



Oxford Cambridge and RSA

Monday 6 June 2022 – Afternoon

A Level English Language and Literature (EMC)

H474/02 The language of poetry and plays

Time allowed: 2 hours



You must have:

- the OCR 12-page Answer Booklet

INSTRUCTIONS

- Use black ink.
- Write your answer to each question in the Answer Booklet. The question numbers must be clearly shown.
- Fill in the boxes on the front of the Answer Booklet.
- Answer **one** question in Section A and **one** in Section B.

INFORMATION

- The total mark for this paper is **64**.
- The marks for each question are shown in brackets [].
- This document has **20** pages.

ADVICE

- Read each question carefully before you start your answer.

Section A – Poetry: Poetic and stylistic analysis

William Blake
 Emily Dickinson
 Seamus Heaney
 Eavan Boland
 Carol Ann Duffy
 Jacob Sam La-Rose

Answer **one** question from this section. You should spend about one hour on this section.

1 William Blake

Explore how Blake presents ideas and attitudes towards the poverty and suffering of children in 'Holy Thursday' (E) and make connections with one or two other poems from your collection.

You should consider Blake's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Holy Thursday

Is this a holy thing to see,
 In a rich and fruitful land,
 Babes reduced to misery,
 Fed with cold and usurous hand?

Is that trembling cry a song?
 Can it be a song of joy?
 And so many children poor?
 It is a land of poverty!

And their sun does never shine.
 And their fields are bleak & bare.
 And their ways are fill'd with thorns
 It is eternal winter there.

For where-e'er the sun does shine,
 And where-e'er the rain does fall:
 Babe can never hunger there,
 Nor poverty the mind appall.

2 Emily Dickinson

Explore how Dickinson presents ideas and attitudes towards rituals about death in 'I heard a Fly buzz' (465) and make connections with one or two other poems from your collection.

You should consider Dickinson's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

(465) 'I heard a Fly buzz - when I died'

I heard a Fly buzz – when I died –
 The Stillness in the Room
 Was like the Stillness in the Air –
 Between the Heaves of Storm –

The Eyes around – had wrung them dry –
 And Breaths were gathering firm
 For that last Onset – when the King
 Be witnessed – in the Room –

I willed my Keepsakes – Signed away
 What portion of me be
 Assignable – and then it was
 There interposed a Fly –

With Blue – uncertain stumbling Buzz –
 Between the light – and me –
 And then the Windows failed – and then
 I could not see to see –

3 Seamus Heaney

Explore how Heaney presents thoughts and feelings about a way of life under threat in 'The Toome Road' and make connections with one or two other poems in your collection.

You should consider Heaney's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

The Toome Road

One morning early I met armoured cars
 In convoy, warbling along on powerful tyres,
 All camouflaged with broken alder branches,
 And headphoned soldiers standing up in turrets.
 How long were they approaching down my roads
 As if they owned them? The whole country was sleeping.
 I had rights-of-way, fields, cattle in my keeping,
 Tractors hitched to buckrakes in open sheds,
 Silos, chill gates, wet slates, the greens and reds
 Of outhouse roofs. Whom should I run to tell
 Among all of those with their back doors on the latch
 For the bringer of bad news, that small-hours visitant
 Who, by being expected, might be kept distant?
 Sowers of seed, erectors of headstones ...
 O charioteers, above your dormant guns,
 It stands here still, stands vibrant as you pass,
 The invisible, untoppled omphalos.

4 Eavan Boland

Explore how Boland presents ideas and feelings about capturing a moment in time in '*From the Painting Back from Market by Chardin*' and make connections with one or two other poems in your collection.

You should consider Boland's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

From the Painting Back From Market by Chardin

Dressed in the colours of a country day –
 Grey-blue, blue-grey, the white of seagulls' bodies –
 Chardin's peasant woman
 Is to be found at all times in her short delay
 Of dreams, her eyes mixed
 Between love and market, empty flagons of wine
 At her feet, bread under her arm. He has fixed
 Her limbs in colour, and her heart in line.

In her right hand, the hindlegs of a hare
 Peep from a cloth sack; through the door
 Another woman moves
 In painted daylight; nothing in this bare
 Closet has been lost
 Or changed. I think of what great art removes:
 Hazard and death, the future and the past,
 This woman's secret history and her loves –

And even the dawn market, from whose bargaining
 She has just come back, where men and women
 Congregate and go
 Among the produce, learning to live from morning
 To next day, linked
 By a common impulse to survive, although
 In surging light they are single and distinct,
 Like birds in the accumulating snow.

5 Carol Ann Duffy

Explore how Duffy presents ideas and feelings about the intensity and desperation of love in 'Answer' and make connections with one or two other poems from your collection.

You should consider Duffy's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Answer

Carol Ann Duffy, 'Rapture', 2005, Pages 39-40. Item removed due to third party copyright restrictions.

6 Jacob Sam La-Rose

Explore how Sam La-Rose presents ideas and feelings about cultural identity in 'Turning Darker Still' and make connections with one or two other poems from your collection.

You should consider Jacob Sam La-Rose's use of poetic and stylistic techniques and significant literary or other relevant contexts.

[32]

Turning Darker Still

*I stumbled about, dazed, the music beating hysterically in my ears.
It was dark.*

RALPH ELLISON,
The Invisible Man

There's rider in a desert, seeking water.
He is his own horse, a saddle on his back.
There's nothing but the walking, one step
after another towards a laughing horizon.

The sky wants him to fix a grin on his face.
Bare his white teeth. *Why aren't you smiling?*
Why wear that dark face all day long? Take it off.
The sun, a spotlight. Under its attention, he glowers,

turns darker still. Becomes his own shadow.
Take it off. Step into the light.
He learns to sleep while walking. Dreams
of oceans, cool and black. Keeps on stepping.

The air rises in welts. He doesn't know
what water looks like, but will when he sees it.
Step by barefoot step, the sand is white and burning.
The sun fingers his hair without asking,

the light, too much to bear. His throat is parched.
Cracked. And there's no one here to talk to.
The sand gets everywhere. Between his toes.
Under his tongue. In his ears.

Section B – Plays: dramatic and contextual analysis

William Shakespeare: *Othello*

Oscar Wilde: *The Importance of Being Earnest*

Tennessee Williams: *A Streetcar Named Desire*

Brian Friel: *Translations*

Timberlake Wertenbaker: *Our Country's Good*

Jez Butterworth: *Jerusalem*

Answer **one** question from this section. You should spend about one hour on this section.

7 William Shakespeare: *Othello*

Explore how Shakespeare presents Cassio's drunkenness in this extract from *Othello*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Iago:

If I can fasten but one cup upon him,
 With that which he hath drunk tonight already,
 He'll be as full of quarrel and offence
 As my young mistress' dog. Now my sick fool Roderigo,
 Whom love hath turned almost the wrong side out,
 To Desdemona hath tonight caroused
 Potations pottle-deep, and he's to watch.
 Three lads of Cyprus, noble swelling spirits,
 That hold their honours in a wary distance,
 The very elements of this warlike isle,
 Have I tonight flustered with flowing cups;
 And they watch too. Now, 'mongst this flock of drunkards,
 Am I to put our Cassio in some action
 That may offend the isle. But here they come.

[Enter CASSIO, MONTANO and GENTLEMEN.]

If consequence do but approve my dream,
 My boat sails freely, both with wind and stream.

Cassio: 'Fore God, they have given me a rouse already.

Montano: Good faith, a little one; not past a pint, as I am a soldier.

Iago: Some wine, ho!

[Sings]

And let me the cannikin clink, clink,
 And let me the cannikin clink;
 A soldier's a man,
 O, man's life's but a span,
 Why then, let a soldier drink.
 Some wine, boys!

- Cassio:** 'Fore God, an excellent song.
- Iago:** I learned it in England, where indeed they are most potent in potting. Your Dane, your German, and your swag-bellied Hollander – drink, ho! – are nothing to your English.
- Cassio:** Is your Englishman so exquisite in his drinking?
- Iago:** Why, he drinks you with facility your Dane dead drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit ere the next pottle can be filled.
- Cassio:** To the health of our general!
- Montano:** I am for it, lieutenant, and I'll do you justice.
- Iago:** O sweet England!
- [Sings]
- King Stephen was and a worthy peer,
His breeches cost him but a crown;
He held them sixpence all too dear,
With that he called the tailor lown.
- He was a wight of high renown,
And thou art but of low degree;
'Tis pride that pulls the country down;
Then take thine auld cloak about thee.
- Some wine, ho!
- Cassio:** 'Fore God, this is a more exquisite song than the other.
- Iago:** Will you hear't again?
- Cassio:** No, for I hold him to be unworthy of his place that does those things. Well, God's above all, and there be souls must be saved, and there be souls must not be saved.
- Iago:** It's true, good lieutenant.
- Cassio:** For mine own part – no offence to the general, nor any man of quality – I hope to be saved.
- Iago:** And so do I too, lieutenant.
- Cassio:** Ay, but by your leave, not before me; the lieutenant is to be saved before the ancient. Let's have no more of this; let's to our affairs. God forgive us our sins! Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk; this is my ancient, this is my right hand, and this is my left hand. I am not drunk now, I can stand well enough, and I speak well enough.
- All:** Excellent well.
- Cassio:** Why, very well then; you must not think then that I am drunk.

[Exit]

8 Oscar Wilde: *The Importance of Being Earnest*

Explore how Wilde presents the relationships between men and women in this extract from *The Importance of Being Earnest*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

- Gwendolen:** This dignified silence seems to produce an unpleasant effect.
- Cecily:** A most distasteful one.
- Gwendolen:** But we will not be the first to speak.
- Cecily:** Certainly not.
- Gwendolen:** Mr Worthing, I have something very particular to ask you. Much depends on your reply.
- Cecily:** Gwendolen, your common sense is invaluable. Mr Moncrieff, kindly answer me the following question. Why did you pretend to be my guardian's brother?
- Algernon:** In order that I might have an opportunity of meeting you.
- Cecily** [to GWENDOLEN]: That certainly seems a satisfactory explanation, does it not?
- Gwendolen:** Yes, dear, if you can believe him.
- Cecily:** I don't. But that does not affect the wonderful beauty of his answer.
- Gwendolen:** True. In matters of grave importance, style, not sincerity, is the vital thing. Mr Worthing, what explanation can you offer to me for pretending to have a brother? Was it in order that you might have an opportunity of coming up to town to see me as often as possible?
- Jack:** Can you doubt it, Miss Fairfax?
- Gwendolen:** I have the gravest doubts upon the subject. But I intend to crush them. This is not the moment for German scepticism. [Moving to CECILY] Their explanations appear to be quite satisfactory, especially Mr Worthing's. That seems to me to have the stamp of truth upon it.
- Cecily:** I am more than content with what Mr Moncrieff said. His voice alone inspires one with absolute credulity.
- Gwendolen:** Then you think we should forgive them?
- Cecily:** Yes. I mean no.
- Gwendolen:** True! I had forgotten. There are principles at stake that one cannot surrender. Which of us should tell them? The task is not a pleasant one.
- Cecily:** Could we not both speak at the same time?

- Gwendolen:** An excellent idea! I nearly always speak at the same time as other people. Will you take the time from me?
- Cecily:** Certainly. [GWENDOLEN *beats time with uplifted finger*]
- Gwendolen and Cecily** [*speaking together*]: Your Christian names are still an insuperable barrier. That is all!
- Jack and Algernon** [*speaking together*]: Our Christian names! Is that all? But we are going to be christened this afternoon.
- Gwendolen** [*to JACK*]: For my sake you are prepared to do this terrible thing?
- Jack:** I am.
- Cecily** [*to ALGERNON*]: To please me you are ready to face this fearful ordeal?
- Algernon:** I am!
- Gwendolen:** How absurd to talk of the equality of the sexes! Where questions of self-sacrifice are concerned, men are infinitely beyond us.
- Jack:** We are! [*Clasps hands with ALGERNON*]
- Cecily:** They have moments of physical courage of which we women know absolutely nothing.
- Gwendolen** [*to JACK*]: Darling!
- Algernon** [*to CECILY*]: Darling! [*They fall into each other's arms*]

9 Tennessee Williams: *A Streetcar Named Desire*


Explore how Williams presents the relationship between Blanche and Mitch in this extract from *A Streetcar Named Desire*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Link to material: https://books.google.co.uk/books?id=O-32DwAAQBAJ&printsec=frontcover&dq=a+streetcar+named+desire&hl=en&newbks=1&newbks_redir=0&sa=X&ved=2ahUKEwiA45jVuof4AhVNXcAKHY8CBYQQ6AF6BAgGEAI#v=onepage&q=a%20streetcar%20named%20desire&f=false, Item removed due to third party copyright restrictions.

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10 Brian Friel: *Translations*

Explore how Friel presents the hedge-school in this extract from *Translations*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

[A few more seconds of work. Then DOALTY opens his eyes and looks around.]

Doalty: False alarm, boys. The bugger's not coming at all. Sure the bugger's hardly fit to walk.

[And immediately HUGH enters. A large man, with residual dignity, shabbily dressed, carrying a stick. He has, as always, a large quantity of drink taken, but he is by no means drunk. He is in his early sixties.]

Hugh: *Adsum, Doalty, adsum.* Perhaps not in *sobrietate perfecta* but adequately *sobrius* to overhear your quip. Vesperal salutations to you all.

[Various responses.]

Jimmy: Ave, Hugh.

Hugh: James.

[He removes his hat and coat and hands them and his stick to MANUS, as if to a footman.]

Apologies for my late arrival: we were celebrating the baptism of Nellie Ruadh's baby.

Bridget [*innocently*]: What name did she put on it, Master?

Hugh: Was it Eamon? Yes, it was Eamon.

Bridget: Eamon Donal from Tor! Cripes!

Hugh: And after then *caerimonia nominationis* – Maire?

Maire: The ritual of naming.

Hugh: Indeed – we then had a few libations to mark the occasion. Altogether very pleasant. The derivation of the word 'baptise'? – where are my Greek scholars? Doalty?

Doalty: Would it be – ah – ah –

Hugh: Too slow. James?

Jimmy: '*Baptizein*' – to dip or immerse.

Hugh: Indeed – our friend Pliny Minor speaks of the '*baptisterium*' – the cold bath.

Doalty: Master.

- Hugh:** Doalty?
- Doalty:** I suppose you could talk then about baptising a sheep at sheep-dipping, could you?
- [Laughter. Comments.]*
- Hugh:** Indeed – the precedent is there – the day you were appropriately named Doalty – seven nines?
- Doalty:** What's that, Master?
- Hugh:** Seven times nine?
- Doalty:** Seven nines – seven nines – seven times nine – seven times nine are – Cripes, it's on the tip of my tongue, Master – I knew it for sure this morning – funny that's the only one that foxes me –
- Bridget** *[prompt]*: Sixty-three.
- Doalty:** What's wrong with me: sure seven nines are fifty-three, Master.
- Hugh:** Sophocles from Colonus would agree with Doalty Dan Doalty from Tulach Alainn: 'To know nothing is the sweetest life.' Where's Sean Beag?
- Manus:** He's at the salmon.
- Hugh:** And Nora Dan?
- Maire:** She says she's not coming back any more.
- Hugh:** Ah. Nora Dan can now write her name – Nora Dan's education is complete. And the Donnelly twins?
- [Brief pause. Then:]*
- Bridget:** They're probably at the turf. *[She goes to HUGH.]* There's the one-and-eight I owe you for last quarter's arithmetic and there's my one-and-six for this quarter's writing.

11 Timberlake Wertenbaker: *Our Country's Good*

Explore how Wertenbaker presents the audition in this extract from *Our Country's Good*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

- Dabby:** Mary wants to be in your play, Lieutenant, and so do I.
- Ralph:** Do you think you have a talent for acting, Brenham?
- Dabby:** Of course she does, and so do I. I want to play Mary's friend.
- Ralph:** Do you know *The Recruiting Officer*, Bryant?
- Dabby:** No, but in all those plays, there's always a friend. That's because a girl has to talk to someone and she talks to her friend. So I'll be Mary's friend.
- Ralph:** Silvia – that's the part I want to try Brenham for – doesn't have a friend. She has a cousin. But they don't like each other.
- Dabby:** Oh. Mary doesn't always like me.
- Ralph:** The Reverend Johnson told me you can read and write, Brenham?
- Dabby:** She went to school until she was ten. She used to read to us on the ship. We loved it. It put us to sleep.
- Ralph:** Shall we try reading some of the play?
- [RALPH *hands her the book*. MARY *reads silently, moving her lips*.]
- I meant read it aloud. As you did on the ship. I'll help you, I'll read Justice Balance. That's your father.
- Dabby:** Doesn't she have a sweetheart?
- Ralph:** Yes, but this scene is with her father.
- Dabby:** What's the name of her lover?
- Ralph:** Captain Plume.
- Dabby:** A Captain! Mary!
- Ralph:** Start here, Brenham.
- [MARY *begins to read*.]
- Mary:** 'Whilst there is life there is hope, Sir.'
- Dabby:** Oh, I like that, Lieutenant. This is a good play, I can tell.
- Ralph:** Shht. She hasn't finished. Start again, Brenham, that's good.

Mary: 'Whilst there is life there is hope, Sir; perhaps my brother may recover.'

Ralph: That's excellent, Brenham, very fluent. You could read a little louder. Now I'll read.

'We have but little reason to expect it. Poor Owen! But the decree is just; I was pleased with the death of my father, because he left me an estate, and now I'm punished with the loss of an heir to inherit mine.'

[Pause. He laughs a little.]

This is comedy. They don't really mean it. It's to make people laugh. 'The death of your brother makes you sole heiress to my estate, which you know is about twelve hundred pounds a year.'

Dabby: Twelve hundred pounds! It must be a comedy.

Mary: 'My desire of being punctual in my obedience requires that you would be plain in your commands, Sir.'

Dabby: Well said, Mary, well said.

Ralph: I think that's enough. You read very well, Brenham. Would you also be able to copy the play? We have only two copies.

Dabby: Course she will. Where do I come in, Lieutenant? The cousin.

Ralph: Can you read, Bryant?

Dabby: Not those marks in the books, Lieutenant, but I can read other things. I read dreams very well, Lieutenant. Very well.

Ralph: I don't think you're right for Melinda. I'm thinking of someone else. And if you can't read ...

Dabby: Mary will read me the lines, Lieutenant.

Ralph: There's Rose ...

Dabby: Rose. I like the name. I'll be Rose. Who is she?

Ralph: She's a country girl ...

Dabby: I grew up in Devon, Lieutenant. I'm perfect for Rose. What does she do?

Ralph: She – well, it's complicated. She falls in love with Silvia.

[MARY begins to giggle but tries to hold it back.]

But it's because she thinks Silvia's a man. And she – they – she sleeps with her. Rose. With Silvia. Euh. Silvia too. With Rose. But nothing happens.

Dabby: It doesn't? Nothing?

[DABBY bursts out laughing.]

12 Jez Butterworth: *Jerusalem*

Explore how Butterworth presents conflicts over parenting in this extract from *Jerusalem*.

You should consider the use of dramatic and stylistic techniques in the extract, its significance within the play and any relevant dramatic or other contexts.

[32]

Dawn: Go and play indoors.

Johnny: Yeah, go and play on the video, I got that Lara Croft. Do a best out of five. Mind the step. And don't open any drawers or cupboards. And don't go in the back room. The floor's up. Mind how you go.

[MARKY *heads inside.*]

Excuse the mess. We're just giving Lee Piper a send-off. He's off to Australia tomorrow. You know Lee. Good lad. He ain't never even been abroad before, so we're just sending him on his way.

Dawn: What the hell are you doing, John?

Johnny: What?

Dawn: 'What'?

Johnny: What?

Dawn: Okay. Sure. We can do this. 'What?' I'll tell you what.

[*Beat.*]

Johnny: Oh, that.

Dawn: 'Oh, that,' Yes, John. 'That.' You know how I know? Marky told me. His mate Dashiell told him. At school. Dashiell's dad's in the South Wiltshire, and he's at a barbecue Sunday, laughing about it with a bunch of the other dads. Everyone at the school gate knows. All the other mums. All the kids. But I call you yesterday, three in the afternoon, you're in the pub. 'Sure, no problem, tomorrow's fine. I'll take Marky up the fair.'

Johnny: Dawn –

Dawn: I get here and you're sitting around, getting pissed with a bunch of kids. The police are coming. They're going to bulldoze this place. You're having a party.

Johnny: It's a storm in a teacup.

Dawn: Of course. Of course it is. Marky comes home every day in floods. Scratches. Bruises. His bag-handle torn. 'Your dad don't pay no tax. Your dad's a gypso. He's going to prison.' 'Not my dad, Mum. My dad's great. My dad's the best.' 'He is, Marky. He's amazing. He's a one-off. He can't even take his own boy up the fair. Can't keep a promise to a six-year-old child.' Question: Do you have drugs in there? Where your son is.

- Johnny:** Dawn –
- Dawn:** Because when the police get here, tomorrow morning, what are they going to find? Because Marky needs that next. You in prison for ten fucking years. Marky need that like a bag on his head.
- Johnny:** Marky ain't got nothing to worry about. That boy's gonna be just fine.
- Dawn:** Really. That's a relief. Because, this time Monday, at school. After the South Wiltshire have turned you inside out. Fucking bulldozed this to the ground and you're set in some cell. Then, Marky's got nothing to worry about. Do you have drugs in there, John?
- Johnny:** Dawn –
- Dawn:** Do you –
- Johnny:** Dawn –
- Dawn:** Answer me. Do you have drugs in there –
- Johnny:** You know I fucking do. Why? You want some?
- Dawn:** Fuck off.
- Johnny:** Dawn –
- Dawn:** Fuck off. All right? Fuck off. Like I'm in the wrong here. Like this is my fault. My problem. Fuck off.
- Johnny:** Look, Dawn, relax. Sit down, have a drink. It's nothing to worry about.
- Dawn:** Good. Excellent. Well, let's have a drink then. It's Fair Day. *[Beat.]* What happened, Johnny? The world turns. And it turns. And it moves on and you don't. You're still here.
- Johnny:** You know what they say, Dawn. If it ain't broke.
- Dawn:** It is broke. It's broke. Like a stopped fucking clock. *[Shows him her watch.]* Wake up. Because when it gets to there – look at it. Look at it – when it get to there, Johnny –
- Johnny:** You leave all of that to me.

END OF QUESTION PAPER

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