

**GCE AS – NEW**

B720U20-1



S17-B720U20-1

**ENGLISH LITERATURE – AS component 2**
Poetry and Drama

WEDNESDAY, 24 MAY 2017 – AFTERNOON

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

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

Write your answers in the separate answer booklet provided.

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

e.g.

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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 across 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 'The Haunter' on page 61. Explore connections between the ways in which Hardy presents a relationship in this poem and in **at least one other** poem in the collection. [50]

Or,

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Re-read 'Old Furniture' on pages 112-113. Explore connections between Hardy's presentation of the passing of time 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 page 68*)

Or,

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Re-read 'November' on pages 22-23. Explore connections between Hughes' presentation of hardship and struggle in this poem and in **at least one other** poem in the collection. [50]

Or,

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Re-read 'Pike' on pages 25-26. Explore connections between the ways in which Hughes presents the darker aspects of the natural world in this poem and in **at least one other** poem in the collection. [50]

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

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 Re-read 'The Harvest Bow' on pages 55-56. Explore connections between the ways in which Heaney presents the past in this poem and in **at least one other** poem in the collection. [50]**Or,**

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 Re-read 'The Skunk' on page 45. Explore connections between the ways in which Heaney writes about relationships in this poem and in **at least one other** poem in the collection. [50]**Gillian Clarke: *Making the Beds for the Dead* (Carcenet)****Or,**

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 Re-read 'Silence' on page 57. Explore connections between Clarke's presentation of loss in this poem and in **at least one other** poem in the collection. [50]**Or,**

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 Re-read 'Stranger on a Train' on page 48. Explore connections between the ways in which Clarke writes about everyday life in this poem and in **at least one other** poem in the collection. [50]**Carol Ann Duffy: *Mean Time* (Picador)****Or,**

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 Re-read 'Moments of Grace' on page 22. Explore connections between the ways in which Duffy writes about the power of memories in this poem and in **at least one other** poem in the collection. [50]**Or,**

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 Re-read 'The Good Teachers' on page 12. Explore connections between the ways in which Duffy writes about childhood 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,

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Christopher Marlowe: *Doctor Faustus* (Longman)

Enter FAUSTUS in his study.

FAUSTUS Now, Faustus, must thou needs be damn'd
And canst thou not be sav'd?
What boots it then to think of God or heaven?
Away with such vain fancies, and despair;
Despair in God, and trust in Beelzebub.
Now go not backward; no, Faustus, be resolute:
Why waver'st thou? O, something soundeth in mine
ears,
'Abjure this magic, turn to God again!
Ay, and Faustus will turn to God again.
To God? He loves thee not;
The god thou serv'st is thine own appetite,
Wherein is fix'd the love of Beelzebub:
To him I'll build an altar and a church
And offer lukewarm blood of new-born babes.

Enter the two Angels.

BAD ANGEL Go forward, Faustus, in that famous art.

GOOD ANGEL Sweet Faustus, leave that execrable art.

FAUSTUS Contrition, prayer, repentance, what of these?

GOOD ANGEL O, they are means to bring thee unto heaven.

BAD ANGEL Rather illusions, fruits of lunacy,

That make men foolish that do use them most.

GOOD ANGEL Sweet Faustus, think of heaven and heavenly
things.

BAD ANGEL No, Faustus, think of honour and of wealth.

Exeunt Angels.

- (i) Examine Marlowe's presentation of Faustus and his interaction with the Good and Bad Angels in the extract above. [20]
- (ii) Explore elsewhere in the play the importance of ideas about knowledge and/or ambition in Marlowe's presentation of Faustus. [30]

Or,

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

LADY WINDERMERE

Mrs Erylne – if you had not come here, I would have gone back. But now that I see you, I feel that nothing in the whole world would induce me to live under the same roof as Lord Windermere. You fill me with horror. There is something about you that stirs the wildest – rage within me. And I know why you are here. My husband sent you to lure me back that I might serve as a blind to whatever relations exist between you and him.

MRS ERLYNNE

Oh! You don't think that – you can't.

LADY WINDERMERE

Go back to my husband, Mrs Erylne. He belongs to you and not to me. I suppose he is afraid of a scandal. Men are such cowards. They outrage every law of the world, and are afraid of the world's tongue. But he had better prepare himself. He shall have a scandal. He shall have the worst scandal there has been in London for years. He shall see his name in every vile paper, mine on every hideous placard.

MRS ERLYNNE

No – no –

LADY WINDERMERE

Yes! He shall. Had he come himself, I admit I would have gone back to the life of degradation you and he had prepared for me – I was going back – but to stay himself at home, and to send you as his messenger – oh! it was infamous – infamous.

MRS ERLYNNE (C.)

Lady Windermere, you wrong me horribly – you wrong your husband horribly. He doesn't know you are here – he thinks you are safe in your own house. He thinks you are asleep in your own room. He never read the mad letter you wrote to him!

LADY WINDERMERE (R.)

Never read it!

MRS ERLYNNE

No – he knows nothing about it.

LADY WINDERMERE

How simple you think me (*Going to her*) You are lying to me!

MRS ERLYNNE (*Restraining herself*)

I am not. I am telling you the truth.

- (i) Analyse Wilde's presentation of the relationship between Lady Windermere and Mrs Erylne in the extract above. [20]
- (ii) Explore elsewhere in the play how Wilde's presentation of Mrs Erylne reveals the lives of women in Victorian society. [30]

Or,

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

[He hurls the furs to the daybed. Then he jerks open a small drawer in the trunk and pulls up a fistful of costume jewellery.]

STANLEY: And what have we here? The treasure chest of a pirate!

STELLA: Oh, Stanley!

STANLEY: Pearls! Ropes of them! What is this sister of yours, a deep-sea diver who brings up sunken treasures? Or is she the champion safe-cracker of all time! Bracelets of solid gold, too! Where are your pearls and gold bracelets?

STELLA: Shhh! Be still, Stanley!

STANLEY: And diamonds! A crown for an empress!

STELLA: A rhinestone tiara she wore to a costume ball.

STANLEY: What's rhinestone?

STELLA: Next door to glass.

STANLEY: Are you kidding? I have an acquaintance that works in a jewellery store. I'll have him in here to make an appraisal of this. Here's your plantation, or what was left of it, here!

STELLA: You have no idea how stupid and horrid you're being! Now close that trunk before she comes out of the bathroom!

[He kicks the trunk partly closed and sits on the kitchen table.]

STANLEY: The Kowalskis and the DuBois have different notions.

STELLA *[angrily]*: Indeed they have, thank heavens! – I'm going outside. *[She snatches up her white hat and gloves and crosses to the outside door.]* You come out with me while Blanche is getting dressed.

STANLEY: Since when do you give me orders?

STELLA: Are you going to stay here and insult her?

STANLEY: You're damn tootin' I'm going to stay here.

- (i) Analyse Williams' presentation of Stanley and Stella in the extract above. [20]
- (ii) Explore elsewhere in the play how Williams' presentation of Stanley reveals ideas about working class life in 1940s America. [30]

Or,

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David Hare: *Murmuring Judges* (Faber)

SIR PETER: You forget I represented this man. I know him.
I've represented dozens of people like him.

IRINA: *Like* him?

SIR PETER: Certainly. I do know the type.

IRINA: Oh, do you? (*Her anger is low and dangerous.*) What type is that?

SIR PETER: You know perfectly well.

IRINA: No, I don't actually. Tell me.

SIR PETER: He's an ordinary, slightly sub-average human being who has landed himself in a damn stupid mess.

IRINA: Sub-average?

SIR PETER: Of course he's sub-average.

IRINA: How *dare* you say that?

(SIR PETER *smiles, enjoying himself.*)

SIR PETER: Think about it, Irina. It's not such a terrible thing. I hate to have to tell you, but by definition, sub-average is what half the human race is fated to be.

IRINA: Yes. (*There is suddenly a lethal tone in her voice.*) No doubt. If you think in those terms.

(*For the first time SIR PETER is rattled by her.*)

SIR PETER: Look, for God's sake, it's obvious he's lying...

IRINA: Is it?

SIR PETER: Of course. I don't blame him. He's fighting like a rat.

IRINA: How do you *know*?

(SIR PETER *shakes his head, confident.*)

SIR PETER: How do I know? After a while, you develop an instinct. That's one of the things a first-rate advocate has. Your profession, after all, is the judgement of people. It's not even conscious. It becomes animal. It's a gut instinct. Here. (*He points to his heart.*)

- (i) Analyse Hare's presentation of Sir Peter and Irina in the extract above. [20]
- (ii) Explore elsewhere in the play how Hare uses the character of Sir Peter to explore ideas about class and wealth. [30]

Or,

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Joe Orton: Loot (Methuen)

A room in MCLEAVY'S house. Afternoon.

Door left with glass panel. Door right. A coffin stands on trestles. MCLEAVY, in mourning, sits beside an electric fan.

FAY, in a nurse's uniform, enters from the left.

FAY. Wake up. Stop dreaming. The cars will be here soon. (*She sits.*) I've bought you a flower.

MCLEAVY. That's a nice thought. (*Taking the flower from her.*)

FAY. I'm a nice person. One in a million.

She removes her slippers, puts on a pair of shoes.

MCLEAVY. Are those Mrs McLeavy's slippers?

FAY. Yes. She wouldn't mind my having them.

MCLEAVY. Is the fur genuine?

FAY. It's fluff. Not fur.

MCLEAVY. It looks like fur.

FAY. (*standing to her feet.*) No. It's a form of fluff. They manufacture it in Leeds.

She picks up the slippers and takes them to the wardrobe. She tries to open the wardrobe. It is locked. She puts the slippers down.

You realize, of course, that the death of a patient terminates my contract?

MCLEAVY. Yes.

FAY. When do you wish me to leave?

MCLEAVY. Stay for a few hours. I've grown used to your company.

FAY. Impossible. I'm needed at other sickbeds. Complain to the Society if you disagree with the rules.

She picks up his coat, holds it out for him to put on.

You've been a widower for three days. Have you considered a second marriage yet?

MCLEAVY (*struggling into his coat*). No.

FAY. Why not?

MCLEAVY. I've been so busy with the funeral.

FAY. You must find someone to take Mrs McLeavy's place. She wasn't perfect.

- (i) Analyse Orton's presentation of Fay and McLeavy in the extract above. [20]
- (ii) Explore elsewhere in the play how Orton challenges ideas about morality and/or taste in the 1960s. [30]

END OF PAPER