

**GCE AS****B720U20-1**

S25-B720U20-1

**FRIDAY, 23 MAY 2025 – 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
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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

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Re-read 'Transformations' on page 107. Explore connections between the ways in which Hardy uses nature in this poem and in **at least one other poem** in the collection.

[50]

Or

0	2
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Re-read "At the word 'Farewell'" on page 94. Explore connections between the ways in which Hardy writes about meetings and departures 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*)

Either

0	3
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Re-read 'The Horses' on pages 7–8. Explore connections between the ways in which Hughes creates mood and atmosphere in this poem and in **at least one other poem** in the collection.

[50]

Or

0	4
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Re-read 'The Long Tunnel Ceiling' on pages 64–65. Explore connections between the ways in which Hughes presents the different ways in which nature is to be admired in this poem and in **at least one other poem** in the collection.

[50]

Seamus Heaney: *Field Work* (Faber)**Either**

0	5
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Re-read 'Homecomings' on page 46. Explore connections between the ways in which Heaney uses and presents nature in this poem and in **at least one other poem** in the collection. [50]

Or

0	6
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Re-read 'The Harvest Bow' on pages 55–56. Explore connections between the ways in which Heaney creates a character in this poem and in **at least one other poem** in the collection. [50]

Dannie Abse: *Welsh Retrospective* (Seren)**Either**

0	7
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Re-read 'Postcard to his Wife' on page 76. Explore connections between the ways in which Abse writes about love in this poem and in **at least one other poem** in the collection. [50]

Or

0	8
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Re-read 'Welsh Valley Cinema, 1930s' on page 24. Explore connections between the ways in which Abse writes about the past in this poem and in **at least one other poem** in the collection. [50]

Carol Ann Duffy: *Mean Time* (Picador)**Either**

0	9
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Re-read 'Never Go Back' on pages 26–27. Explore connections between the ways in which Duffy makes use of settings in this poem and in **at least one other poem** in the collection. [50]

Or

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Re-read 'Brothers' on page 8. Explore connections between the ways in which Duffy writes about past and present 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

Christopher Marlowe: *Doctor Faustus* (Longman)

1	1	FAUSTUS	Was not that Lucifer an angel once?
		MEPHOSTOPHILIS	Yes, Faustus, and most dearly lov'd of God.
		FAUSTUS	How comes it then that he is prince of devils?
		MEPHOSTOPHILIS	O, by aspiring pride and insolence, For which God threw him from the face of heaven.
		FAUSTUS	And what are you that live with Lucifer?
		MEPHOSTOPHILIS	Unhappy spirits that fell with Lucifer, Conspir'd against our God with Lucifer, And are for ever damn'd with Lucifer.
		FAUSTUS	Where are you damn'd?
		MEPHOSTOPHILIS	In hell.
		FAUSTUS	How comes it then that thou art out of hell?
		MEPHOSTOPHILIS	Why, this is hell, nor am I out of it. Think'st thou that I, who saw the face of God And tasted the eternal joys of heaven, Am not tormented with ten thousand hells In being depriv'd of everlasting bliss? O Faustus, leave these frivolous demands, Which strike a terror to my fainting soul.
		FAUSTUS	What, is great Mephostophilis so passionate For being deprived of the joys of heaven? Learn thou of Faustus manly fortitude And scorn those joys thou never shalt possess. Go bear these tidings to great Lucifer: Seeing Faustus hath incurr'd eternal death By desperate thoughts against Jove's deity, Say he surrenders up to him his soul So he will spare him four-and-twenty years, Letting him live in all voluptuousness, Having thee ever to attend on me, To give me whatsoever I shall ask, To tell me whatsoever I demand, To slay mine enemies and aid my friends, And always be obedient to my will.

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

Or

1	2
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Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)LADY WINDERMERE (*Shaking her head*)

No, I am talking very seriously. You mustn't laugh, I am quite serious. I don't like compliments, and I don't see why a man should think he is pleasing a woman enormously when he says to her a whole heap of things that he doesn't mean.

LORD DARLINGTON

Ah, but I did mean them. *Takes tea which she offers him*

LADY WINDERMERE (*Gravely*)

I hope not. I should be sorry to have to quarrel with you, Lord Darlington. I like you very much, you know that. But I shouldn't like you at all if I thought you were what most other men are. Believe me, you are better than most other men, and I sometimes think you pretend to be worse.

LORD DARLINGTON

We all have our little vanities, Lady Windermere.

LADY WINDERMERE

Why do you make that your special one?

*Still seated at table L.*LORD DARLINGTON (*Still seated L.C.*)

Oh, nowadays so many conceited people go about Society pretending to be good, that I think it shows rather a sweet and modest disposition to pretend to be bad. Besides, there is this to be said. If you pretend to be good, the world takes you very seriously. If you pretend to be bad, it doesn't. Such is the astounding stupidity of optimism.

LADY WINDERMERE

Don't you *want* the world to take you seriously then, Lord Darlington?

LORD DARLINGTON

No, not the world. Who are the people the world takes seriously? All the dull people one can think of, from the Bishops down to the bores. I should like *you* to take me very seriously, Lady Windermere, *you* more than anyone else in life.

LADY WINDERMERE

Why—why me?

LORD DARLINGTON (*After a slight hesitation*)

Because I think we might be great friends. Let us be great friends. You may want a friend some day.

- i) Analyse Wilde's presentation of Lady Windermere and Lord Darlington in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play Wilde's presentation of hypocrisy and double standards. [30]

Or

1	3
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Tennessee Williams: *A Streetcar Named Desire* (Penguin)

[BLANCHE *is singing in the bathroom a saccharine popular ballad which is used contrapuntally with STANLEY'S speech.*]

STELLA [*to* STANLEY]: Lower your voice!

STANLEY: Some canary-bird, huh!

STELLA: Now please tell me quietly what you think you've found out about my sister.

STANLEY: Lie Number One: All this squeamishness she puts on! You should just know the line she's been feeding to Mitch. He thought she had never been more than kissed by a fellow! But Sister Blanche is no lily! Ha-ha! Some lily she is!

STELLA: What have you heard and who from?

STANLEY: Our supply-man down at the plant has been going through Laurel for years and he knows all about her and everybody else in the town of Laurel knows all about her. She is as famous in Laurel as if she was the President of the United States, only she is not respected by any party! This supply-man stops at a hotel called the Flamingo.

BLANCHE: [*singing blithely*]:

'Say, it's only a paper moon, Sailing over a cardboard sea – But it wouldn't be make-believe if you believed in me!'

STELLA: What about the – Flamingo?

STANLEY: She stayed there, too.

STELLA: My sister lived at Belle Reve.

STANLEY: This is after the home-place had slipped through her lily-white fingers! She moved to the Flamingo! A second-class hotel which has the advantage of not interfering in the private social life of the personalities there! The Flamingo is used to all kinds of goings-on. But even the management of the Flamingo was impressed by Dame Blanche! In fact they were so impressed by Dame Blanche that they requested her to turn in her room-key – for permanently! This happened a couple of weeks before she showed here.

BLANCHE [*singing*]:

'It's a Barnum and Bailey world, Just as phony as it can be – But it wouldn't be make-believe If you believed in me!'

STELLA: What – contemptible – lies!

STANLEY: Sure, I can see how you would be upset by this. She pulled the wool over your eyes as much as Mitch's!

- i) Analyse Williams' presentation of Stanley in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play Williams' presentation of cruelty and violence. [30]

Or

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

GERARD: What do you want me to do?
 SECOND PRISONER: You've got to take your towel off. You've got to live life with no towel.
(There is a moment. GERARD takes one step back and looks to the opening that leads to the shower room.)
 FIRST PRISONER: Don't call for a screw. There isn't one.
 SECOND PRISONER: There is one. He's not coming, though.
 FIRST PRISONER: There's more of us.
(GERARD again looks to the gap.)
 There's two on the door.
(GERARD waits a moment.)
 GERARD: Then what is this?
 FIRST PRISONER: You've seen a black bitch.
 GERARD: I'm sorry?
 FIRST PRISONER: You see a black lawyer bitch, that's what they say.
(He turns to the SECOND PRISONER.) Turn the showers up, will you?
(The SECOND PRISONER goes out to the main room.)
 I like the noise.
(GERARD looks as if he might try to make a run for it.)
 You know what smart people do?
(The sound of the showers being turned up, hotter and harder. GERARD doesn't answer.)
 They do their time, Gerard. They do it. They just do it.
(He waits a moment.) They never put themselves first.
(GERARD is shaking now. The FIRST PRISONER moves closer to him.)
 Wherever you go, we can get to you. Don't ever think there's anywhere safe.
(The SECOND PRISONER has reappeared in the opening.)
 SECOND PRISONER: Has he taken his towel off?
 FIRST PRISONER: Not yet.
(The FIRST PRISONER moves right up to GERARD and gently reaches out to take the top of the towel around GERARD'S waist, as if to rip it off.)
 We want it off because we don't want blood on it.

- i) Analyse Hare's presentation of Gerard and the prisoners in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Hare exposes the need for change. [30]

Or

1	5
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Joe Orton: *Loot* (Methuen)

TRUSCOTT. That particular hotel is notorious for tragedies of this kind. I took a chance which paid off.

He takes out his pipe and chews on it.

Has it never occurred to you to wonder why all your husbands met with violent deaths?

FAY. They didn't!

TRUSCOTT. Your first was shot. Your second collapsed whilst celebrating the anniversary of the Battle of Mons. Your third fell from a moving vehicle. Your fourth took an overdose on the eve of his retirement from Sadler's Wells. Your fifth and sixth husbands disappeared. Presumed dead. Your last partner suffered a seizure three nights after marrying you. From what cause?

FAY (*coldly*). I refuse to discuss my private life with you.

TRUSCOTT. For ten years death has been persistently associated with your name.

FAY. You could say the same of an even moderately successful undertaker.

TRUSCOTT. Undertakers have to mix with the dead. It's their duty. You have not that excuse. Seven husbands in less than a decade. There's something seriously wrong with your approach to marriage. I find it frightening that, undeterred by past experience, you're contemplating an eighth engagement.

FAY. How do you know?

TRUSCOTT. You wear another woman's dress as though you were born to it.

FAY (*wide-eyed with wonder*). You amaze me. This dress did belong to Mrs McLeavy.

TRUSCOTT. Elementary detection. The zip is of a type worn by elderly women.

FAY. You should be a detective.

TRUSCOTT. I'm often mistaken for one. Most embarrassing. My wife is frequently pestered by people who are under the impression that she is a policeman's wife. She upbraids me for getting her into such scrapes. (*He laughs.*) You recognise the daily bread of married life, I'm sure. (*He chews on his pipe for a moment.*) When do you intend to propose to Mr McLeavy?

FAY. At once. Delay would be fatal.

- i) Analyse Orton's presentation of Fay and Truscott in the extract above. [20]
- ii) Giving close consideration to relevant contexts, explore elsewhere in the play how Orton presents moral corruption. [30]

END OF PAPER