

**H2 P1 9748/01**

**Section A**

**1**

- Either (a)** Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of humanity.

**A TO THE SPIDER**

Ingenious insect, but of ruthless mould,  
Whose savage craft (as nature taught) designs  
A mazy web of death; the filmy lines  
That form thy circling labyrinth enfold  
Each thoughtless fly that wanders near the hold, 5  
Sad victim of thy guile; nor aught avail  
His silken wings nor coat of glossy mail  
Nor varying hues of azure, jet or gold:

Yet, though thus ill the fluttering captive fares,  
Whom heedless of the fraud thy toils trepan, 10  
Thy tyrant fang that slays the stranger, spares  
The bloody brothers of thy cruel clan;  
While man against his fellows spreads his snares –  
Then most delighted when his prey is man.

Thomas Russell (1762-1788)

**B FOR MY DAUGHTER**

Looking into my daughter's eyes I read  
Beneath the innocence of morning flesh  
Concealed, hintings of death she does not heed.  
Coldest of winds have blown this hair, and mesh 5  
Of seaweed snarled these miniatures of hands;  
The night's slow poison, tolerant and bland,  
Has moved her blood. Parched years that I have seen  
That may be hers appear: foul, lingering  
Death in certain war, the slim legs green. 10  
Or, fed on hate, she relishes the sting  
Of others' agony; perhaps the cruel  
Bride of a syphilitic or a fool.  
These speculations sour in the sun.  
I have no daughter. I desire none.

Weldon Kees (1914-1955)

- Or (b) Write a critical comparison of the following poems. Pay close attention to ways in which language, style and form contribute to each poet's portrayal of work.

A STATEMENT

of course your work comes first.  
after that, you may go for a walk,  
visit friends but, all the same,  
it is always correct to ask  
before you do anything else. 5

so if you say: please may i jump  
off the ledge? and go on to add  
this work is really killing,  
you will be told: start jumping.  
no one is in any way 10  
narrow-minded anymore these days.

it is that everyone likes to know  
these things way beforehand.  
but if you state: i'm going now,  
jumping off the ledge 15  
most probably they will say nothing,  
thinking should it legally, morally,  
departmentally be yes/no/perhaps,  
or if it's not too late:  
why don't you come along? we shall bring 20  
this matter up to a higher level

Arthur Yap (1943-2006)

THE GARDENER

B

I watch an old man working in his garden  
Dealing life to plant and death to weed.  
Of one he saves, of one destroys the seed.  
He knows the weeds and not one will he pardon.  
He bids the pea vines bloom and they obey. 5  
He teaches them to climb. He tests a pod.  
Much that another man might throw away  
He saves, he forks it under for decay  
To be another generation's need.  
This is his work to do. This is his day. 10  
He makes all birth and growth and death his deed.  
Slowly he moves, but slow is not delay.  
He has all time to work. I watch him plod.

Old man, old man, who told you you were God?

Robert Francis (1901-1987)

## SECTION B

Kazuo Ishiguro: *The Remains of the Day*

2

**Either a)** 'Tell me, Stevens, don't you care at all?' Discuss Ishiguro's presentation of Stevens and his relationships in light of the above comment by Reginald Cardinal.

**Or b)** Write a critical appreciation of the following passage, paying particular attention to the presentation of dignity, here and elsewhere in the novel.

'That's right, sir,' Mr Harry Smith said, 'You could tell just watching him he was no gentleman. All right, he had a fine house and good suits, but somehow you just knew. And so it proved in good time.'

There was a murmur of agreement, and for a moment all present seemed to be considering whether or not it would be proper to divulge to me the tale 5 concerning this local personage. Then Mr Taylor broke the silence by saying:

'That's true what Harry says. You can tell a true gentleman from a false one that's just dressed in finery. Take yourself, sir. It's not just the cut of your clothes, nor is it even the fine way you've got of speaking. There's something else that marks you out as a gentleman. Hard to put your finger on it, but it's plain for all to see that's got eyes.' 10

This brought more sounds of agreement around the table.

'Dr Carlisle's got it too,' Mr Taylor said. 'He's got it. He's a true gent, that one.'

Mr Morgan, who had said little since his arrival, bent forward and said to me: 'What do you suppose it is, sir? Maybe one that's got it can say better what it is. Here we are all talking about who's got it and who hasn't, and we're none the 15 wiser about what we're talking about. Perhaps you could enlighten us a bit, sir.'

A silence fell around the table and I could sense all the faces turn to me. I gave a small cough and said:

'It is hardly for me to pronounce upon qualities I may or may not possess. However, as far as this particular question is concerned, one would suspect that the quality being referred to might be most usefully termed "dignity".'

I saw little point in attempting to explain this statement further. Indeed, I had merely given voice to the thoughts running through my mind while listening to 20 the preceding talk and it is doubtful I would have said such a thing had the situation not suddenly demanded it of me. My response, however, seemed to cause much satisfaction.

'There's a lot of truth in what you say there, sir,' Mr Andrews said, nodding, and a number of other voices echoed this.

'That Mr Lindsay could certainly have done with a little more dignity,' Mrs 25 Taylor said. 'The trouble with his sort is they mistake acting high and mighty for dignity.'

'Mind you,' put in My Harry Smith, 'with all respect for what you say, sir, it ought to be said. Dignity isn't just something gentlemen have. Dignity's

something every man and woman in this country can strive for and get. You'll excuse me, sir, but like I said before, we don't stand on ceremony here when it comes to expressing opinions. And that's my opinion for what it's worth. Dignity's not just something for gentlemen.' 30

I perceived, of course, that Mr Harry Smith and I were rather at cross purposes on this matter, and that it would be far too complicated a task for me to explain myself more clearly to these people. I thus judged it best simply to smile and say: 'Of course, you're quite correct.'

This had the immediate effect of dispelling the slight tension that had built in the room while Mr Harry Smith had been speaking. And Mr Harry Smith himself seemed to lose all inhibitions, for how he leaned forward and continued: 35

'That's what we fought Hitler for, after all. If Hitler had had things his way, we'd all be slaves now. The whole world would be a few masters and millions upon millions of slaves. And I don't need to remind anyone here, there's no dignity to be had in being a slave. There's what we fought for and that's what we won. We won the right to be free citizens. And it's one of the privileges of being born English that no matter who you are, no matter if you're rich or poor, you're born free and you're born so that you can express your opinion freely. That's what dignity's really about, if you'll excuse me, sir.' 40 45

'Now, now, Harry,' Mr Taylor said. 'I can see you're warming up to one of your political speeches.'

This brought laughter. Mr Harry Smith smiled a little shyly, but went on:

'I'm not talking politics. I'm just saying, that's all, You can't have dignity if you're a slave. But every Englishman can grasp it if only he cares to. Because we fought for that right.'

(Day Three – Evening  
Moscombe, Near Tavistock, Devon)

## SECTION C

John Webster: *The Duchess of Malfi*

3

**EITHER a)** Discuss the presentation of the marriage between Antonio and the Duchess and the part it plays in the tragedy.

**OR b)** Consider the dramatic impact of the following scene, and the ways in which it addresses the concerns of the play as a whole.

*[Enter Antonio and Delio]*

Antonio

Our noble friend, my most beloved Delio,  
Oh, you have been a stranger long at court,  
Came you along with the Lord Ferdinand?

Delio

I did, sir, and how fares your noble Duchess?

Antonio

Right fortunately well. She's an excellent 5  
Feeder of pedigrees: since you last saw her,  
She hath had two children more, a son and daughter.

Delio

Methinks 'twas yesterday. Let me but wink,  
And not behold your face, which to mine eye  
Is somewhat leaner: verily I should dream 10  
It were within this half hour.

Antonio

You have not been in law, friend Delio,  
Nor in prison, nor a suitor at the court,  
Nor begg'd the reversion of some great man's place,  
Nor troubled with an old wife, which doth make 15  
Your time so insensibly hasten.

Delio

Pray sir tell me,  
Hath not this news arriv'd yet to the ear  
Of the Lord Cardinal?

Antonio	I fear it hath;	20
	The Lord Ferdinand, that's newly come to court, Doth bear himself right dangerously.	
Delio	Pray why?	
Antonio	He is so quiet, that he seems to sleep The tempest out, as dormice do in winter;	25
	Those houses, that are haunted, are most still, Till the devil be up.	
Delio	What say the common people?	
Antonio	The common rabble do directly say She is a strumpet.	30
Delio	And your graver heads, Which would be politic, what censure they?	
Antonio	They do observe I grow to infinite purchase The left-handed way, and all suppose the Duchess Would amend it, if she could. For, say they, Great princes, though they grudge their officers Should have such large and unconfined means To get wealth under them, will not complain Lest thereby they should make them odious Unto the people: for other obligation	35        40
	Of love, of marriage, between her and me, They never dream of.	
	<i>Enter Ferdinand, Duchess and Bosola</i>	
	The Lord Ferdinand Is going to bed.	

Ferdinand I'll instantly to bed, 45

For I am weary : I am to bespeak

A husband for you.

Duchess For me, sir! pray who is't?

Ferdinand The great Count Malatesta.

Duchess Fie upon him, 50

A count? He's a mere stick of sugar-candy,

You may look quite through him: when I choose

A husband, I will marry for your honour.

Ferdinand You shall do well in't. How is't, worthy Antonio?

Duchess But sir, I am to have private conference with you, 55

About a scandalous report is spread

Touching my honour.

Ferdinand Let me be ever deaf to 't:

One of Pasquil's paper bullets, court calumny,

A pestilent air, which princes' palaces 60

Are seldom purg'd of. Yet, say that it were true,

I pour it in your bosom, my fix'd love

Would strongly excuse, extenuate, nay deny

Faults were they apparent in you. Go, be safe

In your own innocence. 65

Duchess Oh bless'd comfort,

This deadly air is purg'd [*Exeunt Duchess, Antonio, Delio*]

*Act 3 sc. 1*

**End of Examination**

