

Section A: Unseen Prose and Drama

Answer **one** question from this section.

1

- Either (a) The following is an extract from *The Garden Party* (1922), a short story by Katherine Mansfield.

Write a critical appreciation of the passage, considering in detail ways in which your response is shaped by the writer's uses of form, style and language.

In the garden patches there was nothing but cabbage stalks, sick hens and tomato cans. The very smoke coming out of their chimneys was poverty-stricken. Little rags and shreds of smoke, so unlike the great silvery plumes that uncurled from the Sheridans' chimneys. Washerwomen lived in the lane and sweeps and a cobbler, and a man whose house-front was studded all over with minute bird-cages. Children swarmed. When the Sheridans were little they were forbidden to set foot there because of the revolting language and of what they might catch. But since they were grown up, Laura and Laurie on their prowls sometimes walked through. It was disgusting and sordid. They came out with a shudder. But still one must go everywhere; one must see everything. So through they went. 5

'And just think of what the band would sound like to that poor woman,' said Laura.

'Oh, Laura!' Jose began to be seriously annoyed. 'If you're going to stop a band playing every time some one has an accident, you'll lead a very strenuous life. I'm every bit as sorry about it as you. I feel just as sympathetic.' Her eyes hardened. She looked at her sister just as she used to when they were little and fighting together. 'You won't bring a drunken workman back to life by being sentimental,' she said softly. 15

'Drunk! Who said he was drunk?' Laura turned furiously on Jose. She said, just as they had used to say on those occasions, 'I'm going straight up to tell mother.' 20

'Do, dear,' cooed Jose.

'Mother, can I come into your room?' Laura turned the big glass door-knob.

'Of course, child. Why, what's the matter? What's given you such a colour?' And Mrs Sheridan turned round from her dressing-table. She was trying on a new hat. 25

'Mother, a man's been killed,' began Laura.

'Not in the garden?' interrupted her mother.

'No, no!' 30

'Oh, what a fright you gave me!' Mrs Sheridan sighed with relief, and took off the big hat and held it on her knees.

'But listen, mother,' said Laura. Breathless, half-choking, she told the dreadful story. 'Of course, we can't have our party, can we?' she pleaded. 'The band and everybody arriving. They'd hear us, mother; they're nearly neighbours!' 35

To Laura's astonishment her mother behaved just like Jose; it was harder to bear because she seemed amused. She refused to take Laura seriously.

'But, my dear child, use your common sense. It's only by accident we've heard of it. If some one had died there normally—and I can't understand how they keep alive in those poky little holes—we should still be having our party, shouldn't we?' 40

Laura had to say 'yes' to that, but she felt it was all wrong. She sat down on her mother's sofa and pinched the cushion frill.

'Mother, isn't it really terribly heartless of us?' she asked. 45

'Darling!' Mrs Sheridan got up and came over to her, carrying the hat. Before Laura could stop her she had popped it on. 'My child!' said her mother, 'the hat is yours. It's made for you. It's much too young for me. I have never seen you look such a picture. Look at yourself!' And she held up her hand-mirror.

'But, mother,' Laura began again. She couldn't look at herself; she turned aside.

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This time Mrs Sheridan lost patience just as Jose had done.

'You are being very absurd, Laura,' she said coldly. 'People like that don't expect sacrifices from us. And it's not very sympathetic to spoil everybody's enjoyment as you're doing now.'

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'I don't understand,' said Laura, and she walked quickly out of the room into her own bedroom. There, quite by chance, the first thing she saw was this charming girl in the mirror, in her black hat trimmed with gold daisies, and a long black velvet ribbon. Never had she imagined she could look like that. Is mother right? she thought. And now she hoped her mother was right. Am I being extravagant? Perhaps it was extravagant. Just for a moment she had another glimpse of that poor woman and those little children, and the body being carried into the house. But it all seemed blurred, unreal, like a picture in the newspaper.

60

I'll remember it again after the party's over, she decided.

Class divide — entitlement of the upper class

Individual — Laura's inner conflict between the when confronted with her privilege.

conflict between Laura & her mother

- Or (b) In this extract from *The Piano Lesson* (1987), August Wilson presents an argument between two African-American siblings about a piano. Lymon is their friend and Doaker and Wining Boy are their uncles.

Write a critical appreciation of this extract, considering in detail ways in which your response is shaped by the writer's uses of form, style and language.

Boy Willie:	Let's see if we can lift it up, Lymon. Get a good grip on it and pick it up on your end. Ready? Lift! [As they start to move the piano, the sound of SUTTER's GHOST ¹ is heard. DOAKER is the only one to hear it. With difficulty they move the piano a little bit so it is out of place.]	5
Boy Willie:	What you think?	
Lymon:	It's heavy...but you can move it. Only it ain't gonna be easy.	
Boy Willie:	It wasn't that heavy to me. Okay, let's put it back. [The sound of SUTTER'S GHOST is heard again. They all hear it as BERNIECE enters on the stairs.]	10
Berniece:	Boy Willie... you gonna play around with me one too many times. And then God's gonna bless you and West is gonna dress you. Now set that piano back over there. I done told you a hundred times I ain't selling that piano.	
Boy Willie:	I'm trying to get me some land, woman. I need that piano to get me some money so I can buy Sutter's land.	15
Berniece:	Money can't buy what that piano cost. You can't sell your soul for money. It won't go with the buyer. It'll shrivel and shrink to know that you ain't taken on to it. But it won't go with the buyer.	
Boy Willie:	I ain't talking about all that, woman. I ain't talking about selling my soul. I'm talking about trading that piece of wood for some land. Get something under your feet. Land the only thing God ain't making no more of. You can always get you another piano. I'm talking about some land. What you get something out the ground from. That's what I'm talking about. You can't do nothing with that piano but sit up there and look at it.	20
Berniece:	That's just what I'm gonna do. Wining Boy, you want me to fry you some pork chops?	25
Boy Willie:	Now, I'm gonna tell you the way I see it. The only thing that make that piano worth something is them carvings Papa Willie Boy put on there. That's what make it worth something. That was my great-granddaddy. Papa Boy Charles ² brought that piano into the house. Now, I'm supposed to build on what they left me. You can't do nothing with that piano sitting up here in the house. That's just like if I let them watermelons sit out there and rot. I'd be a fool. Alright now, if you say to me, Boy Willie, I'm using that piano. I give out lessons on it and that help me make my rent or whatever. Then that be something else. I'd have to go on and say, well, Berniece using that piano. She building on it. Let her go on and use it. I got to find another way to get Sutter's land. But Doaker say you ain't touched that piano the whole time it's been up here. So why you wanna stand in my way? See, you just looking at the sentimental value. See, that's good. That's alright. I take my hat off whenever somebody say my daddy's name. But I ain't gonna be no fool about no sentimental value. You can sit up here and look at the piano for the next hundred years and it's just gonna	30
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		40
		45

be a piano. You can't make more than that. Now I want to get Sutter's land with that piano. I get Sutter's land and I can go down and cash in the crop and get my seed. As long as I got the land and the seed then I'm alright. I can always get me a little something else. Cause that land give back to you. I can make me another crop and cash that in. I still got the land and the seed. But that piano don't put out nothing else. You ain't got nothing working for you. Now, the kind of man my daddy was he would have understood that. I'm sorry you can't see it that way. But that's why I'm gonna take that piano out of here and sell it. 50

Berniece: You ain't taking that piano out of my house. 55

[She crosses to the piano.] 60

Look at this piano. Look at it. Mama Ola³ polished this piano with her tears for seventeen years. For seventeen years she rubbed on it till her hands bled. Then she rubbed the blood in...mixed it up with the rest of the blood on it. Every day that God breathed life into her body she rubbed and cleaned and polished and prayed over it. "Play something for me, Berniece. Play something for me, Berniece." Every day. "I cleaned it up for you, play something for me, Berniece." You always talking about your daddy but you ain't never stopped to look at what his foolishness cost your mama. Seventeen years' worth of cold nights and an empty bed. For what? For a piano? For a piece of wood? To get even with somebody? 65 70

¹ *Sutter's Ghost*: Boy Willie wants to buy the land of the dead Sutter, who once enslaved Boy Willie's ancestors.

² *Papa Boy Charles*: Berniece and Boy Willie's father.

³ *Mama Ola*: Berniece and Boy Willie's mother.

Section B: The English Romantic Period (1785–1832)

Answer **one** question from this section, using **two** texts that you have studied.

2

Either (a) With reference to the work of **two** writers from the English Romantic period, compare their use of imagery.

Or (b) Compare some of the ways in which **two** writers from the English Romantic period present defiance in their works.

Milton ^{teaching} use imagery & explain
Nature.

Natural imagery.
Nature as a divine force. } similar.

~ Nightingale.

~ Skylark. case.

Death
Imagery → show ^{poets thought on} ~~the~~ ^{death} ~~sub.~~ ^{death} mortality } difference.

~ To sleep

~ To night + ~ hark to the grass

Section C: Pre-20th Century Writing

Answer **one** question from this section.

HENRIK IBSEN: *An Enemy of the People*

7

Either (a) Discuss the uses and effects of humour in the play.

Or (b) Write a critical commentary on the following passage, relating it to the dramatic presentation of commitment, here and elsewhere in the play.

- Dr. Stockmann:* They've threatened me with all sorts of things; to deprive me of my most basic human rights...
- Billing:* What! Your human rights!
- Dr. Stockmann:* ... They tried to degrade me, to rob me of my self-respect, tried to force me to put personal advantage before my most sacred convictions... 5
- Billing:* Damn it, that's going too far!
- Hovstad:* Ah, you can expect anything from that lot.
- Dr. Stockmann:* But I'm not going to let them get away with it—I'll make that plain in black and white. Every blessed day I'll be in the *Herald*—lying at anchor, so to speak, and bombarding them with one high-explosive article after another... 10
- Aslaksen:* Oh but, come now...
- Billing:* Hurrah! It's war, it's war!
- Dr. Stockmann:* ... I'll batter them to the ground, I'll smash them, I'll blast their defences wide open for all right-thinking men to see! That's what I'll do! 15
- Aslaksen:* But you will act with moderation, Doctor! Shoot . . . but with moderation...
- Billing:* No, no! Don't spare the dynamite! 20
- Dr. Stockmann* [*continues unabashed*]: Because, you see, it's no longer just the water-supply and the sewers now. No, the whole community needs cleaning up, disinfecting...
- Billing:* That's what I like to hear!
- Dr. Stockmann:* All these dodderers have got to be chucked out! Wherever they are! My eyes have been opened to a lot of things today. I haven't quite got everything sorted out yet, but I will in time. My friends, what we must look for is young and vigorous men to be our standard-bearers. We must have new men in command in all our forward positions. 25 30
- Billing:* Hear, hear!
- Dr. Stockmann:* And if only we hold together, things can't help but go smoothly! We'll launch this whole revolution as smoothly as a ship off the stocks. Don't you think so?
- Hovstad:* For my own part, I think we now have every prospect of placing the control of the council in the proper hands. 35
- Aslaksen:* And as long as we proceed with moderation, I can't see that there should be any risk.
- Dr. Stockmann:* Who the devil cares whether it's risky or not? What I do, I do in the name of truth and in obedience to my conscience. 40
- Hovstad:* You deserve every support, Doctor.
- Aslaksen:* Yes, it's quite obvious that the Doctor is a true benefactor to the town, a real benefactor to society.
- Billing* By God, Aslaksen, Dr. Stockmann is the people's friend!

- Aslaksen: I rather think the Ratepayers Association might soon be wanting to use that phrase. 45
- Dr. Stockmann [greatly moved, grasps their hands]: Thank you, thank you, my good friends, for being so loyal. How gratifying it is to hear you say that. That brother of mine called me something quite different. Well, he'll get it all back again, with interest! 50
- Well, I must be off now to see a patient of mine, poor devil. But I'll be back, as I promised. Be sure you take good care of that manuscript, Mr. Aslaksen—and, whatever you do, don't go leaving out any of my exclamation marks! If anything, put a few more in! Well, well! Goodbye for now, goodbye! 55
- [As they show him out, they take leave of each other; he goes.]
- Hovstad: There's a man who could be extremely useful to us.
- Aslaksen: Yes, as long as he keeps to this business of the Baths. But 60 if he gets going on other things, it might not be very wise to follow him.
- Hovstad: Hm! That all depends on...
- Billing: Don't be so damned frightened, Aslaksen.

(from Act 3)

commitment of ~~the~~ Dr Stockmann
to upholding of the truth
- Act 5

commitment of the press to the
upholding of
- Act 5.