

**AS ENGLISH LITERATURE****COMPONENT 2****Poetry and Drama****SPECIMEN PAPER****2 hours****ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book and a clean copy (no annotation) of your poetry set text.

INSTRUCTIONS TO CANDIDATES

Answer one question from Section A and one question from Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Each section carries 50 marks.

You should divide your time accordingly.

The number of marks is given in brackets at the end of each question or part-question.

You are reminded that assessment will take into account the quality of written communication used in your answers.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

Section A: Poetry (open-book)

Answer **one** question only.

You must have a clean copy (no annotation) of the poetry text which you have studied. Only the prescribed edition must be used.

Where prescribed sections of texts are indicated in brackets, only poems from these sections can be included in your response.

In your response you must:

- *analyse how meanings are shaped*
- *make relevant connections between poems.*

Either.

Thomas Hardy: *Poems selected by Tom Paulin* (Faber)

(Poems of the Past and Present, Poems of 1912-13, Moments of Vision)

1. Re-read *The Ruined Maid* on page 19. Explore connections between the ways in which Hardy writes about characters in this poem and in **at least one other** poem in the collection. [50]

Or,

2. Re-read *I Found Her Out There* on page 56. Explore connections between the ways in which Hardy writes about the setting in this poem and in **at least one other** poem in the collection. [50]

Or,

Ted Hughes: *Poems selected by Simon Armitage* (Faber)

3. Re-read *Wind* on page 9. Explore connections between Hughes' presentation of the power of the natural world in this poem and in **at least one other** poem in the collection. [50]

Or,

4. Re-read *The Horses* on page 7. Explore connections between Hughes' presentation of animals in this poem and in **at least one other** poem in the collection. [50]

Or,

Seamus Heaney: *Field Work* (Faber)

5. Re-read *The Skunk* on page 45. Explore connections between Heaney's presentation of love in this poem and in **at least one other** poem in the collection. [50]

Or,

6. Re-read *The Strand at Lough Beg* on page 9. Explore connections between Heaney's presentation of loss in this poem and in **at least one other** poem in the collection. [50]

Or,

Gillian Clarke: *Making the Beds for the Dead* (Carcenet)

7. Re-read *Tomatoes* on page 52. Explore connections between Clarke's presentation of the theme of journeys in this poem and in **at least one other** poem in the collection. [50]
8. Re-read *A Death in the Village* on page 47. Explore connections between Clarke's response to death in this poem and in **at least one other** poem in the collection. [50]

Or,

Carol Ann Duffy: *Mean Time* (Picador)

9. Re-read *Havisham* on page 36. Explore connections between the ways in which Duffy creates atmosphere here and in **at least one other** poem in the collection. [50]

Or,

10. Re-read *Valentine* on page 30. Explore connections between the ways in which Duffy presents ideas about love here and in **at least one other** poem in the collection. [50]

Section B: Drama (closed-book)

Answer **one** question in this section. Each question is in **two parts**.

In **both part (i) and part (ii)** you are required to discuss how meanings are shaped.

In **part (ii)** you are **also** required to:

- show wider knowledge and understanding of the drama text you have studied
- take account of relevant contexts which have informed your reading.

Either,

Christopher Marlowe: *Doctor Faustus* (Longman)

11. (i) Examine Marlowe's presentation of the relationship between Faustus and Mephostophilis in the extract below. [20]
- (ii) Explore the importance of religion in Marlowe's treatment of Faustus elsewhere in the play. [30]

FAUSTUS: I charge thee wait upon me whilst I live,
To do whatever Faustus shall command,
Be it to make the moon drop from her sphere
Or the ocean to overwhelm the world.

MEPHOSTOPHILIS: I am a servant to great Lucifer
And may not follow thee without his leave;
No more than he commands must we perform.

FAUSTUS: Did not he charge thee to appear to me?

MEPHOSTOPHILIS: No, I came hither of mine own accord.

FAUSTUS: Did not my conjuring speeches raise thee? Speak.

MEPHOSTOPHILIS: That was the cause, but yet *per accidens*:
For when we hear one rack the name of God,
Abjure the scriptures and his saviour Christ,
We fly, in hope to get his glorious soul;
Nor will we come unless he use such means
Whereby he is in danger to be damn'd.
Therefore the shortest cut for conjuring
Is stoutly to abjure the Trinity
And pray devoutly to the prince of hell.

FAUSTUS: So Faustus hath
Already done, and holds this principle,
There is no chief but only Beelzebub,
To whom Faustus doth dedicate himself.
This word 'damnation' terrifies not him,
For he confounds hell in Elysium:
His ghost be with the old philosophers!
But, leaving these vain trifles of men's souls,
Tell me, what is that Lucifer thy lord?

(Act 1. Scene 3)

Or,

Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)

12. (i) Analyse Wilde's presentation of the relationship between Lady Windermere and Lord Darlington in the extract below. [20]
- (ii) Explore the importance of Victorian values in Wilde's treatment of Lady Windermere elsewhere in the play. [30]

LORD DARLINGTON: (*Still seated*):

Do you think then — of course I am only putting an imaginary instance — do you think that in the case of a young married couple, say about two years married, if the husband suddenly becomes the intimate friend of a woman of - well, more than doubtful character - is always calling upon her, lunching with her, and probably paying her bills - do you think that the wife should not console herself?

LADY WINDERMERE: (*Frowning*):

Console herself?

LORD DARLINGTON:

Yes, I think she should - I think she has the right.

LADY WINDERMERE:

Because the husband is vile - should the wife be vile also?

LORD DARLINGTON:

Vileness is a terrible word, Lady Windermere.

LADY WINDERMERE:

It is a terrible thing, Lord Darlington.

LORD DARLINGTON:

Do you know I am afraid that good people do a great deal of harm in this world. Certainly the greatest harm they do is that they make badness of such extraordinary importance. It is absurd to divide people into good and bad. People are either charming or tedious. I take the side of the charming, and you, Lady Windermere, can't help belonging to them.

LADY WINDERMERE:

Now, Lord Darlington. (*Rising and crossing R., front of him.*) Don't stir, I am merely going to finish my flowers.

Goes to table R.C.

LORD DARLINGTON: (*Rising and moving chair*):

And I must say I think you are very hard on the modern life, Lady Windermere. Of course there is much against it, I admit. Most women, for instance, nowadays, are rather mercenary.

LADY WINDERMERE:

Don't talk about such people.

LORD DARLINGTON:

Well then, setting mercenary people aside, who, of course, are dreadful, do you think seriously that women who have committed what the world calls a fault should never be forgiven?

LADY WINDERMERE: (*Standing at table*)

I think they should never be forgiven.

LORD DARLINGTON:

And men? Do you think there should be the same laws for men as there are for women?

LADY WINDERMERE:

Certainly!

(Act 1)

Or,

Tennessee Williams: *A Streetcar Named Desire* (Penguin)

13. (i) Analyse Williams' presentation of the relationship between Stella and Stanley in the extract below. [20]
- (ii) Explore elsewhere in the play how Williams' treatment of Stella is influenced by American attitudes to women in the 1940s. [30]

It is six o'clock the following evening. BLANCHE is bathing. STELLA is completing her toilette. BLANCHE'S dress, a flowered print, is laid out on STELLA'S BED.

[STANLEY enters the kitchen from outside, leaving the door open on the perpetual 'blue piano' around the corner]

STANLEY: What's all this monkey doings?

STELLA: Oh, Stan! [*She jumps up and kisses him which he accepts with lordly composure.*] I'm taking Blanche to Galatoires' for supper and then to a show, because it's your poker night.

STANLEY: How about my supper, huh? I'm not going to no Galatoires' for supper!

STELLA: I put you a cold plate on ice.

STANLEY: Well, isn't that just dandy!

STELLA: I'm going to try to keep Blanche out till the party breaks up because I don't know how she would take it. So we'll go to one of the little places in the Quarter afterwards and you'd better give me some money.

STANLEY: Where is she?

STELLA: She's soaking in a hot tub to quiet her nerves. She's terribly upset.

STANLEY: Over what?

STELLA: She's been through such an ordeal.

STANLEY: Yeah?

STELLA: Stan, we've — lost Belle Reve!

STANLEY: The place in the country?

STELLA: Yes.

STANLEY: How?

STELLA: [*vaguely*]: Oh, it had to be - sacrificed or something. [*There is a pause while STANLEY considers. STELLA is changing into her dress.*] When she comes in be sure to say something nice about her appearance. And, oh! Don't mention the baby. I haven't said anything yet, I'm waiting until she gets in a quieter condition.

STANLEY: [ominously] So?

STELLA: And try to understand her and be nice to her, Stan.

BLANCHE: [*singing in the bathroom*]
'From the land of the sky blue water,
They brought a captive maid!'

STELLA: She wasn't expecting to find us in such a small place. You see I'd tried to gloss things over a little in my letters.

STANLEY: So?

(Scene 2)

Or,

David Hare: *Murmuring Judges* (Faber)

14. (i) Analyse Hare's presentation of Irina and Gerard in the extract below. [20]

(ii) Explore elsewhere in the play how Hare uses the character of Irina to present social and political issues. [30]

IRINA: How is it here? How are you finding it?
 GERARD: I tried to take a course, you know. There's a bookbinding course. I thought, that's interesting work. It takes four weeks. You learn how to do it. But then you can't practise until you get out. (*He looks at her unforgivingly.*) I thought, yeah, that's it: they give you something, then they take it away.
 (*She is cool, appraising.*)
 IRINA: I see. So that's how you're feeling....
 GERARD: It is.
 IRINA: You've already taken the role of 'Poor Me'....
 (*There is a moment's pause while he assimilates this.*)
 GERARD: Are you saying I shouldn't?
 IRINA: No. You can do what you want to. (*She looks at him, unyielding now.*) But if you ask my opinion, it's the wrong way to go.
 (*He looks at her for a moment.*)
 GERARD: I'm banged up with two other people. I shan't even tell you what they're doing all day. I have to watch them. And that warder tells me I'm not meant to get angry.
 IRINA: Yes. (*She waits a moment.*) Well, I think he may have a point.
 GERARD: Oh, may he?
 IRINA: That's right. It's a matter of self-preservation. It's none of my business, of course. But you can either moulder here in self-pity. Or else you decide that you're going to fight.
 (*He looks at her, mistrustfully.*)
 GERARD: Fight how?
 IRINA: I'd have thought it was obvious. Isn't it?
 GERARD: It depends what you mean.
 IRINA: I think you know. But I'm not quite sure why we're being so coy about it.
 (*He is standing, shifty now.*)
 Your sentence was harsh. By any standards, it was ridiculous.
 (*There is a moment's pause.*)
 Why haven't you asked us for an appeal?
 (*He looks at her a moment, then moves away. She moves towards the table, confident.*)

Joe Orton: *Loot* (Methuen)

15. (i) Analyse the ways in which Orton creates dramatic impact in the extract below. [20]
 (ii) Go on to explore Orton's use of the conventions of farce elsewhere in the play. [30]

DENNIS *puts a bundle of notes into the coffin. Pause. He looks at HAL.*

DENNIS. There's no room.

HAL *lifts the corpse's arm.*

HAL. *(pause, frowns).* Remove the corpse. Plenty of room then.

DENNIS. Seems a shame really. The embalmers have done a lovely job.

They lift the coffin from the trestles.

There's no name for this, is there?

HAL. We're creating a precedent. Into the cupboard. Come on.

They tip the coffin on end and shake the corpse into the wardrobe. They put the coffin on the floor, lock the wardrobe and begin to pack the money into the coffin.

DENNIS. What will we do with the body?

HAL. Bury it. In a mineshaft. Out in the country. Or in the marshes. Weigh the corpse with rock.

DENNIS. We'll have to get rid of that uniform.

HAL. *(pause).* Take her clothes off?

DENNIS. In order to avoid detection should her remains be discovered.

HAL. Bury her naked? My own mum?

He goes to the mirror and combs his hair.

It's a Freudian nightmare.

DENNIS. *(putting lid upon coffin).* I won't disagree.

HAL. Aren't we committing some kind of unforgivable sin?

DENNIS. Only if you're a Catholic.

HAL. *(turning from the mirror).* I am a Catholic. *(Putting his comb away.)* I can't undress her. She's a relative. I can go to Hell for it.

DENNIS. I'll undress her then. I don't believe in Hell.

He begins to screw down the coffin lid.

(Act 1)