

LANGUAGE AND LITERATURE IN ENGLISH

8695/09

Paper 9 Poetry, Prose and Drama

For Examination from 2016

SPECIMEN PAPER

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.

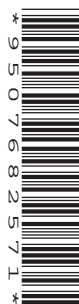
You are reminded of the need for good English and clear presentation in your answers.

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

All questions in this paper carry 25 marks.

The specimen paper is for general illustrative purposes. Please see the syllabus for the relevant year of the examination for details of the set texts.

This document consists of **14** printed pages and **2** blank pages.



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Section A: Poetry

THOMAS HARDY: *Selected Poems*

- 1 **Either** (a) 'Hardy's chief concern is memory and reminiscence.'

Discuss the poetic methods used by Hardy to present memories in **two** poems.

- Or** (b) Discuss the effects of the following poem in detail, commenting in particular on ways in which Hardy presents the speaker's mood.

The Darkling Thrush

I leant upon a coppice gate
 When Frost was spectre-gray,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky 5
 Like strings of broken lyres,
 And all mankind that haunted nigh
 Had sought their household fires.

The land's sharp features seemed to be
 The Century's corpse outleant, 10
 His crypt the cloudy canopy,
 The wind his death-lament.
 The ancient pulse of germ and birth
 Was shrunken hard and dry, 15
 And every spirit upon earth
 Seemed fervourless as I.

At once a voice arose among
 The bleak twigs overhead
 In a full-hearted evensong
 Of joy illimited; 20
 An aged thrush, frail, gaunt, and small,
 In blast-beruffled plume,
 Had chosen thus to fling his soul
 Upon the growing gloom.

So little cause for carolings
 Of such ecstatic sound 25
 Was written on terrestrial things
 Afar or nigh around,
 That I could think there trembled through
 His happy good-night air 30
 Some blessed Hope, whereof he knew
 And I was unaware.

SEAMUS HEANEY: *District and Circle*

- 2 **Either** (a) Discuss ways in which Heaney suggests the importance of physical work in his poetry. Refer to **two** poems in your answer.
- Or** (b) Comment closely on how the language and tone of the following poem present the speaker's experience.

A Chow

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Songs of Ourselves

- 3 **Either** (a) Compare ways in which **two** poems from your selection express grief.
- Or** (b) Comment closely on ways in which the writer presents the effects of the passing time in the following poem.

Country School

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Allen Curnow

Section B: Prose

TSITSI DANGAREMBGA: *Nervous Conditions*

- 4 **Either** (a) Discuss the effects which Dangarembga creates with Tambu's first person narrative.
- Or** (b) Comment closely on the following passage, paying particular attention to ways in which Dangarembga presents the relationship between Nhamo and Tambu.

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- 5 **Either** (a) Discuss Forster's presentation of Professor Godbole and consider his significance to the novel.
- Or** (b) Comment closely on ways Forster presents Ronny's thoughts in the following passage.

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Stories of Ourselves

- 6 **Either** (a) Referring to **two** stories, discuss ways in which writers present characters and their relationships with different places.
- Or** (b) Comment closely on ways the writing of the following passage presents the narrator's experience.

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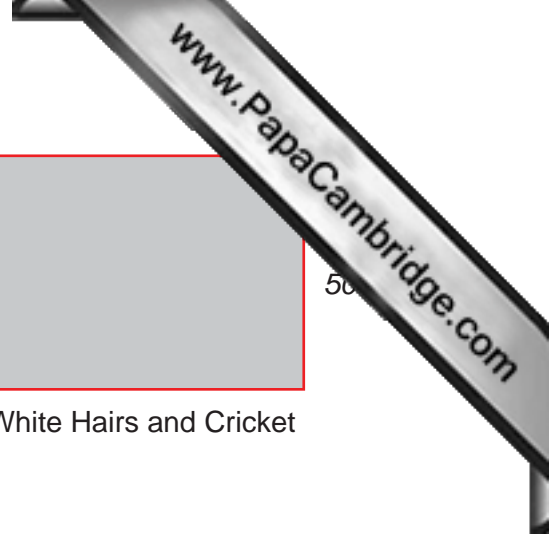
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Of White Hairs and Cricket



Section C: Drama

PETER SHAFFER: *Equus*

- 7 **Either** (a) 'He's my son. I lie awake every night thinking about it.'

Discuss Shaffer's presentation of Dora and her role in the play.

- Or** (b) Comment closely on the ways the following passage presents Dysart and his methods.

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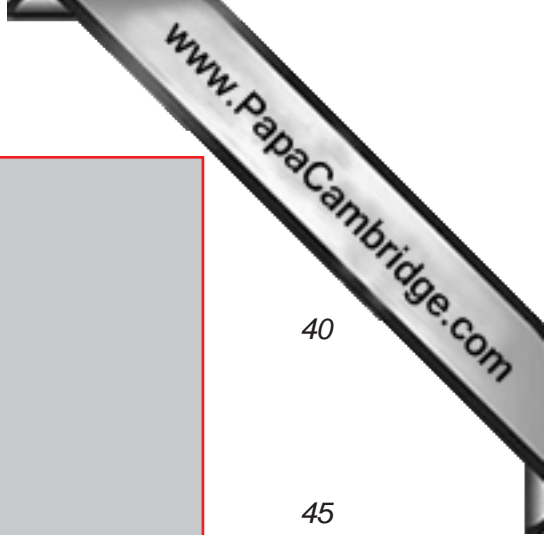
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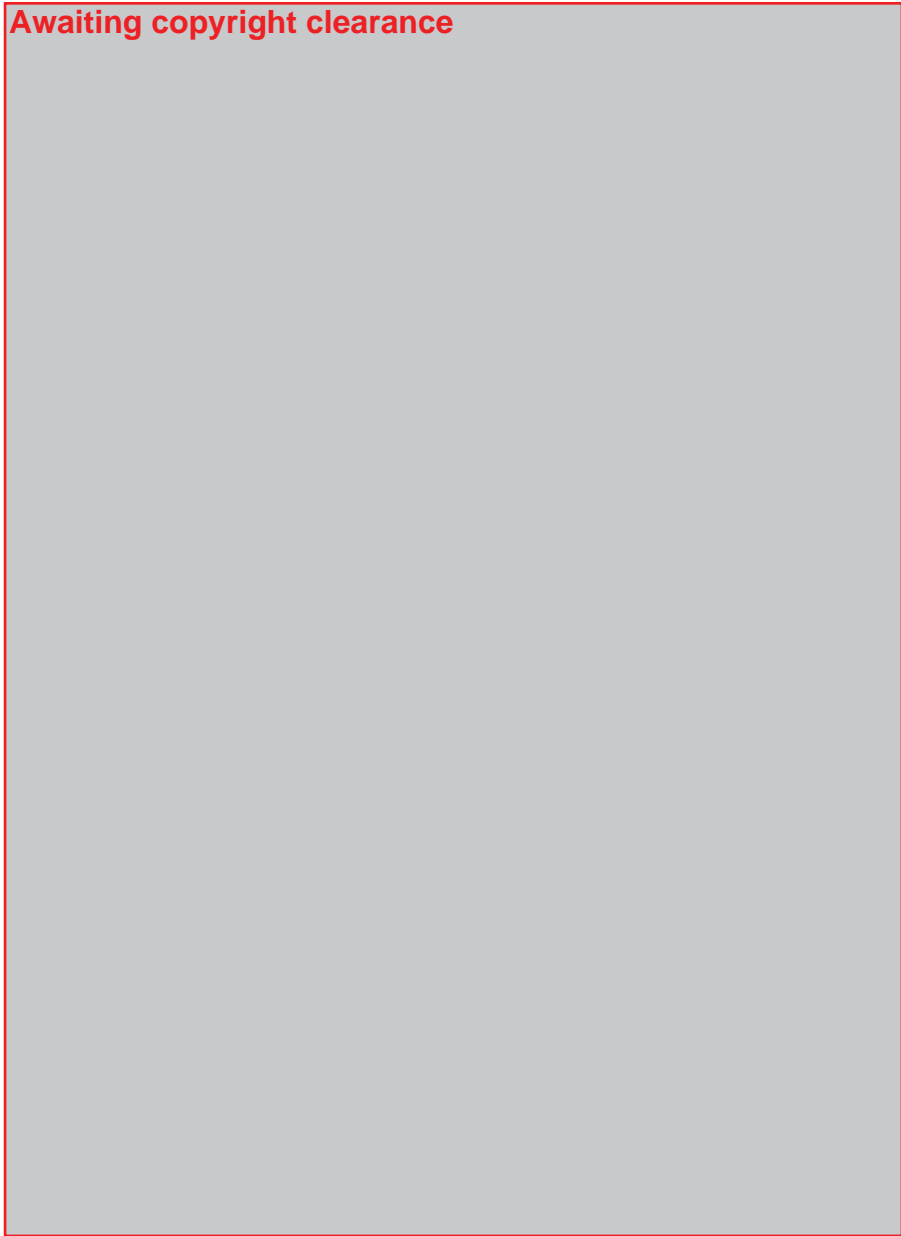
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WILLIAM SHAKESPEARE: *Henry IV Part 1*

- 8 **Either** (a) In what ways does Shakespeare dramatise historical unrest in the play?
- Or** (b) Comment closely on the following passage, discussing the dramatic presentation and impact of this moment in the play.

Enter DOUGLAS.

Douglas: Another king! They grow like Hydra's heads.
I am the Douglas, fatal to all those
That wear those colours on them. What art thou,
That counterfeit'st the person of a king? 5

King: The King himself, who, Douglas, grieves at heart
So many of his shadows thou hast met,
And not the very King. I have two boys
Seek Percy and thyself about the field;
But, seeing thou fall'st on me so luckily, 10
I will assay thee; so, defend thyself.

Douglas: I fear thou art another counterfeit;
And yet, in faith, thou bearest thee like a king;
But mine I am sure thou art, who'er thou be,
And thus I win thee. 15

[They fight, the King being in danger.]

Re-enter the PRINCE.

Prince: Hold up thy head, vile Scot, or thou art like
Never to hold it up again. The spirits
Of valiant Shirley, Stafford, Blunt, are in my arms; 20
It is the Prince of Wales that threatens thee,
Who never promiseth but he means to pay.

[They fight; Douglas flies.]

Cheerly, my lord: how fares your Grace?
Sir Nicholas Gawsey hath for succour sent,
And so hath Clifton. I'll to Clifton straight. 25

King: Stay, and breathe awhile.
Thou hast redeem'd thy lost opinion;
And show'd thou mak'st some tender of my life,
In this fair rescue thou hast brought to me. 30

Prince: O God, they did me too much injury
That ever said I heark'ned for your death!
If it were so, I might have let alone
The insulting hand of Douglas over you,
Which would have been as speedy in your end 35
As all the poisonous potions in the world,
And sav'd the treacherous labour of your son.

King: Make up to Clifton, I'll to Sir Nicholas Gawsey.

[Exit.]

Turn over for Question 9

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 9 **Either** (a) 'All the characters are guilty.'

Discuss the ways in which Williams presents the characters of the play in the light of this comment.

- Or** (b) Comment closely on the following passage, considering ways in which Williams develops tension between Blanche and Stanley.

Blanche: How do I look?

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Stanley: Your sister and I are having a little talk.

Scene 2

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- Question 2b
- Question 3b
- Question 4b
- Question 5b
- Question 6b
- Question 7b

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