Instructions

- Use black ink or ball-point pen.
- Fill in the boxes at the top of this page with your name, centre number and candidate number.
- Answer one question in Section A and one question in Section B.
- Answer the questions in the spaces provided – there may be more space than you need.

Information

- The total mark for this paper is 72.
- The marks for each question are shown in brackets – use this as a guide as to how much time to spend on each question.

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
SECTION A: Poetry

Answer ONE question and begin your answer on page 4.

EITHER

1 Compare the ways in which poets present memorable characters in *Out of the Bag* by Seamus Heaney and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets’ development of themes
- the poets’ use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

2 Compare the ways in which poets explore disturbing events or situations in *The Deliverer* by Tishani Doshi and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets’ development of themes
- the poets’ use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)
**List of prescribed poems**


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Indicate which question you are answering by marking a cross in 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 ☐  Question 2 ☐
SECTION B: Drama

Answer ONE question on your chosen text. Begin your answer on page 18.

TRAGEDY

_Doctor Faustus_, Christopher Marlowe

**EITHER**

3  ‘At the heart of the tragedy is an attempt to expand the limits of knowledge regardless of the cost.’

In the light of this comment, explore Marlowe’s dramatic presentation of the pursuit of knowledge in _Doctor Faustus_. In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

**OR**

4  ‘Mephistopheles is a much more complex character than the stock medieval demon.’

In the light of this comment, explore Marlowe’s dramatic presentation of Mephistopheles in _Doctor Faustus_. In your answer you must consider relevant contextual factors.

(Total for Question 4 = 48 marks)
Answer ONE question on your chosen text. Begin your answer on page 18.

_The Duchess of Malfi, John Webster_

**EITHER**

5  ‘We sometimes forget that this play begins as a love story.’

In the light of this comment, explore Webster’s dramatic presentation of love in _The Duchess of Malfi_. In your answer you must consider relevant contextual factors.

(Total for Question 5 = 48 marks)

**OR**

6  ‘The play involves a brutal examination of power, both domestic and political.’

In the light of this comment, explore Webster’s dramatic presentation of power in _The Duchess of Malfi_. In your answer you must consider relevant contextual factors.

(Total for Question 6 = 48 marks)
Answer ONE question on your chosen text. Begin your answer on page 18.

The Home Place, Brian Friel

EITHER

7 ‘At the centre of Friel’s drama is the conflict between tradition and progress.’

In the light of this comment, explore Friel’s dramatic presentation of the conflict between tradition and progress in The Home Place. In your answer you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

8 ‘Although she has a minor role in terms of the action, the character of Margaret draws together many of the threads of the drama.’

In the light of this comment, explore Friel’s dramatic presentation of Margaret in The Home Place. In your answer you must consider relevant contextual factors.

(Total for Question 8 = 48 marks)
**Answer ONE question on your chosen text. Begin your answer on page 18.**

*A Streetcar Named Desire*, Tennessee Williams

**EITHER**

9 ‘Despite the excitement and clamour, the play essentially shows us the vulnerability of human beings.’

In the light of this comment, explore Williams’ dramatic presentation of vulnerability in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

*(Total for Question 9 = 48 marks)*

**OR**

10 ‘We are never very far away from reminders of death and mortality in this play.’

In the light of this comment, explore Williams’ dramatic presentation of death in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

*(Total for Question 10 = 48 marks)*
Answer ONE question on your chosen text. Begin your answer on page 18.

COMEDY

_The Importance of Being Earnest_, Oscar Wilde

EITHER

11 ‘Cecily is delightful because she is so superficial.’

In the light of this comment, explore Wilde’s dramatic presentation of Cecily in _The Importance of Being Earnest_. In your answer you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

12 ‘For almost all the characters, secrets and lies are an essential part of life.’

In the light of this comment, explore Wilde’s dramatic presentation of secrets and lies in _The Importance of Being Earnest_. In your answer you must consider relevant contextual factors.

(Total for Question 12 = 48 marks)
Answer ONE question on your chosen text. Begin your answer on page 18.

The Pitmen Painters, Lee Hall

EITHER

13 ‘The play shows that class divisions can never be bridged for long.’

In the light of this comment, explore Hall’s dramatic presentation of class in The Pitmen Painters. In your answer you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 ‘The only substantial female character in the play is a stereotype.’

In the light of this comment, explore Hall’s dramatic presentation of Helen Sutherland in The Pitmen Painters. In your answer you must consider relevant contextual factors.

(Total for Question 14 = 48 marks)
Answer ONE question on your chosen text. Begin your answer on page 18.

*The Rover, Aphra Behn*

**EITHER**

15 ‘The use of disguise allows characters certain freedoms from convention, but these are limited.’

In the light of this comment, explore Behn’s dramatic presentation of disguise in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

**OR**

16 ‘Hellena is at the heart of the play – spirited, witty, determined.’

In the light of this comment, explore Behn’s dramatic presentation of Hellena in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 16 = 48 marks)
Answer ONE question on your chosen text. Begin your answer on page 18.

*Waiting for Godot*, Samuel Beckett

EITHER

17 ‘Vladimir and Estragon survive because they never entirely lose hope.’

In the light of this comment, explore Beckett’s dramatic presentation of hope in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 ‘Vladimir is the dominant force in the play.’

In the light of this comment, explore Beckett’s dramatic presentation of Vladimir in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 18 = 48 marks)
Indicate which question you are answering by marking a cross in 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 3 ☐
- Question 4 ☐
- Question 5 ☐
- Question 6 ☐
- Question 7 ☐
- Question 8 ☐
- Question 9 ☐
- Question 10 ☐
- Question 11 ☐
- Question 12 ☐
- Question 13 ☐
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- Question 15 ☐
- Question 16 ☐
- Question 17 ☐
- Question 18 ☐