

SECTION A: DRAMA

Answer ONE question from this section.

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

Either:

- (a) ‘Although Blunt suffers more misfortunes than most of the other characters, Behn does not allow the audience to feel any sympathy for him.’

In the light of this comment, explore the dramatic ways in which Behn presents the character of Blunt. You should include an examination of ACT III, SCENES II, III and IV (pages 60 to 64 in the prescribed edition).

Or:

- (b) ‘Willmore and Hellena are certainly the most entertaining and attractive couple for the audience, but it is often the other lovers who sustain the action of the play.’

Do you agree? In your answer you should examine **at least two** appropriate extracts of your choice.

(Total 50 marks)

2. FRIEL: *Translations* (Faber)

Either:

- (a) ‘*Translations* is not a tragedy. The subject of the play may well be serious but the dramatic effect is often comic.’

Do you agree? You should include in your answer an examination of Act Two SCENE ONE from the stage direction ‘*Yolland repeats the names silently after him.*’ to ‘**Yolland** Something is being eroded.’ (pages 45–53 in the prescribed edition).

Or:

- (b) ‘Although many of the characters seem very confident in their views, they are rather uncertain in their relationships.’

In the light of this comment, explore the dramatic ways in which Friel presents relationships in the play. You should include in your answer an examination of **at least two** appropriate extracts.

(Total 50 marks)



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

Either:

- (a) 'In the play, Churchill dramatises the way work can give you power. However, she also shows how it can trap you, particularly if you are a woman.'

How do you respond to this view of the way Churchill dramatises the world of work in the play? You should include in your answer an examination of ACT TWO, SCENE THREE from the start to 'WIN. Good for you.' (pages 45 to 53 in the prescribed edition).

Or:

- (b) 'There is little in the play which suggests that women support each other. Quite the reverse – they are often presented as being in conflict.'

Do you agree? In your answer you should refer to **at least two** appropriate extracts.

(Total 50 marks)

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

Either:

- (a) 'For much of the play Stella is portrayed as little more than a victim.'

Do you agree with this view of Williams's presentation of Stella? You should include in your answer a detailed examination of SCENE SEVEN.

Or:

- (b) 'Right from the start, the play dramatises the way the past can return to undermine and destroy the present.'

In the light of this comment, explore how the past affects the present in the play. You should refer to **at least two** appropriate extracts.

(Total 50 marks)



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5. STOPPARD: *Professional Foul* (Faber)

Either:

- (a) ‘In the play Stoppard dramatises the importance of “doing the right thing” in a world in which it is not always clear what “the right thing” is.’

In the light of this comment, explore how Stoppard presents the idea of moral choices or ‘doing the right thing’. You should include in your answer an examination of Scene 6. EXT. FRONT DOOR OF THE HOLLAR APARTMENT (pages 64 to 73 in the prescribed edition).

Or:

- (b) ‘The football match is not the only game in the play. Stoppard dramatises the way the characters use games of all types to achieve their ends.’

In the light of this comment, explore Stoppard’s dramatic use of ‘games’ in the play. 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) ☒

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SECTION B: POETRY

Answer ONE question from this section.

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

Either:

- (a) ‘Poems often create their impact through a strong and individual voice.’

In the light of this comment, examine the poetic ways in which writers in this section of the anthology use language to create a powerful and individual voice.

You should write about **at least two** poems, including ‘Easter Monday’ or ‘Wuthering Heights’ by Ted Hughes or **both**. Your choice of poems must cover **at least two** groups.

Or:

- (b) ‘Writers often use poetry to create a challenging and vivid sense of the choices we face.’

In the light of this comment, examine the poetic ways in which the writers in this section of the anthology explore decisions and choices. 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) ‘A central concern in Betjeman’s poetry is the material world of things and objects and the ways in which we respond to them.’

In the light of this comment, explore the poetic ways in which Betjeman uses details of the material world. You should include in your answer an examination of **at least two** poems, including ‘Death of King George V’ or ‘St Saviour’s, Aberdeen Park, Highbury, London, N.’ or **both**.

Or:

- (b) ‘The language of Betjeman’s poetry often combines a rather innocent and nostalgic view of the world with a harsh, even cynical, attitude to the characters he creates.’

Do you agree? 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 impact of Keats's poetry is largely achieved through a series of intensely felt moments.'

Taking as a starting point an examination of 'Ode on Indolence', explore the poetic ways in which Keats's poetry presents moments of intensity. In your answer you should also refer to **at least one** other poem (or section from a longer poem) from the selection.

Or:

- (b) 'The language of many of Keats's poems explores how the ideal can often be glimpsed but rarely achieved.'

Do you agree? 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) 'Despite their often serious subject matter, the effect of many of the poems in the anthology is to convey a sense of happiness and enjoyment.'

In the light of this comment, examine the poetic ways in which the writers in this anthology express a sense of happiness, often despite serious subject matter. You should refer to **at least two** poems (or parts of longer poems) by **at least two** different writers.

Or:

- (b) 'It is the powerful and personal voice adopted by so many writers in this anthology which creates the greatest poetic impact.'

In the light of this comment, explore the poetic ways in which the language of the poems creates strong and personal voices. You should examine **at least two** poems (or parts of longer poems) by **at least two** different poets in the anthology.

(Total 50 marks)



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

Either:

- (a) ‘The often disturbing ways in which people and animals relate to each other are central to many poems by Clarke.’

Using ‘Heron at Port Talbot’ as your starting point, explore the poetic ways in which Clarke presents the relationship between animals and humanity in her poems. You should also include in your answer an examination of **at least one** other poem from the prescribed section.

Or:

- (b) ‘Many of Clarke’s poems vividly convey a sense of imprisonment, often accompanied by dreams of escape.’

In the light of this comment, explore the poetic ways in which Clarke writes about imprisonment. Your answer should include an examination of **at least two** poems from the prescribed section.

(Total 50 marks)



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 (☒).

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- Chosen question number: **Question 6(a)** ☒ **Question 6(b)** ☒
 Question 7(a) ☒ **Question 7(b)** ☒
 Question 8(a) ☒ **Question 8(b)** ☒
 Question 9(a) ☒ **Question 9(b)** ☒
 Question 10(a) ☒ **Question 10(b)** ☒

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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.

