

**GCE AS**

B720U20-1



S19-B720U20-1



Part of WJEC

ENGLISH LITERATURE – AS component 2
Poetry and Drama

WEDNESDAY, 22 MAY 2019 – AFTERNOON

2 hours

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

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.

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 'Midnight on the Great Western' on page 116. Explore connections between Hardy's presentation of journeys in this poem and in **at least one other poem** in the collection. [50]

Or,

0	2
---	---

Re-read 'Where the Picnic Was' on page 79. Explore connections between Hardy's presentation of loneliness 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 'Her Husband' on page 28. Explore connections between Hughes' presentation of conflict in this poem and in **at least one other poem** in the collection. [50]

Or,

0	4
---	---

Re-read 'Hawk Roosting' on page 17. Explore connections between Hughes' presentation of power 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 Guttural Muse' on page 22. Explore connections between the ways in which Heaney presents longing and/or desire in this poem and in **at least one other poem** in the collection. [50]

Or,

0	6
---	---

Re-read 'The Toome Road' on page 7. Explore connections between the ways in which Heaney presents political issues in this poem and in **at least one other poem** in the collection. [50]

Gillian Clarke: *Making the Beds for the Dead* (Carcenet)*Or,*

0	7
---	---

Re-read 'Adders' on page 41. Explore connections between Clarke's presentation of the relationship between humans and nature in this poem and in **at least one other poem** in the collection. [50]

Or,

0	8
---	---

Re-read 'Front Page' on page 45. Explore connections between the ways in which Clarke presents suffering 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 'Before You Were Mine' on page 9. Explore connections between the ways in which Duffy writes about relationships in this poem and in **at least one other poem** in the collection. [50]

Or,

1	0
---	---

Re-read 'Confession' on page 11. Explore connections between the ways in which Duffy writes about fears and anxiety 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)

The watch strikes.

FAUSTUS Ah, half the hour is pass'd: 'twill all be pass'd anon.
 O God,
 If thou wilt not have mercy on my soul,
 Yet for Christ's sake, whose blood hath ransom'd me,
 Impose some end to my incessant pain;
 Let Faustus live in hell a thousand years,
 A hundred thousand, and at last be sav'd.
 O, no end is limited to damned souls.
 Why wert thou not a creature wanting soul?
 Or why is this immortal that thou hast?
 Ah, Pythagoras' *metempsychosis*, were that true,
 This soul should fly from me and I be chang'd
 Unto some brutish beast: all beasts are happy,
 For when they die
 Their souls are soon dissolv'd in elements;
 But mine must live still to be plagu'd in hell.
 Curs'd be the parents that engender'd me!
 No, Faustus, curse thyself, curse Lucifer
 That hath depriv'd thee of the joys of heaven.

The clock striketh twelve.

O, it strikes, it strikes! Now, body, turn to air,
 Or Lucifer will bear thee quick to hell!

Thunder and Lightning.

O soul, be chang'd into little water drops,
 And fall into the ocean, ne'er be found.

Enter DEVILS.

My God, my God! Look not so fierce on me!
 Adders and serpents, let me breathe awhile!
 Ugly hell, gape not! Come not, Lucifer;
 I'll burn my books! – Ah, Mephostophilis!

Exeunt with him. [Exeunt LUCIFER and BEELZEBUB.]

- (i) Examine Marlowe's presentation of Faustus in the extract above. [20]
- (ii) Explore elsewhere in the play how Marlowe's presentation of Faustus reveals Renaissance ideas about good and evil. [30]

Or,

1	2
---	---

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

LORD WINDERMERE

You made me get you an invitation to my wife's ball.

MRS ERLYNNE

For my daughter's ball — yes.

LORD WINDERMERE

You came, and within an hour of your leaving the house
you are found in a man's rooms — you are disgraced before
everyone. *Goes up stage C.*

MRS ERLYNNE

Yes.

LORD WINDERMERE (*Turning round on her.*)

Therefore I have a right to look upon you as what you
are — a worthless, vicious woman. I have the right to tell
you never to enter this house, never to attempt to come
near my wife —

MRS ERLYNNE (*Coldly*)

My daughter, you mean.

LORD WINDERMERE

You have no right to claim her as your daughter. You left
her, abandoned her when she was but a child in the cradle,
abandoned her for your lover, who abandoned you in turn.

MRS ERLYNNE (*Rising*)

Do you count that to his credit, Lord Windermere — or to
mine?

LORD WINDERMERE

To his, now that I know you.

MRS ERLYNNE

Take care — you had better be careful.

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.

- (i) Analyse Wilde's presentation of Mrs Erylne and Lord Windermere in the extract above. [20]
- (ii) Explore elsewhere in the play how Wilde's treatment of Mrs Erylne reveals ideas about gossip and reputation in Victorian society. [30]

Or,

1	3
---	---

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

[He stares at her while she follows him while she talks. It is obvious that he has had a few drinks on the way over.]

MITCH: Do we have to have that fan on?

BLANCHE: No!

MITCH: I don't like fans.

BLANCHE: Then let's turn it off, honey. I'm not partial to them!

[She presses the switch and the fan nods slowly off. She clears her throat uneasily as MITCH plumps himself down on the bed in the bedroom and lights a cigarette.]

I don't know what there is to drink. I — haven't investigated.

MITCH: I don't want Stan's liquor.

BLANCHE: It isn't Stan's. Everything here isn't Stan's. Some things on the premises are actually mine! How is your mother? Isn't your mother well?

MITCH: Why?

BLANCHE: Something's the matter tonight, but never mind. I won't cross-examine the witness. I'll just — *[She touches her forehead vaguely. The polka tune starts up again.]* — pretend I don't notice anything different about you! That — music again...

MITCH: What music?

BLANCHE: The 'Varsouviana'? The polka tune they were playing when Allan — Wait!

[A distant revolver shot is heard, BLANCHE seems relieved.]

There now, the shot! It always stops after that.

[The polka music dies out again.]

Yes, now it's stopped.

MITCH: Are you boxed out of your mind?

BLANCHE: I'll go and see what I can find in the way of — *[She crosses into the closet, pretending to search for the bottle.]* Oh, by the way, excuse me for not being dressed. But I'd practically given you up! Had you forgotten your invitation to supper?

MITCH: I wasn't going to see you any more.

- (i) Analyse Williams' presentation of Mitch and Blanche in the extract above. [20]
- (ii) Explore elsewhere in the play how Williams makes use of Blanche to investigate the relationships between men and women in 1940s America. [30]

Or,

1	4
---	---

David Hare: *Murmuring Judges* (Faber)

SIR PETER: We regard Irina as a catch.

CUDDEFORD: I see that.

SIR PETER: She seemed to us to have all the assets we need in a forward-looking Bar.

CUDDEFORD: Yes. I see those. Most clearly.

SIR PETER: She was the unanimous choice. Of the whole of chambers. We all felt she is exactly the kind of person the Bar is now most eager to attract.

CUDDEFORD: Yes.

(He smiles at IRINA, who has been quite still through all this, looking down.)

SIR PETER: Mind you, the first day we had a bit of a problem. May I tell this story?

IRINA: Yes.

SIR PETER: Irina turned up to court in a rather brilliant green dress.

CUDDEFORD: Green? Oh my goodness.

(Both men smile, a shared pleasure in this.)

I suppose everyone told you what old Chugger used to do?

IRINA: No.

SIR PETER: Chugger was a famous old judge.

CUDDEFORD: He'd say to a lady barrister, 'I'm sorry, I can't hear you.' She'd start speaking louder. 'I still can't hear you.' She'd say, 'Do you have a problem with my diction, my Lord?' 'No, I don't think so,' he'd say. 'I just sense I'd hear you more clearly if you attended the court wearing black.' *(He wheezes with laughter.)* Outrageous!

SIR PETER: Yes.

CUDDEFORD: Absolutely outrageous.

(IRINA frowns slightly.)

IRINA: But they still don't like it.

CUDDEFORD: Well, no.

IRINA: Sir Peter suggested I change.

CUDDEFORD: Yes. There is a serious point, I'm afraid. It's the judge's court. It's his. He runs it as he sees fit. And, in English law, it's very important he does.

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

Or,

1	5
---	---

Joe Orton: *Loot* (Methuen)

TRUSCOTT *removes his pipe, no one speaks.*

TRUSCOTT. How much?

HAL. Twenty per cent.

TRUSCOTT. Twenty-five per cent. Or a full report of this case appears on my superior officer's desk in the morning.

HAL. Twenty-five it is.

TRUSCOTT (*shaking hands*). Done.

DENNIS (*to TRUSCOTT*). May I help you to replace the money in the casket?

TRUSCOTT. Thank you, lad. Most kind of you.

DENNIS *packs the money into the casket. FAY takes MRS MCLEAVY'S clothes from the bedpan on the invalid chair and goes behind the screen. TRUSCOTT chews on his pipe. HAL and DENNIS take the coffin behind the screen.*

MCLEAVY. Has no one considered my feelings in all this?

TRUSCOTT. What percentage do you want?

MCLEAVY. I don't want money. I'm an honest man.

TRUSCOTT. You'll have to mend your ways then.

MCLEAVY. I shall denounce the lot of you!

TRUSCOTT. Now then, sir, be reasonable. What has just taken place is perfectly scandalous and had better go no farther than these three walls. It's not expedient for the general public to have its confidence in the police force undermined. You'd be doing the community a grave disservice by revealing the full frightening facts of this case.

MCLEAVY. What kind of talk is that? You don't make sense.

TRUSCOTT. Who does?

MCLEAVY. I'll go to the priest. He makes sense. He makes sense to me.

TRUSCOTT. Does he make sense to himself? That is much more important.

MCLEAVY. If I can't trust the police, I can still rely on the Fathers. They'll advise me what to do!

- (i) Analyse Orton's presentation of Truscott and McLeavy in the extract above. [20]
- (ii) Explore elsewhere in the play the ways in which Orton exposes hypocrisy and corruption in the society of his time. [30]

END OF PAPER