

SECTION A: DRAMA

Answer ONE question from this section.

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

Either:

- (a) ‘I wish I were that dull, that constant thing
Which thou would’st have, and nature never meant me.’

Willmore expresses here his attitude to fidelity and love. In the light of his comment, explore Behn’s dramatic presentation of love in the play.

You should include an examination of ACT V SCENE I from line 150 ‘FLORINDA (To VALERIA) My dear preserver, let me embrace thee’ to line 330 ‘ANGELLICA Another word will damn thee! I’ve heard thee talk too long.’ (pages 107–113 in the prescribed edition).

Or:

- (b) ‘The play may seem on one level to dramatise the range of options and choices open to the female characters, but, in fact, Behn shows us how limited those choices really are.’

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) ‘More than anything else, the conflicts in the play arise from the difficulties of crossing borders.’

In the light of this comment, examine Friel’s presentation of the difficulties that arise when characters ‘cross borders’. You should include in your answer an examination of Act Two, SCENE TWO (pages 61–67 in the prescribed edition).

Or:

- (b) ‘In the play Friel presents us with a community that has to change in order to survive.’

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

(Total 50 marks)



3. CHURCHILL: *Top Girls* (Methuen)

Either:

- (a) ‘Despite the references in the play to achievement and success, Churchill dramatises the limitations rather than the freedoms experienced by the characters.’

In the light of this comment, examine the dramatic ways in which Churchill explores the limitations that the characters experience. In your answer, you should include an examination of ACT TWO, SCENE ONE (pages 30–33 in the prescribed edition).

Or:

- (b) ‘The last word of the play is “Frightening”. This is dramatically appropriate as Churchill’s play presents a range of situations in which the characters are seen to be unsettled or disturbed.’

In the light of this comment, explore how Churchill dramatises the ways in which the characters could be seen as unsettled or disturbed. In your answer, you should refer to **at least two** appropriate extracts.

(Total 50 marks)

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

Either:

- (a) Williams wrote that he wanted to create more than simply ‘a black-dyed villain’ in Stanley.

Do you think he succeeded in creating a complex character in his dramatic presentation of Stanley? You should include in your answer a detailed examination of SCENE TEN (pages 208–215 in the prescribed edition).

Or:

- (b) ‘More than anything else, it is violence, or the threat of violence, which creates the dramatic impact of the play.’

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

(Total 50 marks)



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5. STOPPARD: *Professional Foul* (Faber)

Either:

- (a) Stoppard wrote of the play, ‘My intention was comic and if the play had not turned out funny, I would have considered that I had failed’.

Using the opening scene of the play (pages 43–49 in the prescribed edition) as a starting point, explore how successful you feel Stoppard has been in achieving his comic aim.

Or:

- (b) ‘The play brings together the private world of individual moral decisions and the public world of politics.’

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

(Total 50 marks)



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SECTION B: POETRY

Answer ONE question from this section.

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

Either:

- (a) ‘The strength of many poems lies in the way the language gives us a sense of entering a private world.’

In the light of this comment, examine the ways in which the poems in this section of the anthology explore these ‘private’ worlds.

You should write about **at least two** poems, including ‘Here’ or ‘Sonnets from the Portuguese XLIII’ or both. Your choice of poems must cover **at least two** groups.

Or:

- (b) ‘Many poems are based on moments when the writer suddenly understands something clearly for the first time.’

In the light of this comment, examine the ways in which the language and form of the poems in this section of the anthology convey this sense of sudden understanding and perception.

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) ‘Although Betjeman’s poems often seem to convey an apparent sense of security and well-being, many suggest that the world is a rather uncertain and insecure place.’

In the light of this comment, explore the ways in which the language of Betjeman’s poetry creates this sense of uncertainty. You should include in your answer an examination of **at least two** poems, including ‘The Arrest of Oscar Wilde at the Cadogan Hotel’ or ‘Devonshire Street W.1’ or both.

Or:

- (b) ‘When Betjeman writes about human desires, he shows that wishes are rarely fulfilled without an element of bitterness.’

In the light of this comment, examine the ways in which the language of his poetry conveys wishes and desires. In your answer, you should examine **at least two** poems.

(Total 50 marks)



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

Either:

- (a) ‘Many of Keats’s poems explore the idea that, although it is easy to escape reality, you cannot avoid the world for long.’

Taking ‘Lamia’ as your starting point, explore the poetic ways in which Keats presents this idea of escape and its difficulties. In your answer, you should refer to **at least one** other poem (or section from a longer poem) from the selection.

Or:

- (b) ‘Although Keats uses a range of vivid references to the natural world in his poetry, he uses them mainly to convey his own thoughts and feelings.’

In the light of this comment, explore the poetic ways in which Keats uses nature. You should refer to **at least two** poems (or sections from longer poems).

(Total 50 marks)

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

Either:

- (a) ‘The overpowering impact of the language of many of the poems in this anthology is positive; the writers seem to feel that there is much to celebrate.’

Do you agree? You should refer to **at least two** poems (or parts of longer poems) by **at least two** different writers.

Or:

- (b) ‘Many of the poems in this anthology reflect a powerful sense of individual freedom.’

In the light of this comment, examine the poetic ways in which the writers of this anthology explore the idea of freedom. You should refer to **at least two** poems (or parts of longer poems) by **at least two** different writers.

(Total 50 marks)



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

Either:

(a) In ‘Buzzard,’ Clarke writes of the dead bird’s scorn for:

‘... the scavengers
who feed on death, and never

feel the lightning flash of heart
dropping on heart, warm fur, blood.’

Using ‘Buzzard’ as a starting point, explore the poetic ways in which Clarke reflects upon the inevitable cycle of life and death. Your answer should include an examination of **at least one** other poem from the prescribed section.

Or:

(b) ‘The strength of Clarke’s poetry lies in the directness and simplicity of its language.’

Do you agree? In your answer, you should examine **at least two** poems from the prescribed section.

(Total 50 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.

