



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS
General Certificate of Education
Advanced Subsidiary Level and Advanced Level

LANGUAGE AND LITERATURE IN ENGLISH

8695/91

Paper 9 Poetry, Prose and Drama

May/June 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) 'Hardy's poetry is rooted in the real world; one sees it, hears it, feels it.'

Discuss ways in which Hardy makes the real world vivid in **two** poems.

- Or** (b) Comment closely on ways in which Hardy uses imagery of the natural world to develop the ideas of the following poem.

*In Tenebris I**'Percussus sum sicut foenum, et aruit cor meum.'* – Ps. ci.

Wintertime nighs;
But my bereavement-pain
It cannot bring again:
Twice no one dies.

Flower-petals flee; 5
But, since it once hath been,
No more that severing scene
Can harrow me.

Birds faint in dread: 10
I shall not lose old strength
In the lone frost's black length:
Strength long since fled!

Leaves freeze to dun; 15
But friends can not turn cold
This season as of old
For him with none.

Tempests may scath;
But love can not make smart
Again this year his heart
Who no heart hath. 20

Black is night's cope;
But death will not appal
One who, past doubtings all,
Waits in unhope.

SEAMUS HEANEY: *District and Circle*

- 2 **Either** (a) Discuss Heaney's presentation and use of individual characters in his poetry, making detailed reference to **two** poems.
- Or** (b) Comment closely on the following poem, discussing ways in which Heaney presents physical action.

A Shiver

The way you had to stand to swing the sledge,

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The staked earth quailed and shivered in the handle?

Songs of Ourselves

3 **Either** (a) ‘... thinking of the days that are no more.’

Compare ways in which poets treat the passage of time in **two** poems from your selection.

Or (b) Comment closely on ways in which the following poem suggests the nature of humanity.

A Man I Am

I was consumed by so much hate
 I did not feel that I could wait,
 I could not wait for long at anyrate.
 I ran into the forest wild,
 I seized a little new born child, 5
 I tore his throat, I licked my fang,
 Just like a wolf. A wolf I am.

I ran wild for centuries
 Beneath the immemorial trees,
 Sometimes I thought my heart would freeze, 10
 And never know a moment's ease,
 But presently the spring broke in
 Upon the pastures of my sin,
 My poor heart bled like anything.

The drops fell down, I knew remorse, 15
 I tasted that primordial curse,
 And falling ill, I soon grew worse.
 Until at last I cried on Him,
 Before whom angel faces dim,

To take the burden of my sin 20
 And break my head beneath his wing.

Upon the silt of death I swam
 And as I wept my joy began
 Just like a man. A man I am.

Stevie Smith

Section B: ProseCHIMAMANDA NGOZI ADICHIE: *Half of a Yellow Sun*

4 **Either** (a) ‘... a harrowing history lesson and an engagingly human narrative.’

In what ways and with what effects does Adichie present individual characters among historical events?

Or (b) Discuss the following passage in detail, commenting on ways in which it presents this crisis in Kainene’s and Richard’s relationship.

Kainene greeted him with a stoic face in the morning.

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He had read somewhere that, for true writers, nothing was more important than their art, not even love. 40

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

5 **Either** (a) 'Miss Quested had renounced her own people.'

How far and in what ways does Forster create sympathy for Adela Quested?

Or (b) Comment closely on the presentation of the two characters in the following passage, and discuss the episode's significance to the novel.

His spirits flared up, he glanced round the living-room. Some luxury in it, but no order – nothing to intimidate poor Indians. It was also a very beautiful room, opening into the garden through three high arches of wood. 'The fact is I have long wanted to meet you,' he continued. 'I have heard so much about your warm heart from the Nawab Bahadur. But where is one to meet in a wretched hole like Chandrapore?' 5
 He came close up to the door. 'When I was greener here, I'll tell you what: I used to wish you to fall ill so that we could meet that way.' They laughed, and encouraged by his success he began to improvise. 'I said to myself, "How does Mr Fielding look this morning? Perhaps pale. And the Civil Surgeon is pale too, he will not be able to attend upon him when the shivering commences." I should have been sent for instead. Then we would have had jolly talks, for you are a celebrated student of Persian poetry.' 10
 'You know me by sight, then.'
 'Of course, of course. You know me?'
 'I know you very well by name.' 15
 'I have been here such a short time, and always in the bazaar. No wonder you have never seen me, and I wonder you know my name. I say, Mr Fielding?'
 'Yes?'
 'Guess what I look like before you come out. That will be a kind of game.'
 'You're five feet nine inches high,' said Fielding, surmising this much through the ground glass of the bedroom door. 20
 'Jolly good. What next? Have I not a venerable white beard?'
 'Blast!'
 'Anything wrong?'
 'I've stamped on my last collar-stud.' 25
 'Take mine, take mine.'
 'Have you a spare one?'
 'Yes, yes, one minute.'
 'Not if you're wearing it yourself.'
 'No, no, one in my pocket.' Stepping aside, so that his outline might vanish, he wrenched off his collar, and pulled out of his shirt the back stud, a gold stud, which was part of a set that his brother-in-law had brought him from Europe. 'Here it is,' he cried. 30
 'Come in with it if you don't mind the unconventionality.'
 'One minute again.' Replacing his collar, he prayed that it would not spring up at the back during tea. Fielding's bearer, who was helping him to dress, opened the door for him. 35
 'Many thanks.' They shook hands, smiling. He began to look round, as he would have with any old friend. Fielding was not surprised at the rapidity of their intimacy. With so emotional a people it was apt to come at once or never, and he and Aziz, having heard only good of each other, could afford to dispense with preliminaries. 40
 'But I always thought that Englishmen kept their rooms so tidy. It seems that this is not so. I need not be so ashamed.' He sat down gaily on the bed; then, forgetting himself entirely, drew up his legs and folded them under him. 'Everything ranged coldly on shelves was what I thought. – I say, Mr Fielding, is the stud going to go in?' 45
 'I hae ma doots.'

'What's that last sentence, please? Will you teach me some new words and so improve my English?'

Fielding doubted whether 'everything ranged coldly on shelves' could be improved. He was often struck by the liveliness with which the younger generation handled a foreign tongue. They altered the idiom, but they could say whatever they wanted to say quickly; there were none of the babuisms ascribed to them up at the Club. But then the Club moved slowly; it still declared that few Mohammedans and no Hindus would eat at an Englishman's table, and that all Indian ladies were in impenetrable purdah. Individually it knew better; as a club it declined to change. 50 55

'Let me put in your stud. I see ... the shirt back's hole is rather small and to rip it wider a pity.'

'Why in hell does one wear collars at all?' grumbled Fielding as he bent his neck.

Chapter 7

Stories of Ourselves

- 6 **Either** (a) Discuss ways in which **two** stories from the selection explore change or progress in human society.
- Or** (b) Comment closely on ways in which Proulx creates the humorous tone of the following passage.

Amanda placed the book in a prominent position on the bar and it was soon well-thumbed and stained with various alcohols. No one could quite understand what the author, one Reginald Reynolds, was saying as it was written in an abstruse and sarcastic style freckled with irony and untranslated Latin and French. The author also favored maze-like circumlocutions and assumed his readers possessed profound knowledge of history, literature, seafaring, religion, military strategy, dialectic, nursery rhymes, and philosophy. He was given to mossy jokes such as one about the Egyptologist who discovered a bit of wire in an excavation and declared the Egyptians had invented telegraphy, only to be aced by a rival who said that since no such piece of wire had been found in Assyrian site excavations, the Assyrians must have enjoyed wireless telegraphy. Still, the Pee Wee regulars sifted enough wheat from the chaff to make perusal of *Beards* worthwhile. 5

Amanda brought in a dictionary to aid Mr Reynolds. Gradually the vocabularies of the Pee Wee's patrons swelled with such splendid words as 'pogonophile', 'finookery', 'gnostic', 'countenance', 'postiche', 'obelisk', 'serendipity', and the stirring phrase *Floreat Barba!* Enlightenment did not emerge but curiosity flowered as they read of ancient bearded horse eaters, of a certain abbot who believed that eating too much was the cause of beards and thus explained why the American Indians, who lived on frugal diets, did not have beards. Adam, they discovered, had no beard in the Garden of Eden, the hairy growth punitively linked to the expulsion. 10 15 20

Wiregrass Cokendall was thrilled to find a footnote referencing a Muslim story that the devil had only one hair on his chin, though of exceeding length, and used this nugget to taunt his son, Kevin. Kevin thumbed through until he found a passage describing a civilisation that killed the red-bearded men among them. 25

There were many examples of beards as fashion statements – metal threads worked in, dyes and gold dust, the pointed beards of Arabs, the rectilinear faux beards of the Egyptians, the curly extravagances of the Assyrians, the Hittites' square-laced beards, plaited beards, immensely long beards that could be parted and looped around the ears, but tempting as these arrangements sounded, no contestant dared sacrifice length to style. Vic Vase took up the book often and read passages aloud, mangling his way through medieval French, church Latin, and antique English. 30

'Jesus,' said Erwin Hungate, the reader, 'lay off, will you? Sound like Umberto Eco.'

'Who?' said Vic. 35

'I know him,' said Old Man DeBock. 'Bert Eckle, used a work for Bob Utley. He's out in Nevada now in a home. Home for old cowboys.'

Erwin Hungate lifted his hand slightly and let it drop to show it was hopeless to explain. 40

The beard growers combed through the Wal-Mart pharmacy in Sack looking for unguents and lotions that would impart vigor to hair. They urged the druggist to order new improved products. Old Man DeBock, rustling through the boxes under his bed, discovered a 1946 *Real Western Stories* magazine that featured an advertisement for a device that when cranked sent mild charges of electricity through the body and was, the ad claimed, a no-fail encouragement to hair. Pictured were three men whose combined hair could have stuffed a mattress. He dug out an ancient electric 45

blanket from his storeroom and slept with it bunched up under his chin, happy to be absorbing whisker-stimulating electric juice. Darryl Mutsch rinsed his beard in a Viagra solution, immediate results not known.

The Contest

Section C: Drama

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

- 7 **Either** (a) Discuss ways in which Albee shows the importance of the influence of 'Daddy' on Martha's and George's relationship.
- Or** (b) Comment closely on the following extract, showing how Albee creates the dramatic impact of the arrival of Nick and Honey.

Martha: SCREW YOU!

[Simultaneously with MARTHA'S last remark, GEORGE flings open the front door. HONEY and NICK are framed in the entrance. There is a brief silence, then ...]

5

George [*ostensibly a pleased recognition of HONEY and NICK, but really satisfaction at having MARTHA'S explosion overheard*]: Ahhhhhhhhh!

Martha [*a little too loud ... to cover*]: Hi! Hi, there ... c'mon in!

Honey and Nick [*ad lib*]: Hello, here we are ... hi ... [*etc.*]

10

George [*very matter-of-factly*]: You must be our little guests.

Martha: Ha, ha, ha, HA! Just ignore old sour-puss over there. C'mon in, kids ... give your coats and stuff to sour-puss.

Nick [*without expression*]: Well, now, perhaps we shouldn't have come. ...

15

Honey: Yes ... it *is* late, and ...

Martha: Late! Are you kidding? Throw your stuff down anywhere and c'mon in.

George [*vaguely ... walking away*]: Anywhere ... furniture, floor ... doesn't make any difference around this place.

20

Nick [*to HONEY*]: I told you we shouldn't have come.

Martha [*stentorian*]: I said c'mon in! Now c'mon!

Honey [*giggling a little as she and NICK advance*]: Oh, dear.

George [*imitating HONEY's giggle*]: Hee, hee, hee, hee.

25

Martha [*swinging on GEORGE*]: Look, muckmouth ... you cut that out!

George [*innocence and hurt*]: Martha! [*To HONEY and NICK*] Martha's a devil with language; she really is.

Martha: Hey, *kids* ... sit down.

30

Honey [*as she sits*]: Oh, isn't this lovely!

Nick [*perfunctorily*]: Yes indeed ... very handsome.

Martha: Well, thanks.

Nick [*indicating the abstract painting*]: Who ... who did the ... ?

Martha: That? Oh, that's by ...

35

George: ... some Greek with a moustache Martha attacked one night in ...

Honey [*to save the situation*]: Oh, ho, ho, ho, HO.

Nick: It's got a ... a ...

George: A quiet intensity? 40

Nick: Well, no ... a ...

George: Oh. [*Pause*] Well, then, a certain noisy relaxed quality, maybe?

Nick [*knows what GEORGE is doing, but stays grimly, coolly polite*]: No. What I meant was ... 45

George: How about ... uh ... a quietly noisy relaxed intensity.

Honey: Dear! You're being joshed.

Nick [*cold*]: I'm aware of that.

[*A brief, awkward silence.*]

George [*truly*]: I am sorry. 50

[*NICK nods condescending forgiveness.*]

George: What it is, actually, is it's a pictorial representation of the order of Martha's mind.

Act 1

WILLIAM SHAKESPEARE: *Richard III*

- 8 **Either** (a) Discuss Shakespeare's presentation of Hastings and comment on the significance of his character to the play.
- Or** (b) Discuss the following passage in detail, commenting on ways in which Shakespeare presents Richard's treatment of Clarence.

<i>Gloucester:</i>	Why, this it is when men are rul'd by women: 'Tis not the King that sends you to the Tower; My Lady Grey his wife, Clarence, 'tis she That tempers him to this extremity. Was it not she and that good man of worship, Antony Woodville, her brother there, That made him send Lord Hastings to the Tower, From whence this present day he is delivered? We are not safe, Clarence; we are not safe.	5
<i>Clarence:</i>	By heaven, I think there is no man is secure But the Queen's kindred, and night-walking heralds That trudge betwixt the King and Mistress Shore. Heard you not what an humble suppliant Lord Hastings was, for her delivery?	10 15
<i>Gloucester:</i>	Humbly complaining to her deity Got my Lord Chamberlain his liberty. I'll tell you what – I think it is our way, If we will keep in favour with the King, To be her men and wear her livery: The jealous o'er-worn widow and herself, Since that our brother dubb'd them gentlewomen, Are mighty gossips in our monarchy.	20
<i>Brakenbury:</i>	I beseech your Graces both to pardon me: His Majesty hath straitly given in charge That no man shall have private conference, Of what degree soever, with your brother.	25
<i>Gloucester:</i>	Even so; an't please your worship, Brakenbury, You may partake of any thing we say: We speak no treason, man; we say the King Is wise and virtuous, and his noble queen Well struck in years, fair, and not jealous; We say that Shore's wife hath a pretty foot, A cherry lip, a bonny eye, a passing pleasing tongue; And that the Queen's kindred are made gentlefolks. How say you, sir? Can you deny all this?	30 35
<i>Brakenbury:</i>	With this, my lord, myself have nought to do.	
<i>Gloucester:</i>	Nought to do with Mistress Shore! I tell thee, fellow, He that doth naught with her, excepting one, Were best to do it secretly alone.	40
<i>Brakenbury:</i>	What one, my lord?	
<i>Gloucester:</i>	Her husband, knave! Wouldst thou betray me?	

- Brakenbury:* I do beseech your Grace to pardon me, and withal
Forebear your conference with the noble Duke. 45
- Clarence:* We know thy charge, Brakenbury, and will obey.
- Gloucester:* We are the Queen's abjects and must obey.
Brother, farewell; I will unto the King;
And whatso'er you will employ me in – 50
Were it to call King Edward's widow sister –
I will perform it to enfranchise you.
Meantime, this deep disgrace in brotherhood
Touches me deeper than you can imagine.
- Clarence:* I know it pleaseth neither of us well. 55
- Gloucester:* Well, your imprisonment shall not be long;
I will deliver you, or else lie for you.
Meantime, have patience.
- Clarence:* I must perforce. Farewell.
- [*Exeunt* CLARENCE, BRAKENBURY, and
GUARD. 60
- Gloucester:* Go tread the path that thou shalt ne'er return.
Simple, plain Clarence, I do love thee so
That I will shortly send thy soul to heaven,
If heaven will take the present at our hands. 65

Act 1 Scene 1

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

9 **Either** (a) 'You're not clean enough to bring in the house with my mother.'

How far does the play lead you to sympathise with Mitch's final words to Blanche?

Or (b) Comment closely on the dramatic methods used by Williams to create sympathy for Blanche in the following passage.

Blanche: What's going on here?

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The gravity of their profession is exaggerated – the unmistakable aura of the state institution with its cynical detachment. The DOCTOR rings the doorbell. The murmur of the game is interrupted.]

60

Scene 11

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