



GCE AS

B720U20-1



S24-B720U20-1



FRIDAY, 24 MAY 2024 – MORNING

ENGLISH LITERATURE – AS component 2
Poetry and Drama

2 hours

B720U201
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet and clean copies (no annotation) of your set poetry texts for Section A of this paper.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example **1 1**.

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 50 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend an hour on each section. In Section B, you are advised to spend 20 minutes on part i) and 40 minutes on part ii).

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Poetry (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the poetry text which you have studied. Only the prescribed edition must be used.

Where prescribed sections of texts are indicated in brackets, **only poems from these sections** can be included in your response.

In your response, you are required to:

- analyse how meanings are shaped
- explore connections between poems.

Thomas Hardy: Poems selected by Tom Paulin (Faber)
(*Poems of the Past and Present, Poems of 1912–13, Moments of Vision*)

Either,

0 1

Re-read 'The Voice' on page 62. Explore connections between the ways in which Hardy presents feelings of longing in this poem and in **at least one other poem** in the collection. [50]

Or,

0 2

Re-read 'Rain on a Grave' on pages 54–55. Explore connections between the ways in which Hardy writes about past and present in this poem and in **at least one other poem** in the collection. [50]

Ted Hughes: Poems selected by Simon Armitage (Faber)

(*Prescribed section: all poems up to and including 'Rain' on pages 68–69*)

Or,

0 3

Re-read 'Rain' on pages 68–69. Explore connections between the ways in which Hughes presents a bleak and gloomy world in this poem and in **at least one other poem** in the collection. [50]

Or,

0 4

Re-read 'Wodwo' on page 35. Explore connections between the ways in which Hughes presents the animal world in this poem and in **at least one other poem** in the collection. [50]

Seamus Heaney: *Field Work* (Faber)**Or,****0 5**

Re-read 'The Otter' on pages 43–44. Explore connections between the ways in which Heaney presents love in this poem and in **at least one other poem** in the collection. [50]

Or,**0 6**

Re-read 'An Afterwards' on page 40. Explore connections between the ways in which Heaney presents conflict in this poem and in **at least one other poem** in the collection. [50]

Dannie Abse: *Welsh Retrospective* (Seren)**Or,****0 7**

Re-read 'Leaving Cardiff' on page 11. Explore connections between the ways in which Abse presents journeys in this poem and in **at least one other poem** in the collection. [50]

Or,**0 8**

Re-read 'Sons' on page 47. Explore connections between the ways in which Abse presents identity in this poem and in **at least one other poem** in the collection. [50]

Carol Ann Duffy: *Mean Time* (Picador)**Or,****0 9**

Re-read 'The Good Teachers' on page 12. Explore connections between the ways in which Duffy writes about figures of authority in this poem and in **at least one other poem** in the collection. [50]

Or,**1 0**

Re-read 'Litany' on page 5. Explore connections between the ways in which Duffy writes about growing up in this poem and in **at least one other poem** in the collection. [50]

Section B: Drama (closed book)

Answer **one** question in this section.

Each question is in **two parts**. In both **part i)** and **part ii)** you are required to analyse how meanings are shaped.

In **part ii)** you are **also** required to demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received.

Either,

1 1

Christopher Marlowe: *Doctor Faustus* (Longman)

Enter Devils, giving crowns and rich apparel to FAUSTUS. They dance and then depart.

Enter MEPHOSTOPHILIS.

FAUSTUS What means this show? Speak, Mephostophilis.

MEPHOSTOPHILIS Nothing, Faustus, but to delight thy mind
And let thee see what magic can perform.

FAUSTUS But may I raise such spirits when I please?

MEPHOSTOPHILIS Ay, Faustus, and do greater things than these.

FAUSTUS Then, Mephostophilis, receive this scroll,
A deed of gift of body and of soul:
But yet conditionally that thou perform
All covenants and articles between us both.

MEPHOSTOPHILIS Faustus, I swear by hell and Lucifer
To effect all promises between us made.

FAUSTUS Then hear me read it, Mephostophilis.

On these conditions following:

First, that Faustus may be a spirit in form and substance;

Secondly, that Mephostophilis shall be his servant and at his command;

Thirdly, that Mephostophilis shall do for him and bring him whatsoever;

Fourthly, that he shall be in his chamber or house invisible;

*Lastly, that he shall appear to the said John Faustus at all times in what
form or shape soever he please;*

*I, John Faustus of Wittenberg, doctor, by these presents do give both body
and soul to Lucifer, prince of the east, and his minister Mephostophilis, and
furthermore grant unto them that, four-and-twenty years being expired, the
articles above written inviolate, full power to fetch or carry the said John
Faustus, body and soul, flesh, blood, or goods, into their habitation
wheresoever.*

By me John Faustus.

MEPHOSTOPHILIS Speak, Faustus, do you deliver this as your deed?

FAUSTUS Ay, take it, and the devil give thee good on't!

- i) Examine Marlowe's presentation of Faustus in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play Marlowe's presentation of power. [30]

Or,

1 2

Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)

LORD WINDERMERE

Oh, I am not going to mince words for you. I know you thoroughly.

MRS ERLYNNE (*Looking steadily at him*)

I question that.

LORD WINDERMERE

I do know you. For twenty years of your life you lived without your child, without a thought of your child. One day you read in the papers that she had married a rich man. You saw your hideous chance. You knew that to spare her the ignominy of learning that a woman like you was her mother, I would endure anything. You began your blackmailing.

MRS ERLYNNE (*Shrugging her shoulders*)

Don't use ugly words, Windermere. They are vulgar. I saw my chance, it is true, and took it.

LORD WINDERMERE

Yes, you took it – and spoiled it all last night by being found out.

MRS ERLYNNE (*With a strange smile*)

You are quite right, I spoiled it all last night.

LORD WINDERMERE

And as for your blunder in taking my wife's fan from here and then leaving it about in Darlington's rooms, it is unpardonable. I can't bear the sight of it now. I shall never let my wife use it again. The thing is soiled for me. You should have kept it and not brought it back.

MRS ERLYNNE

I think I shall keep it. (*Goes up*) It's extremely pretty. (*Takes up fan*) I shall ask Margaret to give it to me.

LORD WINDERMERE

I hope my wife will give it you.

MRS ERLYNNE

Oh, I'm sure she will have no objection.

LORD WINDERMERE

I wish that at the same time she would give you a miniature she kisses every night before she prays—It's the miniature of a young innocent-looking girl with beautiful dark hair.

MRS ERLYNNE

Ah, yes, I remember. How long ago that seems! (*Goes to sofa and sits down*) It was done before I was married. Dark hair and an innocent expression were the fashion then, Windermere!

A pause

- i) Analyse Wilde's presentation of Lord Windermere and Mrs Erlynne in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play Wilde's presentation of codes of behaviour. [30]

Or,

1 3

Tennessee Williams: *A Streetcar Named Desire* (Penguin)

BLANCHE: I have to plan for us both, to get us both – out!

STELLA: You take it for granted that I am in something that I want to get out of.

BLANCHE: I take it for granted that you still have sufficient memory of Belle Reve to find this place and these poker players impossible to live with.

STELLA: Well, you're taking entirely too much for granted.

BLANCHE: I can't believe you're in earnest.

STELLA: No?

BLANCHE: I understand how it happened – a little. You saw him in uniform, an officer, not here but –

STELLA: I'm not sure it would have made any difference where I saw him.

BLANCHE: Now don't say it was one of those mysterious electric things between people! If you do I'll laugh in your face.

STELLA: I am not going to say anything more at all about it!

BLANCHE: All right, then, don't!

STELLA: But there are things that happen between a man and a woman in the dark – that sort of make everything else seem – unimportant. [Pause.]

BLANCHE: What you are talking about is brutal desire – just – Desire! – the name of that rattle-trap streetcar that bangs through the Quarter, up one old narrow street and down another ...

STELLA: Haven't you ever ridden on that streetcar?

BLANCHE: It brought me here. – Where I'm not wanted and where I'm ashamed to be ...

STELLA: Then don't you think your superior attitude is a bit out of place?

BLANCHE: I am not being or feeling at all superior, Stella. Believe me I'm not! It's just this. This is how I look at it. A man like that is someone to go out with – once – twice – three times when the devil is in you. But live with! Have a child by?

STELLA: I have told you I love him.

BLANCHE: Then I *tremble* for you! I just – *tremble* for you ...

STELLA: I can't help your trembling if you insist on trembling!

i) Analyse Williams' presentation of Blanche and Stella in the extract above. [20]

ii) Giving close consideration to relevant contexts, explore elsewhere in the play Williams' presentation of ideas about love. [30]

Or,

1	4
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David Hare: *Murmuring Judges* (Faber)

(The door is opened. GERARD is standing with his back to us, completely still, looking up to the window. BECKETT goes. IRINA waits. It is silent.)

IRINA: Gerard.
(He doesn't turn.)
 Gerard.
(And he turns. He stares at her a moment.)

GERARD: You've come to see me.

IRINA: Yes.

GERARD: What is it you want?

IRINA: It's your appeal.

GERARD: Ah, sure. *(He flicks a glance at her.)* Did it happen?

IRINA: Yes. They took off six months.
(He shows no reaction at all.)
 The whole thing was absolutely outrageous. We thought...we thought we could get you much less. We thought we'd do better.

GERARD: I'm sure.

IRINA: It's four and a half. That's what they're giving you.

GERARD: All right. *(He waits again.)* Thank you then. Thanks very much.
(IRINA stands a moment, a little lost.)
 Barbara's gone. Did you know that?

IRINA: No.

GERARD: Yeah. With the kiddies. To her mother's in Belfast. She couldn't carry on here. Not enough money coming into the house ...

IRINA: No, well, that happens.

GERARD: On her own in London, no way she could survive.
(IRINA nods.)

IRINA: So she can't visit you? Unless they move you?

GERARD: That's not what they do. They don't do that. *(He holds up the book he has in his hand.)* Still, thank God for literature, eh?
(IRINA looks down.)

IRINA: I'm sorry Gerard.

GERARD: Forget it.

- i) Analyse the presentation of Irina and Gerard in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Hare presents failing systems. [30]

Or,

1	5
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Joe Orton: *Loot* (Methuen)

TRUSCOTT. If it's your usual custom to encourage young men to run up and down garden paths with tailor's dummies, you must be stopped from exercising such arbitrary power.

FAY. I did want it in the garage, but after what has been said I feel I can't allow her out of my sight.

TRUSCOTT. Really, miss, your relationship with that object verges on the criminal. Has no one in this house any normal feelings? I've never come across such people. If there's any more of it, I shall arrest the lot of you.

MCLEAVY. How does the water board go about making an arrest?

TRUSCOTT. You must have realized by now, sir, that I am not from the water board?

MCLEAVY. I have. Your behaviour was causing me grave concern.

TRUSCOTT. Any deception I practised was never intended to deceive you, sir. You are – if I may say so – an intelligent man. (*He laughs to himself.*) You saw through my disguise at once. It was merely a ruse to give me time to review the situation. To get my bearings on a very tricky assignment. Or two tricky assignments. As you will shortly realize. (*He smiles and bows to MCLEAVY.*) You have before you a man who is quite a personage in his way – Truscott of the Yard. Have you never heard of Truscott? The man who tracked down the limbless girl killer? Or was that sensation before your time?

HAL. Who would kill a limbless girl?

TRUSCOTT. She was the killer.

HAL. How did she do it if she was limbless?

TRUSCOTT. I'm not prepared to answer that question to anyone outside the profession. We don't want a carbon-copy murder on our hands. (*To MCLEAVY.*) Do you realize what I'm doing here?

MCLEAVY. No. Your every action has been a mystery to me.

TRUSCOTT. That is as it should be. The process by which police arrive at the solution to a mystery is, in itself, a mystery. We've reason to believe that a number of crimes have been committed under your roof. There was no legal excuse for a warrant. We had no proof. However, the water board doesn't need a warrant to enter private houses. And so I availed myself of this loophole in the law. It's for your own good that Authority behaves in this seemingly alarming way. (*With a smile.*) Does my explanation satisfy you?

MCLEAVY. Oh, yes, Inspector. You've a duty to do. My personal freedom must be sacrificed. I have no further questions.

- i) Analyse the presentation of Truscott in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play how Orton questions respectability and convention. [30]

END OF PAPER