he deserves that name –  
Disdaining Fortune, with his brandish'd steel,  
Which smok'd with bloody execution,  
Like valour's minion, carved out his passage 25  
Till he fac'd the slave;  
Which ne'er shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to th'chaps,  
And fix'd his head upon our battlements.
- DUNCAN: O valiant cousin! worthy gentleman! 30
- SERGEANT: As whence the sun 'gins his reflection  
Shipwrecking storms and direful thunders break,  
So from that spring whence comfort seem'd to come  
Discomfort swells. Mark, King of Scotland, mark:  
No sooner justice had, with valour arm'd, 35  
Compell'd these skipping kerns to trust their heels,  
But the Norway lord, surveying vantage,  
With furbish'd arms and new supplies of men,  
Began a fresh assault.

*Act 1 Scene 2*