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SECTION A: DRAMA

Answer ONE question from this section.

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

Either:

- (a) ‘Although there is a sense of love and reconciliation at the end of the play, the audience is left with the feeling that this is an unconvincing resolution of the conflicts and tensions so apparent in the world of *The Rover*.’

Do you agree? As a starting point, you should examine ACT V SCENE I from line 413 ‘WILLMORE Ha, my gipsy!’ to the end of the play (pages 116–123 in the prescribed edition).

Or:

- (b) ‘As *The Rover* is primarily a comedy, the audience accept the unlikely plot, laugh at the confusion and are not encouraged by Behn to judge any of the characters too harshly.’

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) ‘Although there is no actual physical violence in the play, the sense of threat and uncertainty experienced by almost all the characters ensures that there is very little sense of optimism or reconciliation.’

In the light of this judgement, explore the dramatic ways in which Friel presents a sense of threat and uncertainty in the play. You should include an examination of Act Three from ‘**Lancey** If by then the lieutenant hasn’t been found, ...’ to the end of the play (pages 81–91 in the prescribed edition).

Or:

- (b) ‘In *Translations*, Friel presents a world in which individuals have little control over their lives.’

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

(Total 50 marks)



<p>3. CHURCHILL: <i>Top Girls</i> (Methuen)</p> <p>Either:</p> <p>(a) ‘There seems to be little sense of joy or happiness in the play, even for those who appear successful. For the others, life is extremely bleak.’</p> <p>In the light of this comment, examine the dramatic ways in which Churchill presents a feeling of unhappiness in the play. In your answer, you should include an examination of ACT THREE from the stage direction ‘MARLENE <i>takes a bottle of whisky out of the bag.</i>’ to ‘JOYCE. Good.’ (pages 72–81 in the prescribed edition).</p> <p>Or:</p> <p>(b) ‘Churchill presents the character of Marlene as neither heroine nor victim.’</p> <p>Do you agree? In your answer you should refer to at least two appropriate extracts.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p>
<p>4. WILLIAMS: <i>A Streetcar Named Desire</i> (Penguin)</p> <p>Either:</p> <p>(a) ‘Despite Mitch’s desperate question, “Could it be – you and me, Blanche?”, Williams’s presentation of Mitch never allows the audience to believe in this future.’</p> <p>In the light of this comment, explore the presentation of Mitch in the play. You should include in your answer a detailed examination of SCENE NINE (pages 200–207 in the prescribed edition).</p> <p>Or:</p> <p>(b) ‘All the characters in the play, even those who at first appear strong, are shown to be weak and vulnerable.’</p> <p>In the light of this comment, explore the dramatic ways Williams reveals the weaknesses of his characters. You should include in your answer an examination of at least two appropriate extracts.</p> <p style="text-align: right;">(Total 50 marks)</p>	



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5. **STOPPARD:** *Professional Foul* (Faber)

Either:

- (a) ‘Anderson is not a hero. In fact, there are no heroes of any sort in the play, as Stoppard presents his characters in such a cold and detached way.’

Do you agree with this judgement of Stoppard’s dramatic presentation of his characters? You should include in your answer an examination of Scene 3. INT. ANDERSON’S HOTEL ROOM (pages 51–58 in the prescribed edition).

Or:

- (b) ‘Despite the comedy in the play, the main impact of *Professional Foul* is Stoppard’s powerful dramatisation of our need to defend individual freedom.’

Do you agree? You should include in your answer an examination of **at least two** appropriate extracts.

(Total 50 marks)

TOTAL FOR SECTION A: 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) ‘The powerful emotional impact of many poems is created through the sense of insecurity and loss they convey.’

How do you respond to this view?

You should write about **at least two** poems, including ‘The Second Coming’ or ‘Dover Beach’ or both. Your choice of poems must cover **at least two** groups.

Or:

- (b) ‘Poets are nothing if not ambitious: they try to tell us what it is like to be human – both our good and our bad points.’

In the light of this comment, examine the poetic ways in which the writers in this section of the anthology explore the idea of what it is to be human. 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) ‘Many of Betjeman’s poems reflect a melancholy preoccupation with both the passing of time and the impact of death.’

In the light of this comment, explore the ways in which the language of Betjeman’s poetry reflects these preoccupations with time and death. You should include in your answer an examination of **at least two** poems, including ‘On a Portrait of a Deaf Man’ or ‘Sun and Fun’ or both.

Or:

- (b) ‘Although Betjeman’s poetry is often said to present a lively and varied picture of English life, in fact the range of human experience explored in the poems is very limited.’

Do you agree? In your answer you should examine **at least two** poems.

(Total 50 marks)



<p>8. KEATS: <i>Selected Poems</i> ed. Roe (Everyman)</p> <p>Either:</p> <p>(a) ‘There is certainly a sadness and a sense of loss in much of Keats’s poetry. However, the impact of the language is mainly created by the joy he finds in the world around him.’</p> <p>Do you agree with this view of Keats’s poetry? You should take as a starting point ‘To Autumn’ and refer to at least one other poem (or section from a longer poem) from the selection.</p> <p>Or:</p> <p>(b) ‘Through his poetry Keats often poses questions but rarely provides answers.’</p> <p>How do you respond to this view? In your answer you should examine at least two poems (or sections of longer poems) from the selection.</p> <p style="text-align: right;">(Total 50 marks)</p>	<p>Leave blank</p>
<p>9. Penguin Book of American Verse ed. Moore (Penguin)</p> <p>Either:</p> <p>(a) ‘It is the bitterness and the anger of many of these poems that create their strong poetic impact.’</p> <p>Do you agree? In your answer, you should examine at least two poems (or parts of longer poems) by at least two different writers.</p> <p>Or:</p> <p>(b) ‘What makes these poems so stimulating is their combination of the familiar and the surprising.’</p> <p>Do you agree? You should refer to at least two poems (or parts of longer poems) by at least two different writers.</p> <p style="text-align: right;">(Total 50 marks)</p>	



<p>10. CLARKE: <i>Collected Poems</i> (Carcamet – poems from the Section ‘Letter from a Far Country’ only)</p> <p>Either:</p> <p>(a) ‘Much of Clarke’s poetry explores a strong sense of identity, although this feeling of belonging also brings with it doubts and uncertainties.’</p> <p>Using an extract from the poem ‘Letter from a Far Country’ as a starting point, explore the poetic ways Clarke writes about identity. You should include an examination of at least one other poem from the prescribed section.</p> <p>Or:</p> <p>(b) ‘The impact of Clarke’s poetry comes from the way she creates the unexpected out of the details of ordinary life.’</p> <p>Do you agree? In your answer you should examine at least two poems from the prescribed section.</p> <p style="text-align: right;">(Total 50 marks)</p>	Leave blank



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:
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| Question 7(a) | <input type="checkbox"/> | Question 7(b) | <input type="checkbox"/> |
| Question 8(a) | <input type="checkbox"/> | Question 8(b) | <input type="checkbox"/> |
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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.

