



## Section A: Poetry

SUJATA BHATT: *Point No Point*

- 1 **Either** (a) Discuss the effects of Bhatt's choices of different forms in her poetry. Refer to **two** poems in your answer.
- Or** (b) Comment closely on the following extract, considering how it presents the experience of childbirth.

*The Need to Recall the Journey  
for Regina Munzel*

Now when she cries for milk,	
now as she drinks I drift back to the moments when she was almost out	5
still part of me but already I could reach down and touch her hair.	
I want to return to her moment of birth. It was too quick. I want it to go on –	10
When the pain was suddenly defined by her head, when she was about to slide out safely all by herself – I felt my heart go half-way out with her ... like seeing a beloved one off to a harbour, to a ship destined to go to a far away place you've never been to ...	15
But I could touch her hair – a thick, fuzzy heat. Sticky feathers clung wet to runny whites of eggs ...	20
But I could touch her hair – a thick, fuzzy heat. Sticky feathers clung wet to runny whites of eggs ...	25
But this is a little person who already has a favourite sleeping position.	30

Weeks pass, the bleeding stops.  
Months pass –  
What I thought could never heal  
actually heals. 35

And still there is this need  
to recall the journey,  
retell the story.  
The urge 40  
to reopen every detail  
until our faces glow again.

What are we  
trying to understand?

THOMAS HARDY: *Selected Poems*

- 2 **Either** (a) Hardy said that 'Poetry is emotion put into measure'.

In the light of this comment, discuss ways in which Hardy uses rhythm, rhyme and form to explore emotional feelings in **two** poems.

- Or** (b) Comment closely on ways in which the following poem presents a loving relationship.

*A Church Romance*  
(Mellstock, circa 1835)

She turned in the high pew, until her sight  
Swept the west gallery, and caught its row  
Of music-men with viol, book, and bow  
Against the sinking sad tower-window light.

She turned again; and in her pride's despite  
One strenuous viol's inspirer seemed to throw  
A message from his string to her below,  
Which said: 'I claim thee as my own forthright!' 5

Thus their hearts' bond began, in due time signed.  
And long years hence, when Age had scared Romance, 10  
At some old attitude of his or glance

That gallery-scene would break upon her mind,  
With him as minstrel, ardent, young, and trim,  
Bowing 'New Sabbath' or 'Mount Ephraim'.

*Songs of Ourselves*

- 3 **Either** (a) 'Last year is dead, they seem to say,  
Begin afresh, afresh, afresh.'

Discuss the poetic methods of **two** poems in which poets explore the effects of the passage of time.

- Or** (b) Comment closely on ways in which the following poem presents war and its effects.

*Anthem For Doomed Youth*

What passing-bells for these who die as cattle?  
 Only the monstrous anger of the guns.  
 Only the stuttering rifles' rapid rattle  
 Can patter out their hasty orisons.  
 No mockeries now for them; no prayers nor bells,  
 Nor any voice of mourning save the choirs, –  
 The shrill, demented choirs of wailing shells;  
 And bugles calling for them from sad shires.

5

What candles may be held to speed them all?  
 Not in the hands of boys, but in their eyes  
 Shall shine the holy glimmers of good-byes.  
 The pallor of girls' brows shall be their pall;  
 Their flowers the tenderness of patient minds,  
 And each slow dusk a drawing-down of blinds.

10

Wilfred Owen

## Section B: Prose

CHARLOTTE BRONTË: *Jane Eyre*

4 **Either** (a) Jane says to Mrs Reed, 'I am not your dear; I cannot lie down.'

In what ways does Brontë present Jane's difficulty in accepting the roles expected of her?

**Or** (b) Comment closely on the following passage, looking in particular at how the narrative style presents this stage of Jane's journey to Thornfield.

A new chapter in a novel is something like a new scene in a play; and when I draw up the curtain this time, reader – you must fancy you see a room in the George Inn at Millcote, with such large-figured papering on the walls as inn rooms have; such a carpet, such furniture, such ornaments on the mantelpiece, such prints – including a portrait of George the Third and another of the Prince of Wales, and a representation of the death of Wolfe. All this is visible to you by the light of an oil lamp hanging from the ceiling, and by that of an excellent fire, near which I sit in my cloak and bonnet; my muff and umbrella lie on the table, and I am warming away the numbness and chill contracted by sixteen hours' exposure to the rawness of an October day: I left Lowton at four o'clock a.m. and the Millcote town clock is now just striking eight. 5 10

Reader, though I look comfortably accommodated, I am not very tranquil in my mind. I thought when the coach stopped here there would be some one to meet me; I looked anxiously round as I descended the wooden steps the 'boots' placed for my convenience, expecting to hear my name pronounced and to see some description of carriage waiting to convey me to Thornfield. Nothing of the sort was visible; and when I asked a waiter if anyone had been to inquire after a Miss Eyre, I was answered in the negative; so I had no resource but to request to be shown into a private room: and here I am waiting, while all sorts of doubts and fears are troubling my thoughts. 15 20

It is a very strange sensation to inexperienced youth to feel itself quite alone in the world, cut adrift from every connexion, uncertain whether the port to which it is bound can be reached, and prevented by many impediments from returning to that it has quitted. The charm of adventure sweetens that sensation, the glow of pride warms it: but then the throb of fear disturbs it, and fear with me became predominant when half an hour elapsed and still I was alone. I bethought myself to ring the bell. 25

'Is there a place in this neighbourhood called Thornfield?' I asked of the waiter who answered the summons.

'Thornfield? I don't know, ma'am: I'll inquire at the bar.' He vanished, but reappeared instantly. 30

'Is your name Eyre, miss?'

'Yes.'

'Person here waiting for you.'

I jumped up, took my muff and umbrella, and hastened into the inn passage: a man was standing by the open door, and in the lamp-lit street I dimly saw a one-horse conveyance. 35

'This will be your luggage, I suppose?' said the man rather abruptly when he saw me, pointing to my trunk in the passage.

'Yes.' He hoisted it on to the vehicle, which was a sort of car, and then I got in: before he shut me up, I asked him how far it was to Thornfield. 40

'A matter of six miles.'

'How long shall we be before we get there?'

'Happen an hour and a half.'

He fastened the car door, and climbed to his own seat outside, and we set off. Our progress was leisurely, and gave me ample time to reflect: I was content to be at length so near the end of my journey; and as I leaned back in the comfortable though not elegant conveyance, I meditated much at my ease. 45

Chapter 11

TSITSI DANGAREMBGA: *Nervous Conditions*

- 5 **Either** (a) At the end of the novel, Tambu thinks that Nyasha, Chido and Nhamo 'succumbed' to 'Englishness'. How far does Dangarembga's presentation of Tambu convince you that she does not 'succumb'?
- Or** (b) Discuss the following passage in detail, commenting on the presentation of Tambu's mother's opinions and the significance of her speech to the novel as a whole.

'Mother!' I gasped and turned to Nyasha before I could stop myself, and wished I hadn't, because I did not want Nyasha to see the shame in my eyes. Nor did I want to see the pain and confusion in hers.

'Sisi!' remonstrated Lucia, 'Contain yourself! Why do you want to hurt yourself by saying such painful things? Especially when you know they are not true!' 5

But my mother was in a bad way and there was no holding her. The things that were coming out had been germinating and taking root in her mind for a long time.

'Ha! You!' mocked my mother, raving at her sister. 'You think you can tell me to contain myself, you! He-he-e-e! Now this is something to make a woman laugh! When, Lucia, just tell me, when, did you ever contain yourself? Do you even know 10

what it means, you who were in the blankets with my husband the moment you arrived? And with Takesure. You were probably there, the three of you together, Jeremiah having his ride, enjoying himself, and then Takesure, and so it carried on. So don't tell me about containing myself. You know nothing about it.' We thought she had finished, but she was only pausing to breathe. 'And anyway,' she continued, 'in 15

what way am I not restraining myself? I am only saying what I think, just like she did. She did tell us, didn't she, what she thinks, and did anyone say anything! No. Why not? Because Maiguru is educated. That's why you all kept quiet. Because she's rich and comes here and flashes her money around, so you listen to her as though 20

you want to eat the words that come out of her mouth. But me, I'm not educated, am I? I'm just poor and ignorant, so you want me to keep quiet, you say I mustn't talk. Ehe! I am poor and ignorant, that's me, but I have a mouth and it will keep 25

on talking, it won't keep quiet. Today I have said it and I am saying it again: she is a witch, a witch. Have you heard me properly? She-is-a-witch. She steals other women's children because she could only produce two of her own, and you can't 30

call those two people. They're a disgrace to decent parents, except that Maiguru is not decent because first she killed my son and now she has taken Tambudzai away from me. Oh, yes, Tambudzai. Do you think I haven't seen the way you follow her 35

around,' she spat at me fiercely, 'doing all her dirty work for her, anything she says? You think your mother is so stupid she won't see Maiguru has turned you against me with her money and her white ways? You think I am dirt now, me, your mother. Just 40

the other day you told me that my toilet is dirty. "It disgusts me," that's what you said. If it is meat you want that I cannot provide for you, if you are so greedy you would betray your own mother for meat, then go to your Maiguru. She will give you meat. I will survive on vegetables as we all used to do. And we have survived, so what more 45

do you want? You have your life. Go to your Maiguru and eat sausage.' And she sat there with her arms tightly folded across her chest, her mouth thrust out in a defiant pout, defying us to change her mind.

'Aiwa-wo, Sisi,' soothed Lucia, taking no notice of all this resoluteness. 'How can you talk such nonsense? As soon as the child is born and you have settled down, you will laugh at yourself. But now be calm. Otherwise you will do yourself damage. It is over, isn't it?' 50

'Hm!' grunted my mother. 'Over! When I see Nhamo in front of me, then, only then will it be over.'

Chapter 7



**Turn to page 10 for Question 6.**

*Stories of Ourselves*

- 6 **Either** (a) In a short story, the writer has a limited opportunity to develop characters. Discuss ways in which writers have overcome this to create striking or memorable characters in **two** stories.
- Or** (b) Comment closely on the writing of the following passage, paying particular attention to ways in which Wells's narrator creates the sense of a 'true story'.

One confidential evening, not three months ago, Lionel Wallace told me this story of the Door in the Wall. And at the time I thought that so far as he was concerned it was a true story.

He told it me with such direct simplicity of conviction that I could not do otherwise than believe in him. But in the morning, in my own flat, I woke to a different atmosphere; and as I lay in bed and recalled the things he had told me, stripped of the glamour of his earnest slow voice, denuded of the focused, shaded table light, the shadowy atmosphere that wrapped about him and me, and the pleasant bright things, the dessert and glasses and napery of the dinner we had shared, making them for the time a bright little world quite cut off from everyday realities, I saw it all as frankly incredible. 'He was mystifying!' I said, and then: 'How well he did it! ... It isn't quite the thing I should have expected of him, of all people, to do well.' 5 10

Afterwards as I sat up in bed and sipped my morning tea, I found myself trying to account for the flavour of reality that perplexed me in his impossible reminiscences, by supposing they did in some way suggest, present, convey – I hardly know which word to use – experiences it was otherwise impossible to tell. 15

Well, I don't resort to that explanation now. I have got over my intervening doubts. I believe now, as I believed at the moment of telling, that Wallace did to the very best of his ability strip the truth of his secret for me. But whether he himself saw, or only thought he saw, whether he himself was the possessor of an inestimable privilege or the victim of a fantastic dream, I cannot pretend to guess. Even the facts of his death, which ended my doubts for ever, throw no light on that. 20

That much the reader must judge for himself.

I forget now what chance comment or criticism of mine moved so reticent a man to confide in me. He was, I think, defending himself against an imputation of slackness and unreliability I had made in relation to a great public movement, in which he had disappointed me. But he plunged suddenly. 'I have,' he said, 'a preoccupation –' 25

'I know,' he went on, after a pause, 'I have been negligent. The fact is – it isn't a case of ghosts or apparitions – but – it's an odd thing to tell of, Redmond – I am haunted. I am haunted by something – that rather takes the light out of things, that fills me with longings ...' 30

He paused, checked by that English shyness that so often overcomes us when we speak of moving or grave or beautiful things. 'You were at Saint Athelstan's all through,' he said, and for a moment that seemed to me quite irrelevant. 'Well' – and he paused. Then very haltingly at first, but afterwards more easily, he began to tell of the thing that was hidden in his life, the haunting memory of a beauty and happiness that filled his heart with insatiable longings, that made all the interests and spectacle of worldly life seem dull and tedious and vain to him. 35

Now that I have the clue to it, the thing seems written visibly in his face. I have a photograph in which that look of detachment has been caught and intensified. It reminds me of what a woman once said of him – a woman who had loved him greatly. 'Suddenly,' she said, 'the interest goes out of him. He forgets you. He doesn't care a rap for you – under his very nose ...' 40

Yet the interest was not always out of him, and when he was holding his attention to a thing Wallace could contrive to be an extremely successful man. His career, indeed, is set with successes. He left me behind him long ago; he soared up over my head, and cut a figure in the world that I couldn't cut – anyhow. He was still a year short of forty, and they say now that he would have been in office and very probably in the new Cabinet if he had lived. At school he always beat me without effort – as it were by nature. We were at school together at Saint Athelstan's College in West Kensington for almost all our school-time. He came into the school as my co-equal, but he left far above me, in a blaze of scholarships and brilliant performance. Yet I think I made a fair average running. And it was at school I heard first of the 'Door in the Wall' – that I was to hear of a second time only a month before his death.

To him at least the Door in the Wall was a real door, leading through a real wall to immortal realities. Of that I am now quite assured.

The Door in the Wall

## Section C: Drama

PETER SHAFFER: *Equus*

7 **Either** (a) Shaffer decided that the structure of the play should 'cut across time illogically'.

What do you think are the dramatic effects of the structure Shaffer has chosen?

**Or** (b) Comment closely on the following passage, considering its significance in the play.

*The light grows warmer.*

JILL: It's called The China Pantry.  
*She comes down and sits casually on the rail. Her manner is open and lightly provocative. During these scenes Alan acts directly with her, and never looks over at Dysart when he replies to him.* 5

When Daddy disappeared, she was left without a bean. She had to earn her own living. I must say she did jolly well, considering she was never trained in business.

DYSART: What do you mean, 'disappeared'?

ALAN: *(to Dysart)* He ran off. No one ever saw him again. 10

JILL: Just left a note on her dressing table saying 'Sorry. I've had it.' Just like that. She never got over it. It turned her right off men. All my dates have to be sort of secret. I mean, she knows about them, but I can't ever bring anyone back home. She's so rude to them.

ALAN: *(to Dysart)* She was always looking. 15

DYSART: At you?

ALAN: *(to Dysart)* Saying stupid things.  
*She jumps off the bench.*

JILL: You've got super eyes.

ALAN: *(to Dysart)* Anyway, *she* was the one who had them. 20  
*She sits next to him. Embarrassed, the boy tries to move away as far as he can.*

JILL: There was an article in the paper last week saying what points about boys fascinate girls. They said Number One is bottoms. I think it's eyes every time ... They fascinate you too, don't they? 25

ALAN: Me?

JILL: *(sly)* Or is it only horse's eyes?

ALAN: *(startled)* What d'you mean?

JILL: I saw you staring into Nugget's eyes yesterday for ages. I spied on you through the door! 30

ALAN: *(hotly)* There must have been something in it!

JILL: You're a real Man of Mystery, aren't you?

ALAN: *(to Dysart)* Sometimes, it was like she knew.

DYSART: Did you ever hint?

ALAN: *(to Dysart)* Course not! 35

JILL: I love horses' eyes. The way you can see yourself in them.  
 D'you find them sexy?

ALAN: *(outraged)* What?!

JILL: Horses.

ALAN: Don't be daft! 40  
*He springs up, and away from her.*

JILL: Girls do. I mean, they go through a period when they pat them and kiss them a lot. I know *I* did. I suppose it's just a substitute, really.

ALAN: (to *Dysart*) That kind of thing, all the time. Until one night ...  
 DYSART: Yes? What? 45  
 ALAN: (to *Dysart: defensively*) She did it! Not me. It was her idea, the whole thing! ... She got me into it!  
 DYSART: What are you saying? 'One night': go on from there.  
*A pause.*  
 ALAN: (to *Dysart*) Saturday night. We were just closing up. 50  
 JILL: How would you like to take me out?  
 ALAN: What?  
 JILL: (*coolly*) How would you like to take me out tonight?  
 ALAN: I've got to go home.  
 JILL: What for? 55  
*He tries to escape upstage.*  
 ALAN: They expect me.  
 JILL: Ring up and say you're going out.  
 ALAN: I can't.  
 JILL: Why? 60  
 ALAN: They expect me.  
 JILL: Look. Either we go out together and have some fun, or you go back to your boring home, *as usual*, and I go back to mine. That's the situation, isn't it?  
 ALAN: Well ... where would we go? 65  
 JILL: The pictures! There's a skinflick over in Winchester! I've never seen one, have you?  
 ALAN: No.  
 JILL: Wouldn't you like to? / would.

Act 2, Scene 28

WILLIAM SHAKESPEARE: *Henry IV Part 1*

- 8 **Either** (a) King Henry compares Hotspur, 'the theme of honour's tongue', with his own son, on whom he sees stains of 'riot and dishonour'. How does Shakespeare develop this contrast between Hotspur and Prince Henry in the play?
- Or** (b) Comment closely on the following passage, focusing on ways in which Shakespeare creates the comedy of the scene.

*Enter Sheriff and the Carrier.*

PRINCE: Now, master sheriff, what is your will with me?

SHERIFF: First, pardon me, my lord. A hue and cry  
Hath followed certain men unto this house.

PRINCE: What men? 5

SHERIFF: One of them is well known, my gracious lord –  
A gross fat man.

CARRIER: As fat as butter.

PRINCE: The man, I do assure you, is not here,  
For I myself at this time have employ'd him, 10

And, sheriff, I will engage my word to thee  
That I will, by to-morrow dinner-time,  
Send him to answer thee, or any man,  
For any thing he shall be charg'd withal;  
And so let me entreat you leave the house. 15

SHERIFF: I will, my lord. There are two gentlemen  
Have in this robbery lost three hundred marks.

PRINCE: It may be so; if he have robb'd these men  
He shall be answerable; and so, farewell.

SHERIFF: Good night, my noble lord. 20

PRINCE: I think it is good morrow, is it not?

SHERIFF: Indeed, my lord, I think it be two o'clock. [*Exeunt Sheriff and Carrier.*]

PRINCE: This oily rascal is known as well as Paul's. Go, call him forth.

PETO: Falstaff! Fast asleep behind the arras, and snorting like a horse. 25

PRINCE: Hark how hard he fetches breath. Search his pockets. [*He searcheth his pocket, and findeth certain papers*] What hast thou found?

PETO: Nothing but papers, my lord.

PRINCE: Let's see what they be: read them. 30

PETO: [*Reads*]

Item, A capon . . . . . 2s. 2d.

Item, Sauce . . . . . 4d.

Item, Sack, two gallons . . . . . 5s. 8d.

Item, Anchovies and sack after supper . . 2s. 6d. 35

Item, Bread . . . . . ob.

PRINCE: O monstrous! but one halfpenny-worth of bread to this  
intolerable deal of sack! What there is else, keep close; we'll read it  
at more advantage. There let him sleep till day. I'll to the court in the  
morning. We must all to the wars, and thy place shall be honourable. 40  
I'll procure this fat rogue a charge of foot; and I know his death  
will be a march of twelve-score. The money shall be paid back  
again with advantage. Be with me betimes in the morning; and  
so, good morrow, Peto.

Act 2, Scene 4

**Turn to page 16 for Question 9.**

TENNESSEE WILLIAMS: *A Streetcar Named Desire*

- 9 **Either** (a) How far does Williams's characterisation of Blanche invite you to feel sympathy for her?
- Or** (b) Comment closely on the language and action of the following passage, discussing its significance to the play.

STANLEY: Well, what do you think of it?

Content removed due to copyright restrictions.

STELLA: I said, Is Mitch through with her? Scene 7



**BLANK PAGE**

---

*Copyright Acknowledgements:*

- Question 1b © Sujata Bhatt; *Point No Point*; Carcanet Press; 1997.  
Question 5b © Tsitsi Dangarembga; *Nervous Conditions*; Ayesia Clarke Publishing; 2004.  
Question 7b © Peter Shaffer; *Equus*; Penguin Books Ltd; 1977.  
Question 9b © Tennessee Williams; *A Streetcar Named Desire*; Penguin; 1983.

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.