READ THE FOLLOWING INSTRUCTIONS CAREFULLY.

1. This paper consists of FIFTEEN questions.
2. Answer ALL questions.
3. You are advised to take some time to read through the paper and plan your answers.

DO NOT TURN THIS PAGE UNTIL YOU ARE TOLD TO DO SO.
SECTION A
MODULE 1 - DRAMA
* QUESTIONS 1-5

Read the extract below and answer Questions 1–5.

Books

_The Home of Mrs. Alving_

MANDERS: Would you be so kind as to fetch Mrs Alving?

REGINE: I'll see to it at once, Pastor.

5 [REGINE goes out. PASTOR MANDERS walks up and down the room a few times, stands at the back of the room for a moment with his hands clasped behind his back, looking out at the garden. Then he again comes back near the table, picks up a book and looks at the title page; he gives a start and looks at several more.]

MANDERS: H'm! Indeed!

10 [MRS ALVING enters through the door. She is followed by REGINE who immediately goes off again.]

MRS ALVING: [Holds out her hand.] Welcome, Pastor.

MANDERS: Good morning, Mrs Alving. Here I am, just as I promised.

MRS ALVING: Punctual, as ever.

MANDERS: But it wasn't easy getting away, believe me. All these blessed committees...

15 MRS ALVING: All the nicer of you to come so promptly. Now we can get our business settled before dinner. Do sit down, my dear Pastor.

MANDERS: Thank you. You are sure it's quite convenient...?  

MRS ALVING: Yes, of course it is. [She sits down at the table.]

MANDERS: Good, let's see then... [He goes over to the chair on which his satchel is lying, takes a sheaf of papers out of it, sits down at the opposite side of the table and looks for a clear space to put his papers down.] First of all we have... [Breaking off.] Tell me, Mrs Alving, how did these books get here?
MRS ALVING: These books? They are books *I* am reading.
MANDERS: You read that sort of thing?

MRS ALVING: Of course I do.
MANDERS: Do you think reading that sort of thing makes you feel any better, or any happier?
MRS ALVING: I feel, as it were, more confident.
MANDERS: Strange. How?

MRS ALVING: Well, I find it seems to explain and confirm a lot of the things I had been thinking myself. That's the strange thing, Pastor Manders... there's really nothing new in these books; there's nothing there but what most people think and believe already. It's just that most people either haven't really considered these things, or won't admit them.

MANDERS: Good God! Do you seriously believe that most people...?

MRS ALVING: Yes, I do.
MANDERS: Well, I must say...!

MRS ALVING: Anyway, what is it in fact you've got against these books?
MANDERS: Got against them? You don't think I waste my time examining publications of that kind, surely?

MRS ALVING: Which means you know absolutely nothing about what you are condemning?
MANDERS: I have read sufficient about these publications to disapprove of them.

MRS ALVING: Yes, but your own personal opinion...
MANDERS: My dear lady, there are many occasions in life when one must rely on others. That's the way of the world, and things are best that way. How else would society manage?

MRS ALVING: Well, you may be right.
MANDERS: Not that I want to deny, of course, that these books can have a considerable fascination. Nor can I blame you for wanting to get to know something about the new trends of thought which, so they tell me, are current in the great world outside. But...

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MANDERS: But...?
MRS ALVING: [Lowering his voice.] But one doesn't talk about it, Mrs Alving. One doesn't have to account to all and sundry for what one reads and thinks in the privacy of one's own room.

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1. (a) Identify the setting of the extract and say what activity is taking place. [2 marks]

2. What inference can be made about the personalities of each of the following characters? Support your answer using evidence from the extract.
   (i) Pastor Manders [2 marks]
   (ii) Mrs Alving [2 marks]

3. Identify TWO props in lines 19-22 and comment on the dramatic significance of each. [6 marks]

4. Explain TWO ways in which the series of questions in lines 22-29 function dramatically. [4 marks]

5. (a) Explain the irony in the closing lines of the extract (lines 53-55). [2 marks]

(b) Comment on the dramatic significance of this irony. [4 marks]

Total: 24 marks

SECTION B

MODULE 2 – POETRY

QUESTIONS 6–10

Read the poem below and answer Questions 6–10.

To a Daughter Leaving Home

When I taught you
at eight to ride
a bicycle, loping along
beside you
as you wobbled away
on two round wheels,
my own mouth rounding
in surprise when you pulled
ahead down the curved
path of the park,
I kept waiting
for the thud
of your crash as I
sprinted to catch up,
while you grew
smaller, more breakable
with distance,
pumping, pumping
for your life, screaming
with laughter,
the hair flapping
behind you like a
handkerchief waving
goodbye.

Linda Pastan, “To a Daughter Leaving Home”.

In Close Reading: An Introduction to Literature,

6. (a) Identify the context of the poem. [2 marks]

(b) Identify TWO actions of the parent which indicate protectiveness. [2 marks]

7. Comment on the significance of the poet’s choice of words in EACH of the following lines:

(i) “pulled/ahead” (lines 8–9) [2 marks]

(ii) “curved/path” (lines 9–10) [2 marks]

(iii) “pumping, pumping” (line 18) [2 marks]

8. Explain the meaning of EACH of the following phrases, paying particular attention to the poet’s use of line break:

(i) “I kept waiting/for the thud/of your crash...” (lines 11–13) [3 marks]

(ii) “while you grew/smaller...” (lines 15–16) [3 marks]

9. (a) Identify TWO auditory images in lines 19–22. [2 marks]

(b) Comment on the effectiveness of the poet’s use of sound in conveying mood in lines 19–22. [2 marks]

10. Explain ONE way in which “handkerchief/waving/goodbye” (lines 23–24) functions as an effective ending to the poem. [4 marks]

Total 24 marks
SECTION C

MODULE 3 – PROSE FICTION

QUESTIONS 11–15

Read the passage below and answer Questions 11–15.

Decisions

Mr Doran was very anxious indeed this Sunday morning. He had made two attempts to shave but his hand had been so unsteady that he had been obliged to desist. Three days’ reddish beard fringed his jaws and every two or three minutes a mist gathered on his glasses so that he had to take them off and polish them with his pocket-handkerchief. The recollection of his confession of the night before was a cause of acute pain to him; the priest had drawn out every ridiculous detail of the affair and in the end had so magnified his sin that he was almost thankful at being afforded a loophole of reparation. The harm was done. What could he do now but marry her or run away? He could not brazen it out. The affair would be sure to be talked of and his employer would be certain to hear of it. Dublin is such a small city: everyone knows everyone else’s business. He felt his heart leap warmly in his throat as he heard in his excited imagination old Mr Leonard calling out in his rasping voice: Send Mr Doran here, please.

All his long years of service gone for nothing! All his industry and diligence thrown away! As a young man he had sown his wild oats, of course; he had boasted of his free-thinking and denied the existence of God to his companions in public-houses. But that was all passed and done with ... nearly. He had money enough to settle down on; it was not that. But the family would look down on her. First of all there was her disreputable father and then her mother’s boarding house was beginning to get a certain fame. He had a notion that he was being had. He could imagine his friends talking of the affair and laughing. She was a little vulgar; sometimes she said I see and If I had’ve known. But what would grammar matter if he really loved her? He could not make up his mind whether to like her or despise her for what she had done. Of course, he had done it too. His instinct urged him to remain free, not to marry. Once you are married you are done for, it is said.

While he was sitting helplessly on the side of the bed in shirt and trousers she tapped lightly at his door and entered. She cried and threw her arms round his neck, saying:

“O, Bob! Bob! What am I to do? What am I to do at all?”

He comforted her feebly, telling her not to cry, that it would be all right, never fear. He felt against his shirt the agitation of her bosom.

Adapted from James Joyce, Dubliners, Signet, 2007, pp. 63–64.

11. Identify TWO aspects of Mr Doran’s character. Support your answer with evidence from the passage. [4 marks]

12. Explain TWO ways in which the writer highlights Mr Doran’s anxiety. [4 marks]

13. (a) Explain the phrase “a loophole of reparation” (line 7). [2 marks]

(b) Using evidence from the passage to support your answer, state TWO impressions of marriage that are held by Mr Doran. [4 marks]

14. Explain TWO ways in which the entrance of the woman (lines 23–25) is significant. [4 marks]

15. (a) Comment on the appropriateness of the title. [2 marks]

(b) Explain TWO ways in which the ending of the extract (lines 26–27) is significant. [4 marks]

Total 24 marks

END OF TEST

IF YOU FINISH BEFORE TIME IS CALLED, CHECK YOUR WORK ON THIS TEST.

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