



GCE AS/A Level

2720U10-1 – **NEW AS**



S16-2720U10-1

ENGLISH LITERATURE – Unit 1
Prose and Drama

A.M. FRIDAY, 20 May 2016

2 hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a WJEC pink answer booklet, which has been specifically designed for this examination paper. No other answer booklet should be used. Should you run out of space, use a standard four page continuation booklet.

INSTRUCTIONS TO CANDIDATES

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

Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Both sections carry 60 marks.

As a guide, you should spend approximately one hour on each section. In section A, you are advised to spend approximately 20 minutes on part (i) and 40 minutes on part (ii).

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

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

Section A: Prose fiction pre-1900 (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:

- show wider knowledge and understanding of the prose text you have studied
- take account of relevant contexts and different interpretations which have informed your reading

Either,

Jane Austen: *Sense and Sensibility* (Penguin Classics)

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Read the extract below and answer the questions which follow.

“Remember,” cried Willoughby, “from whom you received the account. Could it be an impartial one? I acknowledge that her situation and her character ought to have been respected by me. I do not mean to justify myself, but at the same time cannot leave you to suppose that I have nothing to urge — that, because she was injured she was irreproachable, and because *I* was a libertine, *she* must be a saint. If the violence of her passion, the weakness of her understanding — I do not mean, however, to defend myself. Her affection for me deserved better treatment, and I often, with great self-reproach, recal the tenderness which, for a very short time, had the power of creating any return. I wish — I heartily wish it had never been. But I have injured more than herself; and I have injured one, whose affection for me — (may I say it?) was scarcely less warm than her’s; and whose mind — Oh! how infinitely superior!” —

“Your indifference, however, towards that unfortunate girl — I must say it, unpleasant to me as the discussion of such a subject may well be — your indifference is no apology for your cruel neglect of her. Do not think yourself excused by any weakness, any natural defect of understanding on her side, in the wanton cruelty so evident on yours. You must have known, that while you were enjoying yourself in Devonshire, pursuing fresh schemes, always gay, always happy, she was reduced to the extremest indigence.”

“But, upon my soul, I did *not* know it,” he warmly replied; “I did not recollect that I had omitted to give her my direction; and common sense might have told her how to find it out.”

“Well, sir, and what said Mrs. Smith?”

“She taxed me with the offence at once, and my confusion may be guessed. The purity of her life, the formality of her notions, her ignorance of the world — every thing was against me. The matter itself I could not deny, and vain was every endeavour to soften it. She was previously disposed, I believe, to doubt the morality of my conduct in general, and was moreover discontented with the very little attention, the very little portion of my time that I had bestowed on her, in my present visit. In short, it ended in a total breach. By one measure I might have saved myself. In the height of her morality, good woman! she offered to forgive the past, if I would marry Eliza. That could not be — and I was formally dismissed from her favour and her house. The night following this affair — I was to go the next morning — was spent by me in deliberating on what my future conduct should be. The struggle was great — but it ended too soon. My affection for Marianne, my thorough conviction of her attachment to me — it was all insufficient to outweigh that dread of poverty, or get the better of those false ideas of the necessity of riches, which I was naturally inclined to feel, and expensive society had increased.”

- (i) Examine the presentation of the character of Mr. Willoughby in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel, how far would you agree with the view that “*Sense and Sensibility* is a novel preoccupied with the struggle between social conventions and undisciplined desires”? [40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

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Read the extract below and answer the questions which follow.

‘Oh, sir! — never mind jewels! I don’t like to hear them spoken of. Jewels for Jane Eyre sounds unnatural and strange: I would rather not have them.’

‘I will myself put the diamond chain round your neck, and the circlet on your forehead — which it will become: for nature, at least, has stamped her patent of nobility on this brow, Jane; and I will clasp the bracelets on these fine wrists, and load these fairy-like fingers with rings.’

‘No, no, sir! think of other subjects, and speak of other things, and in another strain. Don’t address me as if I were a beauty; I am your plain, Quakerish governess.’

‘You are a beauty in my eyes, and a beauty just after the desire of my heart — delicate and aërial.’

‘Puny and insignificant, you mean. You are dreaming, sir — or you are sneering. For God’s sake, don’t be ironical!’

‘I will make the world acknowledge you a beauty, too,’ he went on, while I really became uneasy at the strain he had adopted, because I felt he was either deluding himself or trying to delude me. ‘I will attire my Jane in satin and lace, and she shall have roses in her hair; and I will cover the head I love best with a priceless veil.’

‘And then you won’t know me, sir; and I shall not be your Jane Eyre any longer, but an ape in a harlequin’s jacket — a jay in borrowed plumes. I would as soon see you, Mr Rochester, tricked out in stage-trappings, as myself clad in a court-lady’s robe; and I don’t call you handsome, sir, though I love you most dearly: far too dearly to flatter you. Don’t flatter me.’

He pursued his theme, however, without noticing my deprecation. ‘This very day I shall take you in the carriage to Millcote, and you must choose some dresses for yourself. I told you we shall be married in four weeks. The wedding is to take place quietly, in the church down below yonder; and then I shall waft you away at once to town.’ [omitted text]

‘Shall I travel? – and with you, sir?’

‘You shall sojourn at Paris, Rome, and Naples: at Florence, Venice, and Vienna: all the ground I have wandered over shall be re-trodden by you: wherever I stamped my hoof, your sylph’s foot shall step also. Ten years since, I flew through Europe half mad; with disgust, hate and rage as my companions: now I shall revisit it healed and cleansed, with a very angel as my comforter.’

I laughed at him as he said this. ‘I am not an angel,’ I asserted; ‘and I will not be one till I die: I will be myself. Mr Rochester, you must neither expect nor exact anything celestial of me — for you will not get it, any more than I shall get it of you: which I do not at all anticipate.’

- (i) Examine the presentation of the relationship between Jane and Mr Rochester in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel, how far would you agree with the view that “The novel’s greatest appeal is Brontë’s depiction of female empowerment”? [40]

Or,

Elizabeth Gaskell: *North and South* (Penguin Classics)

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Read the extract below and answer the questions which follow.

‘How are you, Mrs Boucher? But very poorly, I’m afraid.’

‘I’ve no chance o’ being well,’ said she querulously. ‘I’m left alone to manage these childer, and nought for to give ’em for to keep ’em quiet. John should na ha’ left me, and me so poorly.’

‘How long is it since he went away?’

‘Four days sin’. No one would give him work here, and he’d to go on tramp toward Greenfield. But he might ha’ been back afore this, or sent me some word if he’d gotten work. He might —’

‘Oh, don’t blame him,’ said Margaret. ‘He felt it deeply, I’m sure —’

‘Willto’ hold thy din, and let me hear the lady speak!’ addressing herself, in no very gentle voice, to a little urchin of about a year old. She apologetically continued to Margaret, ‘He’s always mithering me for “daddy” and “butty;” and I ha’ no butties to give him, and daddy’s away, and forgotten us a’, I think. He’s his father’s darling, he is,’ said she, with a sudden turn of mood, and, dragging the child up to her knee, she began kissing it fondly.

Margaret laid her hand on the woman’s arm to arrest her attention. Their eyes met.

‘Poor little fellow!’ said Margaret, slowly; ‘he was his father’s darling.’

‘He *is* his father’s darling,’ said the woman, rising hastily, and standing face to face with Margaret. Neither of them spoke for a moment or two. Then Mrs Boucher began in a low, growling tone, gathering in wildness as she went on: ‘He *is* his father’s darling, I say. Poor folk can love their childer as well as rich. Why dunno yo’ speak? Why dun yo’ stare at me wi’ your great pitiful eyes? Where’s John?’ Weak as she was, she shook Margaret to force out an answer. ‘Oh, my God!’ said she, understanding the meaning of that tearful look. She sank back into the chair. Margaret took up the child and put him into her arms.

‘He loved him,’ said she.

‘Ay,’ said the woman, shaking her head, ‘he loved us a’. We had some one to love us once. It’s a long time ago; but when he were in life and with us, he did love us, he did. He loved this babby mappen the best on us; but he loved me and I loved him, though I was calling him five minutes agone. Are yo’ sure he’s dead?’ said she, trying to get up. ‘If it’s only that he’s ill and like to die, they may bring him round yet. I’m but an ailing creature mysel’ — I’ve been ailing this long time.’

‘But he is dead — he is drowned!’

‘Folk are brought round after they’re dead-drowned. Whatten was I thinking of, to sit still when I should be stirring mysel’? Here, whisth thee, child — whisth thee! tak’ this, tak’ aught to play wi’, but dunnot cry while my heart’s breaking! Oh, where is my strength gone to? Oh, John — husband!’

Margaret saved her from falling by catching her in her arms.

- (i) Examine the presentation of the character of Mrs Boucher in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel, consider the view that “Gaskell uses physical and emotional suffering to emphasise class division”. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

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Read the extract below and answer the questions which follow.

He pointed to Uriah, pale and glowering in a corner, evidently very much out in his calculations, and taken by surprise.

‘Look at my torturer,’ he replied. ‘Before him I have step by step abandoned name and reputation, peace and quiet, house and home.’

‘I have kept your name and reputation for you, and your peace and quiet, and your house and home too,’ said Uriah, with a sulky, hurried, defeated air of compromise. ‘Don’t be foolish, Mr Wickfield. If I have gone a little beyond what you were prepared for, I can go back I suppose? There’s no harm done.’

‘I looked for single motives in every one,’ said Mr Wickfield, ‘and I was satisfied I had bound him to me by motives of interest. But see what he is – oh, see what he is!’

‘You had better stop him, Copperfield, if you can,’ cried Uriah, with his long fore-finger pointing towards me. ‘He’ll say something presently – mind you! – he’ll be sorry to have said afterwards, and you’ll be sorry to have heard!’

‘I’ll say anything!’ cried Mr Wickfield, with a desperate air. ‘Why should I not be in all the world’s power if I am in yours!’

‘Mind! I tell you!’ said Uriah, continuing to warn me. ‘If you don’t stop his mouth, you’re not his friend! Why shouldn’t you be in all the world’s power, Mr Wickfield? Because you have got a daughter. You and me know what we know, don’t we? Let sleeping dogs lie – who wants to rouse ’em? I don’t. Can’t you see I am as umble as I can be? I tell you, if I’ve gone too far, I’m sorry. What would you have, sir?’

‘Oh, Trotwood, Trotwood!’ exclaimed Mr Wickfield, wringing his hands. ‘What I have come down to be, since I first saw you in this house! I was on my downward way then, but the dreary, dreary, road I have traversed since! Weak indulgence has ruined me. Indulgence in remembrance, and indulgence in forgetfulness. My natural grief for my child’s mother turned to disease; my natural love for my child turned to disease. I have infected everything I touched. I have brought misery on what I dearly love, I know – *You* know! I thought it possible that I could truly love one creature in the world, and not love the rest; I thought it possible that I could truly mourn for one creature gone out of the world, and not have some part in the grief of all who mourned. Thus the lessons of my life have been perverted! I have preyed on my own morbid coward heart, and it has preyed on me. Sordid in my grief, sordid in my love, sordid in my miserable escape from the darker side of both, oh see the ruin I am, and hate me, shun me!’

He dropped into a chair, and weakly sobbed. The excitement into which he had been roused was leaving him. Uriah came out of his corner.

- (i) Examine the presentation of the relationship between Mr Wickfield and Uriah in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel, discuss the view that “In *David Copperfield* it is not only David who is used to criticise the nature of Victorian society”. [40]

Or,

Thomas Hardy: *The Mayor of Casterbridge* (Penguin Classics)

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Read the extract below and answer the questions which follow.

“I have come to see you,” she said breathlessly. “I did not stop to knock – forgive me. I see you have not shut your shutters, and the window is open.”

Without waiting for Lucetta’s reply she crossed quickly to the window, and pulled out one of the shutters. Lucetta glided to her side. “Let it be – hush!” she said peremptorily, in a dry voice, while she seized Elizabeth-Jane by the hand, and held up her finger. Their intercourse had been so low and hurried that not a word had been lost of the conversation without; which had thus proceeded: –

“Her neck is uncovered, and her hair in bands, and her back-comb in place; she’s got on a puce silk, and white stockings, and coloured shoes.”

Again Elizabeth-Jane attempted to close the window; but Lucetta held her by main force.

“’Tis me,” she said, with a face pale as death. “A procession – a scandal – an effigy of me, and him!”

The look of Elizabeth betrayed that the latter knew it already.

“Let us shut it out,” coaxed Elizabeth-Jane, noting that the rigid wildness of Lucetta’s features were growing yet more rigid and wild with the nearing of the noise and laughter. “Let us shut it out!”

“It is of no use!” she shrieked out. “He will see it, won’t he? Donald will see it. He is just coming home – and it will break his heart – he will never love me any more – and oh, it will kill me – kill me!”

Elizabeth-Jane was frantic now. “Oh, can’t something be done to stop it?” she cried. “Is there nobody to do it – not one?”

She relinquished Lucetta’s hands, and ran to the door. Lucetta herself, saying recklessly, “I will see it!” turned to the window, threw up the sash, and went out upon the balcony. Elizabeth immediately followed her, and put her arm round her to pull her in. Lucetta’s eyes were straight upon the spectacle of the uncanny revel, now advancing rapidly. The numerous lights around the two effigies threw them up into lurid distinctness: it was impossible to mistake the pair for other than the intended victims.

“Come in, come in,” implored Elizabeth; “and let me shut the window!”

“She’s me – she’s me – even to the parasol – my green parasol!” cried Lucetta with a wild laugh as she stepped in. She stood motionless for one second – then fell heavily to the floor.

Almost at the instant of her fall the rude music of the skimmington ceased. The roars of sarcastic laughter went off in ripples, and the tramping died out like the rustle of a spent wind. Elizabeth was only indirectly conscious of this; she had rung the bell, and was bending over Lucetta, who remained convulsed on the carpet in the paroxysms of an epileptic seizure. She rang again and again, in vain; the probability being that the servants had all run out of the house to see more of the Demoniac Sabbath than they could see within.

- (i) Examine Hardy’s presentation of the character of Lucetta in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel, how far would you agree that in *The Mayor of Casterbridge* “The relationship between men and women inevitably ends in unhappiness and discord”? [40]

Section B: Drama (closed book)

Answer **one** question in this section. In your response you are required to:

- analyse how meanings are shaped
- take account of relevant contexts and different interpretations which have informed your reading

Christopher Marlowe: *Doctor Faustus* (Longman)

Either,

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How far would you agree with the view that “Foolish and dangerous as he might seem, Faustus is presented as primarily a figure that audiences pity”? [60]

Or,

0	7
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“Marlowe’s dramatic use of magic and necromancy is what is most appealing to audiences.” Examine this view of *Doctor Faustus*. [60]

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

Or,

0	8
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“Oh! Why do you disbelieve everything I tell you?” (Mrs Erlynne)

How far do you agree with Mrs Erlynne that deception is at the heart of late-Victorian society? [60]

Or,

0	9
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“An obligation to family is secondary to selfish passions.” Discuss this view of *Lady Windermere’s Fan*. [60]

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

Or,

1	0
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“*A Streetcar Named Desire* is primarily concerned with presenting the power of physical aggression.” In response to this view, examine how Tennessee Williams uses violence to shape the play. [60]

Or,

1	1
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How far would you agree that “The main role of Blanche Dubois is to illustrate the fragile nature of female identity”? [60]

Caryl Churchill: *Top Girls* (Methuen)**Or,**

1	2
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How far would you agree with the view that “It is hard to sympathise with characters that mainly represent issues”?
[60]

Or,

1	3
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“Adventure is the only way for women to experience freedom in *Top Girls*.” Discuss this view of *Top Girls*.
[60]

Joe Orton: *Loot* (Methuen)**Or,**

1	4
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To what extent would you agree with the view that “The farcical excesses make it impossible to sympathise with any of the characters in *Loot*”?
[60]

Or,

1	5
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“Orton uses his characters to expose the disorders and self-interest of 1960s society.” Discuss this view of *Loot*.
[60]

END OF PAPER