GCE AS/A LEVEL

2720U10-1

S18-2720U10-1

ENGLISH LITERATURE – AS unit 1
Prose and Drama

FRIDAY, 18 MAY 2018 – MORNING

2 hours

2720U101
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

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

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. | **0** | **1** |

Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 60 marks.

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

You are advised to spend one hour on each section. In Section A 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: Prose fiction pre-1900

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*
- *show how different interpretations have informed your reading.*

Either,

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

0 1 Read the extract below and answer the questions which follow.

But Marianne for some time would give credit to neither. Edward seemed a second Willoughby; and acknowledging as Elinor did, that she *had* loved him most sincerely, could she feel less than herself! As for Lucy Steele, she considered her so totally unamiable, so absolutely incapable of attaching a sensible man, that she could not be persuaded at first to believe, and afterwards to pardon, any former affection of Edward for her. She would not even admit it to have been natural; and Elinor left her to be convinced that it was so, by that which only could convince her, a better knowledge of mankind.

Her first communication had reached no farther than to state the fact of the engagement, and the length of time it had existed.— Marianne's feelings had then broken in, and put an end to all regularity of detail; and for some time all that could be done was to sooth her distress, lessen her alarms, and combat her resentment. The first question on her side, which led to farther particulars, was,

"How long has this been known to you, Elinor? has he written to you?"

"I have known it these four months. When Lucy first came to Barton-park last November, she told me in confidence of her engagement."

At these words, Marianne's eyes expressed the astonishment, which her lips could not utter. After a pause of wonder, she exclaimed,

"Four months!— Have you known of this four months?"—

Elinor confirmed it.

"What!— while attending me in all my misery, has this been on your heart?— and I have reproached you for being happy!"—

"It was not fit that you should then know how much I was the reverse."—

"Four months!"— cried Marianne again.— "So calm!— so cheerful!— how have you been supported?"—

"By feeling that I was doing my duty.— My promise to Lucy, obliged me to be secret. I owed it to her, therefore, to avoid giving any hint of the truth; and I owed it to my family and friends, not to create in them a solicitude about me, which it could not be in my power to satisfy."

Marianne seemed much struck.—

"I have very often wished to undeceive yourself and my mother," added Elinor; "and once or twice I have attempted it;— but without betraying my trust, I never could have convinced you."

"Four months!— and yet you loved him!"—

"Yes. But I did not love only him;— and while the comfort of others was dear to me, I was glad to spare them from knowing how much I felt. Now, I can think and speak of it with little emotion.— I would not have you suffer on my account; for I assure you I no longer suffer materially myself. I have many things to support me. I am not conscious of having provoked the disappointment by any imprudence of my own, and I have borne it as much as possible without spreading it farther.— I acquit Edward of all essential misconduct."

(i) Examine the presentation of Marianne and Elinor in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel, consider the view that "in *Sense and Sensibility*, secrets lie at the very heart of all friendships". [40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

0 2 Read the extract below and answer the questions which follow.

'You are not perhaps aware,' he continued, edging his chair a little nearer the table, and speaking low, 'that there was a lady – a – a lunatic, kept in the house?'

'I have heard something of it.'

'She was kept in very close confinement, ma'am; people even for some years was not absolutely certain of her existence. No one saw her: they only knew by rumour that such a person was at the Hall; and who or what she was it was difficult to conjecture. They said Mr Edward had brought her from abroad, and some believed she had been his mistress. But a queer thing happened a year since – a very queer thing.'

I feared now to hear my own story. I endeavoured to recall him to the main fact.

'And this lady?'

'This lady, ma'am,' he answered, 'turned out to be Mr Rochester's wife! The discovery was brought about in the strangest way. There was a young lady, a governess at the Hall, that Mr Rochester fell in —'

[omitted text]

'You shall tell me this part of the story another time,' I said; 'but now I have a particular reason for wishing to hear all about the fire. Was it suspected that this lunatic, Mrs Rochester, had any hand in it?'

'You've hit it ma'am: it's quite certain that it was her, and nobody but her, that set it going. She had a woman to take care of her called Mrs Poole – an able woman in her line, and very trustworthy, but for one fault – a fault common to a deal of them nurses and matrons – *she kept a private bottle of gin by her*, and now and then took a drop overmuch. It is excusable, for she had a hard life of it: but still it was dangerous; for when Mrs Poole was fast asleep after the gin and water, the mad lady, who was as cunning as a witch, would take the keys out of her pocket, let herself out of her chamber, and go roaming about the house, doing any wild mischief that came into her head. They say she had nearly burnt her husband in his bed once: but I don't know about that. However, on this night she set fire first to the hangings of the room next her own, and then she got down to a lower story, and made her way to the chamber that had been the governess's – (she was like as if she knew somehow how matters had gone on, and had a spite at her) – and she kindled the bed there; but there was nobody sleeping in it, fortunately. The governess had run away two months before; and for all Mr Rochester sought her as if she had been the most precious thing he had in the world, he never could hear a word of her; and he grew savage – quite savage on his disappointment: he never was a mild man, but he got dangerous after he lost her.'

(i) Examine the presentation of Bertha in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel, how far would you agree that "Brontë uses episodes of violence to make social comment". [40]

Or,

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

0 3 Read the extract below and answer the questions which follow.

'O, father!' said Bessy, 'what have ye gained by striking? Think of that first strike when mother died — how we all had to clem — you the worst of all; and yet many a one went in every week at the same wage, till all were gone in that there was work for; and some went beggars all their lives at after.'

'Ay,' said he. 'That there strike was badly managed. Folk got into th' management of it, as were either fools or not true men. Yo'll see, it'll be different this time.'

'But all this time you've not told me what you're striking for,' said Margaret, again.

'Why, yo' see, there's five or six masters who have set themselves again paying the wages they've been paying these two years past, and flourishing upon, and getting richer upon. And now they come to us, and say we're to take less. And we won't. We'll just clem them to death first; and see who'll work for 'em then. They'll have killed the goose that laid 'em the golden eggs, I reckon.'

'And so you plan dying, in order to be revenged upon them!'

'No,' said he, 'I dunnot. I just look forward to the chance of dying at my post sooner than yield. That's what folk call fine and honourable in a soldier, and why not in a poor weaver-chap?'

'But,' said Margaret, 'a soldier dies in the cause of the Nation — in the cause of others.'

He laughed grimly. 'My lass,' said he, 'yo're but a young wench, but don't yo' think I can keep three people — that's Bessy, and Mary, and me — on sixteen shilling a week? Dun yo' think it's for mysel' I'm striking work at this time? It's just as much in the cause of others as yon soldier — only m'appen, the cause he dies for is just that of somebody he never clapt eyes on, nor heerd on all his born days, while I take up John Boucher's cause, as lives next door but one, wi' a sickly wife, and eight childer, none on 'em factory age; and I don't take up his cause only, though he's a poor good-for-nought, as can only manage two looms at a time, but I take up th' cause o' justice. Why are we to have less wage now, I ask, than two year ago?'

'Don't ask me,' said Margaret; 'I am very ignorant. Ask some of your masters. Surely they will give you a reason for it. It is not merely an arbitrary decision of theirs, come to without reason.'

'Yo're just a foreigner, and nothing more,' said he, contemptuously. 'Much yo' know about it. Ask th' masters! They'd tell us to mind our own business, and they'd mind theirs. Our business being, yo' understand, to take the bated wage, and be thankful; and their business to bate us down to clemming point, to swell their profits. That's what it is.'

(i) Examine the presentation of Nicholas Higgins in this extract. [20]

(ii) "In *North and South,* Gaskell is chiefly concerned with depicting a society in need of reform." With close reference to **at least two** other parts of the novel, discuss this view of *North and South*. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

0 4 Read the extract below and answer the questions which follow.

'Don't get up!' said Steerforth (which she had already done); 'my dear Rosa, don't! Be kind for once, and sing us an Irish song.'

'What do you care for an Irish song?' she returned.

'Much!' said Steerforth. 'Much more than for any other. Here is Daisy, too, loves music from his soul. Sing us an Irish song, Rosa! and let me sit and listen as I used to do.'

He did not touch her, or the chair from which she had risen, but sat himself near the harp. She stood beside it for some little while, in a curious way, going through the motion of playing it with her right hand, but not sounding it. At length she sat down, and drew it to her with one sudden action, and played and sang.

I don't know what it was, in her touch or voice, that made that song the most unearthly I have ever heard in my life, or can imagine. There was something fearful in the reality of it. It was as if it had never been written, or set to music, but sprung out of the passion within her; which found imperfect utterance in the low sounds of her voice, and crouched again when all was still. I was dumb when she leaned beside the harp again, playing it, but not sounding it, with her right hand.

A minute more, and this had roused me from my trance:—Steerforth had left his seat, and gone to her, and had put his arm laughingly about her, and had said, 'Come, Rosa, for the future we will love each other very much!' And she had struck him, and had thrown him off with the fury of a wild cat, and had burst out of the room.

'What is the matter with Rosa?' said Mrs. Steerforth, coming in.

'She has been an angel, mother,' returned Steerforth, 'for a little while; and has run into the opposite extreme, since, by way of compensation.'

'You should be careful not to irritate her, James. Her temper has been soured, remember, and ought not to be tried.'

Rosa did not come back; and no other mention was made of her, until I went with Steerforth into his room to say Good night. Then he laughed about her, and asked me if I had ever seen such a fierce little piece of incomprehensibility.

I expressed as much of my astonishment as was then capable of expression, and asked if he could guess what it was that she had taken so much amiss, so suddenly.

'Oh, Heaven knows,' said Steerforth. 'Any thing you like—or nothing! I told you she took every thing, herself included, to a grindstone, and sharpened it. She is an edge-tool, and requires great care in dealing with. She is always dangerous. Good night!'

(i) Examine the presentation of Rosa Dartle in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel, consider the view that "in *David Copperfield,* Dickens explores both the strength and vulnerability of women in Victorian society". [40]

Or,

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

0 5 Read the extract below and answer the questions which follow.

"Not—dead?" faltered Elizabeth-Jane.

"Yes, ma'am, he's gone! He was kind-like to mother when she wer here below, sending her the best ship-coal, and hardly any ashes from it at all; and taties, and suchlike that were very needful to her. I couldn't forget him, and traipsed out here to look for him, about the time of your worshipful's wedding to the lady at yer side, and I seed him walking along in the rain, and I thought he looked low and faltering. And I followed en over the road, and he turned and saw me, and said, 'You go back!' But I followed, and he turned again, and said, 'Do you hear, sir? Go back!' But I saw that he was low, and I followed on still. Then 'a said, 'Whittle, what do ye follow me for when I've told ye to go back all these times?' And I said, 'Because, sir, I see things be bad with ye, and ye wer kind-like to mother if ye were rough to me, and I would fain be kind-like to you.' Then he walked on, and I followed; and he never complained at me any more. We walked on like that all night; and in the blue o' the morning, when 'twas hardly day, I looked ahead o' me, and I seed that he wambled, and could hardly drag along. By that time we had got past here, but I had seen that this house was empty as I went by, and I got him to come back; and I took down the boards from the windows, and helped him inside. 'What, Whittle,' he said, 'and can ye really be such a poor fond fool as to care for such a wretch as I!' He was as wet as a sponge, and he seemed to have been wet for days. Then I went on further, and some neighbourly woodmen lent me a bed, and a chair, and a few other traps, and we brought 'em here, and made him as comfortable as we could. But he didn't gain strength, for you see, ma'am, he couldn't eat—no, no appetite at all—and he got weaker; and to-day he died. One of the neighbours have gone to get a man to measure him."

"Dear me—is it so!" said Farfrae.

As for Elizabeth, she said nothing.

"Upon the head of his bed he pinned a piece of paper, with some writing upon it," continued Abel Whittle. "But not being a man of letters, I can't read writing; so I don't know what it is. I can get it and show ye."

They stood in silence while he ran into the cottage; returning in a moment with a crumpled scrap of paper. On it there was pencilled as follows:—

"MICHAEL HENCHARD'S WILL

"That Elizabeth-Jane Farfrae be not told of my death, or made to grieve on account of me.
"& that I be not bury'd in consecrated ground.
"& that no sexton be asked to toll the bell.
"& that nobody is wished to see my dead body.
"& that no murners walk behind me at my funeral.
"& that no flours be planted on my grave.
"& that no man remember me.
"To this I put my name.

"Michael Henchard"

(i) Examine Hardy's presentation of Henchard in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel, consider the view that *"The Mayor of Casterbridge* is primarily a novel of death and suffering". [40]

Section B: Drama

Answer **one** *question in this section.*

In your response you are required to:

- *analyse how meanings are shaped*
- *demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received*
- *show how different interpretations have informed your reading.*

Christopher Marlowe: *Doctor Faustus* (Longman)

Either,

0 6 "We fly, in hope to get his glorious soul." (Mephostophilis)

To what extent do you agree with the view that "Mephostophilis is primarily responsible for Faustus' damnation"? [60]

Or,

0 7 "The Seven Deadly Sins, Good Angel, Bad Angel and the Old Man create entertainment but also convey Marlowe's more serious messages." In the light of this statement, explore the contribution of these characters to *Doctor Faustus*. [60]

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

Or,

0 8 How far would you agree with the statement that "in *Lady Windermere's Fan*, Wilde uses his characters to criticise marriage"? [60]

Or,

0 9 "The play relies primarily on society's appetite for gossip and scandal to create dramatic tension." Discuss this view of *Lady Windermere's Fan*. [60]

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

Or,

1 0 "The play presents a society shaped by deceit." To what extent would you agree with this statement? [60]

Or,

1 1 "A play preoccupied with the characters' struggle to distinguish between their illusions and the reality of the world they inhabit." Discuss this view of *A Streetcar Named Desire*. [60]

Caryl Churchill: *Top Girls* (Methuen)

Or,

1 2 "The true triumph of *Top Girls* is Churchill's ability to challenge traditional role models." Discuss this view of the play. [60]

Or,

1 3 To what extent would you agree with the statement that "in *Top Girls*, marriage offers only restrictions for women"? [60]

Joe Orton: *Loot* (Methuen)

Or,

1 4 "The play ridicules the hypocrisy of middle class morality." Discuss this view of *Loot*. [60]

Or,

1 5 "If you oppose me in my duty, I'll kick those teeth through the back of your head." (Truscott)

In the light of this quotation, how far would you agree that "*Loot* presents an excessively violent and sinister view of society"? [60]

END OF PAPER