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General Certificate of Education
Advanced Subsidiary Level and Advanced Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/91

Paper 9 Poetry, Prose and Drama

October/November 2013

2 hours

Additional Materials: Answer Booklet/Paper

READ THESE INSTRUCTIONS FIRST

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on all the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions, each from a different section.

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

At the end of the examination, fasten all your work securely together.

All questions in this paper carry equal marks.



This document consists of **15** printed pages and **1** blank page.



Section A: Poetry

THOMAS HARDY: *Selected Poems*

- 1 **Either** (a) 'Never, I own, expected I
That life would all be fair.'

Discuss ways in which Hardy explores the difficulties of life in **two** poems.

- Or** (b) Comment closely on the following poem, paying particular attention to Hardy's poetic treatment of memory.

At Castle Boterel

As I drive to the junction of lane and highway,
And the drizzle bedrenches the waggonette,
I look behind at the fading byway,
And see on its slope, now glistening wet,
Distinctly yet 5

Myself and a girlish form benighted
In dry March weather. We climb the road
Beside a chaise. We had just alighted
To ease the sturdy pony's load
When he sighed and slowed. 10

What we did as we climbed, and what we talked of
Matters not much, nor to what it led, –
Something that life will not be balked of
Without rude reason till hope is dead,
And feeling fled. 15

It filled but a minute. But was there ever
A time of such quality, since or before,
In that hill's story? To one mind never,
Though it has been climbed, foot-swift, foot-sore,
By thousands more. 20

Primaeval rocks form the road's steep border,
And much have they faced there, first and last,
Of the transitory in Earth's long order;
But what they record in colour and cast
Is – that we two passed. 25

And to me, though Time's unflinching rigour,
In mindless rote, has ruled from sight
The substance now, one phantom figure
Remains on the slope, as when that night
Saw us alight. 30

I look and see it there, shrinking, shrinking,
I look back at it amid the rain
For the very last time; for my sand is sinking,
And I shall traverse old love's domain
Never again. 35

SEAMUS HEANEY: *District and Circle*

- 2 **Either** (a) '*Sharp, well shaped from the anvil
And ringing sweet as a bell.*'

Heaney frequently creates parallels between physical crafts and the craft of poetry. Discuss ways in which Heaney develops these connections in **two** poems.

- Or** (b) Comment closely on the following extract, discussing ways in which Heaney describes the Tollund Man.

My heavy head. Bronze-buffed. Ear to the ground.

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And remember moony water in a rut.

from *The Tollund Man in Springtime*

Songs of Ourselves

- 3 **Either** (a) Discuss ways in which poets express protest in **two** poems from your selection.
- Or** (b) Comment closely on ways in which the writer presents responses to loss in the following poem.

One Art

The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.

Lose something every day. Accept the fluster
of lost door keys, the hour badly spent. 5
The art of losing isn't hard to master.

Then practice losing farther, losing faster:
places, and names, and where it was you meant
to travel. None of these will bring disaster.

I lost my mother's watch. And look! my last, or
next-to-last, of three loved houses went. 10
The art of losing isn't hard to master.

I lost two cities, lovely ones. And, vaster,
some realms I owned, two rivers, a continent. 15
I miss them, but it wasn't a disaster.

– Even losing you (the joking voice, a gesture
I love) I shan't have lied. It's evident
the art of losing's not too hard to master
though it may look like (*Write* it!) like disaster.

Elizabeth Bishop

Section B: Prose

CHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

- 4 **Either** (a) “*Abu m onye Biafra*,” Richard said.
The man laughed... “Eh, a white man who is saying that he is a Biafran!”

Discuss the role and significance of Richard in the novel.

- Or** (b) Comment closely on the following passage, paying particular attention to ways in which it presents the effects of war on individuals.

‘Let’s go!’ Ugwu called out, wiping his bloodied hands on his trousers.

The others thumped him on the back and called him ‘Target Destroyer!’ as they trooped to headquarters to hand in their cables. ‘You learn this from that book you read?’ they teased. Success hauled him up above the ground. He floated through the following days as they played Biafran *whot* and drank gin and waited for the next operation. He lay face up on the ground while High-Tech rolled up some wee-wee, the leaves crisply dried, in old paper and they smoked together. He preferred Mars cigarettes; the wee-wee made him feel disjointed, created a thin slice of space between his legs and hips. They didn’t bother to hide their smoking because the commander was happy and the news was hope-filled now that Biafra had recaptured Owerri from the vandals. Rules relaxed; they could go out to the bar near the expressway.

5

‘It’s a long walk,’ somebody said, and High-Tech laughed and said, ‘We will commandeer a car, of course.’

When High-Tech laughed, Ugwu remembered he was a child. Only thirteen. Among nine men he looked incongruously small, Ugwu thought, as they walked along. The sound of rubber slippers echoed on the silent road. Two of them were barefoot. They waited awhile before a dusty Volkswagen Beetle drove towards them and then spread across the road and blocked it. The car stopped, and a few of them banged on the bonnet.

10

‘Get out! Bloody civilians!’

The man who was driving looked stern, as if determined to show that he could not be intimidated. Beside him, his wife began to cry and plead. ‘Please, we are going to look for our son.’

15

A soldier was violently hitting the bonnet of the car. ‘We need this for an operation!’

20

‘Please, please, we are going to look for our son. They told us he was seen in the refugee camp.’ The woman stared at High-Tech for a while, her brows furrowed. Perhaps she thought he might be her son.

‘We are dying for you and you are here driving a pleasure car?’ a soldier asked, pulling her out of the car. Her husband climbed out himself, but still stood by the car. His fist was tight with the key inside.

30

‘This is wrong, officers. You have no right to take this car. I have my pass. I am working for our government.’

One of the soldiers slapped him. The man staggered and the soldier slapped him again and again and again and he crashed to the ground and the key slipped out of his hand.

35

‘It is enough!’ Ugwu said.

Another soldier touched the man’s neck and wrist to make sure he was breathing. The wife was bent over her husband as the soldiers squashed into the car and drove to the bar.

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E.M. FORSTER: *A Passage to India*

- 5 **Either** (a) 'Courtesy, by all means. Intimacy – never, never... if there has been mutual respect and esteem, it is because both peoples kept to this simple rule.'

Discuss Forster's presentation of the relationships between the English and the Indians in the light of this comment.

- Or** (b) Comment closely on the following passage, discussing ways in which Forster presents the festival and Aziz's response to it.

All culminated in the dance of the milkmaidens before Krishna, and in the still greater dance of Krishna before the milkmaidens, when the music and the musicians swirled through the dark blue robes of the actors into their tinsel crowns, and all became one. The Rajah and his guests would then forget that this was a dramatic performance, and would worship the actors. Nothing of the sort could occur today, because death interrupts. It interrupted less here than in Europe, its pathos was less poignant, its irony less cruel. There were two claimants to the throne, unfortunately, who were in the palace now and suspected what had happened, yet they made no trouble, because religion is a living force to the Hindus, and can at certain moments fling down everything that is petty and temporary in their natures. The festival flowed on, wild and sincere, and all men loved each other, and avoided by instinct whatever could cause inconvenience or pain. 5

Aziz could not understand this, any more than an average Christian could. He was puzzled that Mau should suddenly be purged from suspicion and self-seeking. Although he was an outsider, and excluded from their rites, they were always particularly charming to him at this time; he and his household received small courtesies and presents, just because he was outside. He had nothing to do all day, except to send the embrocation over to the Guest House, and towards sunset he remembered it, and looked round his house for a local palliative, for the dispensary was shut. He found a tin of ointment belonging to Mohammed Latif, who was unwilling it should be removed, for magic words had been spoken over it while it was being boiled down, but Aziz promised that he would bring it back after application to the stings; he wanted an excuse for a ride. 15

The procession was beginning to form as he passed the palace. A large crowd watched the loading of the State palanquin, the prow of which protruded in the form of a silver dragon's head through the lofty half-opened door. Gods, big and little, were getting aboard. He averted his eyes, for he never knew how much he was supposed to see, and nearly collided with the Minister of Education. 'Ah, you might make me late' – meaning that the touch of a non-Hindu would necessitate another bath; the words were spoken without moral heat. 'Sorry,' said Aziz. The other smiled, and again mentioned the Guest House party, and, when he heard that Fielding's wife was not Miss Quested, after all, remarked: 'Ah, no, he married the sister of Mr Heaslop. Ah, exactly, I have known that for over a year' – also without heat. 'Why did you not tell me? Your silence plunged me into a pretty pickle.' Godbole, who had never been known to tell anyone anything, smiled again, and said in deprecating tones: 'Never be angry with me. I am, as far as my limitations permit, your true friend; besides, it is my holy festival.' Aziz always felt like a baby in that strange presence, a baby who unexpectedly receives a toy. He smiled also, and turned his horse into a lane, for the crush increased. The Sweepers' Band was arriving. Playing on sieves and other emblems of their profession, they marched straight at the gate of the palace with the air of a victorious army. All other music was silent, for this was ritually the moment of the Despised and Rejected; the God could not issue from His temple until the unclean sweepers played their tune, they were the spot of filth without which the spirit cannot cohere. For an instant the scene was magnificent. 25

The doors were thrown open, and the whole court was seen inside, barefoot and dressed in white robes; in the fairway stood the Ark of the Lord, covered with cloth of gold and flanked by peacock fans and by stiff circular banners of crimson. It was full to the brim with statuettes and flowers. As it rose from the earth on the shoulders of its bearers, the friendly sun of the monsoons shone forth and flooded the world with colour, so that the yellow tigers painted on the palace walls seemed to spring, and pink and gray skeins of cloud to link up the upper sky. The palanquin moved ... The lane was full of State elephants, who would follow it, their howdahs empty out of humility. Aziz did not pay attention to these sanctities, for they had no connection with his own; he felt bored, slightly cynical, like his own dear Emperor Babur, who came down from the north and found in Hindustan no good fruit, no fresh water or witty conversation, not even a friend.

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Chapter 36

Stories of Ourselves

- 6 **Either** (a) ‘...waiting, waiting, for one moment of inattention, weakness, pain, to claim her for ever.’

Discuss ways in which **two** stories from your selection treat the subject of death.

- Or** (b) Comment closely on Carver’s writing in the following passage, paying particular attention to ways in which it explores the narrator’s state of mind.

My son wrote from New Hampshire that it was essential he go back to Europe. His life hung in the balance, he said. He was graduating at the end of summer session, but he couldn’t stand to live in America a day longer after that. This was a materialist society, and he simply couldn’t take it anymore. People over here, in the U.S., couldn’t hold a conversation unless *money* figured in it some way, and he was sick of it. He wasn’t a Yuppie, and didn’t want to become a Yuppie. That wasn’t his thing. He’d get out of my hair, he said, if he could just borrow enough from me, this one last time, to buy a ticket to Germany. 5

I didn’t hear anything from my former wife. I didn’t have to. We both knew how things stood there. 10

My mother wrote that she was having to do without support hose and wasn’t able to have her hair tinted. She’d thought this would be the year she could put some money back for the rainy days ahead, but it wasn’t working out that way. She could see it wasn’t in the cards. ‘How are you?’ she wanted to know. ‘How’s everybody else? I hope you’re okay.’ 15

I put more checks in the mail. Then I held my breath and waited.

While I was waiting, I had this dream one night. Two dreams, really. I dreamt them on the same night. In the first dream, my dad was alive once more, and he was giving me a ride on his shoulders. I was this little kid, maybe five or six years old. *Get up here*, he said, and he took me by the hands and swung me onto his shoulders. I was high off the ground, but I wasn’t afraid. He was holding on to me. We were holding on to each other. Then he began to move down the sidewalk. I brought my hands up from his shoulders and put them around his forehead. *Don’t muss my hair*, he said. *You can let go*, he said, *I’ve got you. You won’t fall*. When he said that, I became aware of the strong grip of his hands around my ankles. Then I did let go. 20
I turned loose and held my arms out on either side of me. I kept them out there like that for balance. My dad went on walking while I rode on his shoulders. I pretended he was an elephant. I don’t know where we were going. Maybe we were going to the store, or else to the park so he could push me in the swing. 25

I woke up then, got out of bed, and used the bathroom. It was starting to get light out, and it was only an hour or so until I had to get up. I thought about making coffee and getting dressed. But then I decided to go back to bed. I didn’t plan to sleep, though. I thought I’d just lie there for a while with my hands behind my neck and watch it turn light out and maybe think about my dad a little, since I hadn’t thought about him in a long time. He just wasn’t a part of my life any longer, waking or sleeping. Anyway, I got back in bed. But it couldn’t have been more than a minute before I fell asleep once more, and when I did I got into this other dream. My former wife was in it, though she wasn’t my former wife in the dream. She was still my wife. My kids were in it, too. They were little, and they were eating potato chips. In my dream, I thought I could smell the potato chips and hear them being eaten. We were on a blanket, and we were close to some water. There was a sense of satisfaction and well-being in the dream. Then, suddenly, I found myself in the company of some other people – people I didn’t know – and the next thing that happened was that I was kicking the window out of my son’s car and threatening his life, as I did once, a long time ago. He was inside the car as my shoe smashed through the glass. That’s 30
40
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when my eyes flew open, and I woke up. The alarm was going off. I reached over and pushed the switch and lay there for a few minutes more, my heart racing. In the second dream, somebody had offered me some whiskey, and I drank it. Drinking that whiskey was the thing that scared me. That was the worst thing that could have happened. That was rock bottom. Compared to that, everything else was a picnic. I lay there for a minute longer, trying to calm down. Then I got up. 50

I made coffee and sat at the kitchen table in front of the window. I pushed my cup back and forth in little circles on the table and began to think seriously about Australia again. And then, all of a sudden, I could imagine how it must have sounded to my family when I'd threatened them with a move to Australia. They would have been shocked at first, and even a little scared. Then, because they knew me, they'd probably started laughing. Now, thinking about their laughter, I had to laugh, too. *Ha, ha, ha*. That was exactly the sound I made there at the table – *ha, ha, ha* – as if I'd read somewhere how to laugh. 55

What was it I planned to do in Australia, anyway? The truth was, I wouldn't be going there any more than I'd be going to Timbuktu, the moon, or the North Pole. Hell, I didn't want to go to Australia. But once I understood this, once I understood I wouldn't be going there – or anywhere else, for that matter – I began to feel better. I lit another cigarette and poured some more coffee. There wasn't any milk for the coffee, but I didn't care. I could skip having milk in my coffee for a day and it wouldn't kill me. Pretty soon I packed the lunch and filled the thermos and put the thermos in the lunch pail. Then I went outside. 60
65

Elephant

Section C: Drama

EDWARD ALBEE: *Who's Afraid of Virginia Woolf?*

7 **Either** (a) 'The dialogue and action of the play can be seen as both funny and brutal.'

Discuss your own response to the play in the light of this comment.

Or (b) Comment closely on the dramatic methods and effects of the following exchange between George and Martha.

George: I think I'll have you committed.

Martha: You WHAT?

George [*quietly ... distinctly*]: I think I'll have you committed.

Martha [*breaks into long laughter*]: Oh baby, aren't you something!

George: I've got to find some way to really get at you. 5

Martha: You've got at me, George ... you don't have to do anything. Twenty-three years of you has been quite enough.

George: Will you go quietly, then?

Martha: You know what's happened, George? You want to know what's *really happened*? [*Snaps her fingers.*] 10

It's snapped, finally. Not me ... *it*. The whole arrangement. You can go along ... forever, and everything's ... manageable. You make all sorts of excuses to yourself ... *you* know ... this is life ... the hell with it ... maybe tomorrow he'll be dead ... maybe tomorrow *you'll* be dead ... all sorts of excuses. But then, one day, one night, something happens ... and SNAP! It breaks. And you just don't give a damn any more. I've tried with you, baby ... really, I've tried. 15

George: Come off it, Martha. 20

Martha: I've tried ... I've really tried.

George [*with some awe*]: You're a monster ... *you are*.

Martha: I'm loud, and I'm vulgar, and I wear the pants in this house because somebody's got to, but I am *not* a monster. I am *not*. 25

George: You're a spoiled, self-indulgent, wilful, dirty-minded, liquor-ridden ...

Martha: SNAP! It went snap. Look, I'm not going to try to get through to you any more. ... I'm not going to try. 30

There was a second back there, maybe, there was a second, just a second, when I could have gotten through to you, when maybe we could have cut through all this crap. But that's past, and now I'm not going to try. 35

George: Once a month, Martha! I've gotten used to it ... once a month and we get misunderstood Martha, the good-hearted girl underneath the barnacles, the little Miss that the touch of kindness'd bring to bloom again. And I've believed it more times than I 40

want to remember, because I don't want to think I'm that much of a sucker. I don't believe you ... I just don't believe you. There is no moment ... there is no moment any more when we could ... come together.

- Martha* [*armed again*]: Well, maybe you're right, baby. You can't come together with nothing, and you're nothing! SNAP! It went snap tonight at Daddy's party. [*Dripping contempt, but there is fury and loss under it.*] I sat there at Daddy's party, and I watched you ... I watched you sitting there, and I watched the younger men around you, the men who were going to go somewhere. And I sat there and I watched you, and you weren't *there*! And it snapped! It finally snapped! And I'm going to howl it out, and I'm not going to give a damn what I do, and I'm going to make the damned biggest explosion you ever heard. 45
- George* [*very pointedly*]: You try it and I'll beat you at your own game. 50
- Martha* [*hopefully*]: Is that a threat, George? Hunh? 55
- George*: That's a threat, Martha. 60
- Martha* [*fake-spits at him*]: You're going to get it, baby.
- George*: Be careful, Martha ... I'll rip you to pieces.
- Martha*: You aren't man enough ... you haven't got the guts.
- George*: Total war?
- Martha*: Total. 65
- [*Silence. They both seem relieved ... elated.*]

Act 2

WILLIAM SHAKESPEARE: *Richard III*

- 8 **Either** (a) Hastings refers to the 'tott'ring state'. Discuss ways in which Shakespeare presents a nation in political turmoil.
- Or** (b) Comment closely on the following extract, discussing ways in which Shakespeare shapes an audience's response to Clarence.

Gloucester: I do the wrong, and first begin to brawl.
The secret mischiefs that I set abroad
I lay unto the grievous charge of others.
Clarence, who I indeed have cast in darkness,
I do beweepe to many simple gulls; 5
Namely, to Derby, Hastings, Buckingham;
And tell them 'tis the Queen and her allies
That stir the King against the Duke my brother.
Now they believe it, and withal whet me
To be reveng'd on Rivers, Dorset, Grey; 10
But then I sigh and, with a piece of Scripture,
Tell them that God bids us do good for evil.
And thus I clothe my naked villainy
With odd old ends stol'n forth of holy writ,
And seem a saint when most I play the devil. 15

[Enter two MURDERERS.]

But, soft, here come my executioners.
How now, my hardy stout resolved mates!
Are you now going to dispatch this thing?

1 Murderer: We are, my lord, and come to have the warrant, 20
That we may be admitted where he is.

Gloucester: Well thought upon; I have it here about me.
[Gives the warrant.]

When you have done, repair to Crosby Place.
But, sirs, be sudden in the execution, 25
Withal obdurate, do not hear him plead;
For Clarence is well-spoken, and perhaps
May move your hearts to pity, if you mark him.

1 Murderer: Tut, tut, my lord, we will not stand to prate;
Talkers are no good doers. Be assur'd 30
We go to use our hands and not our tongues.

Gloucester: Your eyes drop millstones when fools' eyes
fall tears.
I like you, lads; about your business straight;
Go, go, dispatch. 35

1 Murderer: We will, my noble lord.
[Exeunt.]

SCENE IV. *London. The Tower.**[Enter CLARENCE and KEEPER.]*

Keeper: Why looks your Grace so heavily to-day? 40

Clarence: O, I have pass'd a miserable night,

	So full of fearful dreams, of ugly sights, That, as I am a Christian faithful man, I would not spend another such a night Though 'twere to buy a world of happy days – So full of dismal terror was the time!	45
<i>Keeper:</i>	What was your dream, my lord? I pray you tell me.	
<i>Clarence:</i>	Methoughts that I had broken from the Tower And was embark'd to cross to Burgundy; And in my company my brother Gloucester, Who from my cabin tempted me to walk Upon the hatches. Thence we look'd toward England, And cited up a thousand heavy times, During the wars of York and Lancaster, That had befall'n us. As we pac'd along Upon the giddy footing of the hatches, Methought that Gloucester stumbled, and in falling Struck me, that thought to stay him, overboard Into the tumbling billows of the main. O Lord, methought what pain it was to drown, What dreadful noise of waters in my ears, What sights of ugly death within my eyes! Methoughts I saw a thousand fearful wrecks, A thousand men that fishes gnaw'd upon, Wedges of gold, great anchors, heaps of pearl, Inestimable stones, unvalued jewels, All scatt'ered in the bottom of the sea; Some lay in dead men's skulls, and in the holes Where eyes did once inhabit there were crept, As 'twere in scorn of eyes, reflecting gems, That woo'd the slimy bottom of the deep And mock'd the dead bones that lay scatt'ered by.	50 55 60 65 70 75

Act 1 Scenes 3 and 4

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 9 **Either** (a) 'BLANCHE: Has anyone ever told you that you look like a young prince out of the Arabian Nights?'

Discuss the importance of Blanche's fantasies to the play as a whole.

- Or** (b) Comment closely on Williams's dramatic methods and their effects in the following passage.

*[Lurid reflections appear on the walls around
BLANCHE.*

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[He takes another step. She smashes a bottle on the table and faces him, clutching the broken top.]

Scene 10

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