



AS
ENGLISH LITERATURE
UNIT 1
Prose and Drama
SPECIMEN PAPER
(2 hours)

ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book.

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.
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.

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

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 discuss 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,

Sense and Sensibility

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

"I shall very soon think him handsome, Elinor, if I do not now. When you tell me to love him as a brother, I shall no more see imperfection in his face than I now do in his heart."

Elinor started at this declaration, and was sorry for the warmth she had been betrayed into, in speaking of him. She felt that Edward stood very high in her opinion. She believed the regard to be mutual; but she required greater certainty of it to make Marianne's conviction of their attachment agreeable to her. She knew that what Marianne and her mother conjectured one moment, they believed the next- that with them, to wish was to hope, and to hope was to expect. She tried to explain the real state of the case to her sister.

"I do not attempt to deny," said she, "that I think very highly of him – that I greatly esteem, that I like him."

Marianne here burst forth with indignation. –

"Esteem him! Like him! Cold-hearted Elinor! Oh! Worse than cold-hearted! Ashamed of being otherwise. Use those words again, and I will leave the room this moment."

Elinor could not help laughing. "Excuse me," said she, "and be assured that I meant no offence to you, by speaking, in so quiet a way, of my own feelings. Believe them to be stronger than I have declared; believe them, in short, to be such as his merit, and the suspicion – the hope of his affection for me may warrant, without imprudence or folly. But farther than this you must not believe. I am by no means assured of his regard for me. There are moments when the extent of it seems doubtful; and till his sentiments are fully known, you cannot wonder at my wishing to avoid any encouragement of my own partiality, by believing or calling it more than it is. In my heart I feel little – scarcely any doubt of his preference. But there are other points to be considered besides his inclination. He is very far from being independent. What his mother really is we cannot know; but, from Fanny's occasional mention of her conduct and opinions, we have never been disposed to think her amiable; and I am very much mistaken if Edward is not himself aware that there would be many difficulties in his way, if he were to wish to marry a woman who had not either a great fortune or high rank."

Marianne was astonished to find how much the imagination of her mother and herself had outstripped the truth.

"And you really are not engaged to him!" said she. "Yet it certainly soon will happen. But two advantages will proceed from this delay. I shall not lose you so soon, and Edward will have greater opportunity of improving that natural taste for your favourite pursuit which must be so indispensably necessary to your future felicity. Oh! if he should be so far stimulated by your genius as to learn to draw himself, how delightful it would be!"

Elinor had given her real opinion to her sister. She could not consider her partiality for Edward in so prosperous a state as Marianne had believed it. There was, at times, a want of spirits about him which, if it did not denote indifference, spoke a something almost as unpromising. A doubt of her regard, supposing him to feel it, need not give him more than inquietude. It would not be likely to produce that dejection of mind which frequently attended him. A more reasonable cause might be found in the dependent situation which forbade the indulgence of his affection.

- (i) Examine Austen's presentation of the character of Elinor in this extract. [20]
- (ii) With close reference to **at least two** other parts of the novel, consider the view that some readers may find the relationship between Elinor and Edward Ferrars one of minor importance to the novel as a whole. [40]

Or,

Charlotte Brontë: *Jane Eyre*

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

I was a discord in Gateshead Hall; I was like nobody there; I had nothing in harmony with Mrs Reed or her children, or her chosen vassalage. If they did not love me, in fact, as little did I love them. They were not bound to regard with affection a thing that could not sympathise with one amongst them; a heterogeneous thing, opposed to them in temperament, in capacity, in propensities; a useless thing, incapable of serving their interest, or adding to their pleasure; a noxious thing, cherishing the germs of indignation at their treatment, of contempt of their judgment. I know that had I been a sanguine, brilliant, careless, exacting, handsome, romping child – though equally dependent and friendless – Mrs Reed would have endured my presence more complacently; her children would have entertained for me more of the cordiality of fellow-feeling; the servants would have been less prone to make me the scapegoat of the nursery.

Daylight began to forsake the red-room; it was past four o'clock, and the beclouded afternoon was tending to drear twilight. I heard the rain still beating continuously on the staircase window, and the wind howling in the grove behind the hall; I grew by degrees cold as a stone, and then my courage sank. My habitual mood of humiliation, self-doubt, forlorn depression, fell damp on the embers of my decaying ire. All said I was wicked, and perhaps I might be so: what thought had I been just conceiving of starving myself to death? That certainly was a crime: and was I fit to die? Or was the vault under the chancel of Gateshead Church an inviting bourne? In such vault I had been told did Mr Reed lie buried; and led by this thought to recall his idea, I dwelt on it with gathering dread. I could not remember him; but I knew that he was my own uncle – my mother's brother – that he had taken me when a parentless infant to his house; and that in his last moments he had required a promise of Mrs Reed that she would rear and maintain me as one of her own children. Mrs Reed probably considered she had kept this promise; and so she had, I daresay, as well as her nature would permit her: but how could she really like an interloper, not of her race, and unconnected with her, after her husband's death, by any tie? It must have been most irksome to find herself bound by a hard-wrung pledge to stand in the stead of a parent to a strange child she could not love, and to see an uncongenial alien permanently intruded on her own family group.

- (i) Examine Brontë's presentation of Jane's life at Gateshead Hall 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 theme of physical and mental abuse in *Jane Eyre* is presented by Brontë chiefly to inform the reader of social issues"? [40]

Or,

Elizabeth Gaskell: North and South

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

'It is no boast of mine,' replied Mr Thornton, 'it is plain matter-of-fact. I won't deny that I am proud of belonging to a town – or perhaps I should rather say a district – the necessities of which give birth to such grandeur of conception. I would rather be a man toiling, suffering – nay, failing and unsuccessful – here, than lead a dull prosperous life in the old worn grooves of what you call aristocratic society down in the South, with their slow days of careless ease. One may be clogged with honey and unable to rise and fly.'

'You are mistaken,' said Margaret, roused by the aspersion on her beloved South to a fond vehemence of defence, that brought the colour into her cheeks and the angry tears into her eyes. 'You do not know anything about the South. If there is less adventure or less progress - I suppose I must not say less excitement - from the gambling spirit of trade, which seems requisite to force out these wonderful inventions, there is less suffering also. I see men here going about in the streets who look ground down by some pinching sorrow or care - who are not only sufferers but haters. Now, in the South we have our poor, but there is not that terrible expression in their countenances of a sullen sense of injustice which I see here. You do not know the South, Mr. Thornton,' she concluded, collapsing into a determined silence, and angry with herself for having said so much.

'And may I say you do not know the North?' asked he, with an inexpressible gentleness in his tone, as he saw that he had really hurt her. She continued resolutely silent; yearning after the lovely haunts she had left far away in Hampshire, with a passionate longing that made her feel her voice would be unsteady and trembling if she spoke.

'At any rate, Mr. Thornton,' said Mrs. Hale, 'you will allow that Milton is a much more smoky, dirty town than you will ever meet with in the South.'

'I'm afraid I must give up its cleanliness,' said Mr. Thornton, with the quick gleaming smile. 'But we are bidden by parliament to burn our own smoke; so I suppose, like good little children, we shall do as we are bid – some time.'

'But I think you told me you had altered your chimneys so as to consume the smoke, did you not?' asked Mr Hale.

'Mine were altered by my own will, before Parliament meddled with the affair. It was an immediate outlay, but it repays me in the saving of coal. I'm not sure whether I should have done it, if I had waited until the act was passed. At any rate, I should have waited to be informed against and fined, and given all the trouble in yielding that I legally could. But all laws which depend for their enforcement upon informers and fines, become inert from the odiousness of the machinery. I doubt if there has been a chimney in Milton informed against for five years past, although some are constantly sending out one-third of their coal in what is called unparliamentary smoke.'

- (i) Examine the presentation of Margaret and Mr Thornton in this extract. [20]
- (ii) With close reference to **at least** two other parts of the novel, how far would you agree that "the novel's greatest appeal lies in Gaskell's presentation of location"? [40]

Or,

Charles Dickens: David Copperfield

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

If the room to which my bed was removed were a sentient thing that could give evidence, I might appeal to it at this day - who sleeps there now, I wonder! - to bear witness for me what a heavy heart I carried to it. I went up there, hearing the dog in the yard bark after me all the way while I climbed the stairs; and, looking as blank and strange upon the room as the room looked upon me, sat down with my small hands crossed, and thought.

I thought of the oddest things. Of the shape of the room, of the cracks in the ceiling, of the paper on the walls, of the flaws in the window-glass making ripples and dimples on the prospect, of the washing-stand being rickety on its three legs, and having a discontented something about it, which reminded me of Mrs. Gummidge under the influence of the old one. I was crying all the time, but, except that I was conscious of being cold and dejected, I am sure I never thought why I cried. At last in my desolation I began to consider that I was dreadfully in love with little Em'ly, and had been torn away from her to come here where no one seemed to want me, or to care about me, half as much as she did. This made such a very miserable piece of business of it, that I rolled myself up in a corner of the counterpane, and cried myself to sleep.

I was awake by somebody saying 'Here he is!' and uncovering my hot head. My mother and Peggotty had come to look for me, and it was one of them who had done it. 'Davy,' said my mother. 'What's the matter?'

I thought it was very strange that she should ask me, and answered, 'Nothing.' I turned over on my face, I recollect, to hide my trembling lip, which answered her with greater truth. 'Davy,' said my mother. 'Davy, my child!'

I dare say no words she could have uttered would have affected me so much, then, as her calling me her child. I hid my tears in the bedclothes, and pressed her from me with my hand, when she would have raised me up.

'This is your doing, Peggotty, you cruel thing!' said my mother. 'I have no doubt at all about it. How can you reconcile it to your conscience, I wonder, to prejudice my own boy against me, or against anybody who is dear to me? What do you mean by it, Peggotty?'

Poor Peggotty lifted up her hands and eyes, and only answered in a sort of paraphrase of the grace I usually repeated after dinner, 'Lord forgive you, Mrs Copperfield, and for what you have said this minute, may you never be truly sorry!'

'It's enough to distract me,' cried my mother. 'In my honeymoon, too, when my most inveterate enemy might relent, one would think, and not envy me a little peace of mind and happiness. Davy, you naughty boy! Peggotty, you savage creature! Oh, dear me!' cried my mother, turning from one of us to the other, in her pettish wilful manner, 'what a troublesome world this is, when one has the most right to expect it to be as agreeable as possible!'

(i) Examine Dickens' presentation of David's state of mind in this extract. [20]

(ii) With close reference to **at least two** other parts of the novel, how far would you agree that "Dickens uses the episodes of childhood suffering in the novel primarily to make a social comment"? [40]

Or,

Thomas Hardy: *The Mayor of Casterbridge*

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

It was on a Friday evening, near the middle of September and just before dusk, that they reached the summit of a hill within a mile of the place they sought. There were no hedges to the highway here, and they mounted upon the green turf and sat down. The spot commanded a full view of the town and its environs.

"What an old-fashioned place it seems to be!" said Elizabeth-Jane, while her silent mother mused on other things than topography. "It is huddled all together; and it is shut in by a square wall of trees, like a plot of garden ground by a box-edging."

Its squareness was, indeed, the characteristic which most struck the eye in this antiquated borough, the borough of Casterbridge—at that time, recent as it was, untouched by the faintest sprinkle of modernism. It was compact as a box of dominoes. It had no suburbs—in the ordinary sense. Country and town met at a mathematical line.

To birds of the more soaring kind Casterbridge must have appeared on this fine evening as a mosaic-work of subdued reds, browns, greys, and crystals, held together by a rectangular frame of deep green. To the level eye of humanity it stood as an indistinct mass behind a dense stockade of limes and chestnuts, set in the midst of miles of rotund down and concave field. The mass became gradually dissected by the vision into towers, gables, chimneys, and casements, the highest glazings shining bleared and bloodshot with the coppery fire they caught from the belt of sunlit cloud in the west.

From the centre of each side of this treebound square ran avenues east, west, and south into the wide expanse of corn-land and combe to the distance of a mile or so. It was by one of these avenues that the pedestrians had entered. Before they had risen to proceed two men passed by, engaged in argumentative conversation.

"Why, surely," said Elizabeth, as they receded, "those men mentioned the name of Henchard in their talk—the name of our relative?"

"I thought so too," said Mrs. Newson (as she may be called for the present).

"That seems a hint to us that he is still here."

"Yes."

"Shall I run after them, and ask them about him——"

"No, no, no! Not for the world just yet. He may be in the workhouse, or in the stocks for all we know."

"Dear me—why should you think that, mother?"

"'Twas just something to say—that's all! But we must make private inquiries."

Having sufficiently rested, they proceeded on their way. The dense trees of the avenue rendered the road dark as a tunnel, though the corn-land on each side was still under a faint daylight, in other words, they passed down a midnight between two gloamings. The features of the town had a keen interest for Elizabeth's mother now that the human side came to the fore. As soon as they approached the margin they could see that the stockade of gnarled trees which framed in Casterbridge was itself an avenue, standing on a green bank or escarpment, with a ditch yet visible without.

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

(ii) With close reference to **at least two** other parts of the novel, consider the view that "in *The Mayor of Casterbridge* setting and locations tell us more about the characters than the characters themselves". [40]

Section B: Drama (closed-book)

Answer **one** question only. In your response you must:

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

Christopher Marlowe: *Doctor Faustus* (Longman)

Either,

6. “It is above all the focus on sin which appeals to audiences”. In the light of this statement about *Doctor Faustus*, explore how Marlowe presents ideas about sin. [60]

Or,

7. “The comic scenes are not simply entertaining but tell us more about the serious issues of the play.” In response to this view, examine the contribution of the comic scenes to the play as a whole. [60]

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

Either,

8. Discuss the view that Wilde presents “a subtle attack on Victorian morality in *Lady Windermere’s Fan*”. [60]

Or,

9. How far would you agree that “the role of Mrs Erylne is primarily to illustrate the inequality in society’s attitudes towards men and women”? [60]

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

Either,

10. “The Kowalskis and the DuBois have different notions.” (Stanley)
How far would you agree that Williams “relies primarily on class conflict in the play to generate dramatic tension”? [60]

Or,

11. “The play illustrates both the power and powerlessness of women in 1940s America.”
Discuss this view of *A Streetcar Named Desire*. [60]

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

12. How far would you agree that the main focus of Churchill's presentation of female characters in *Top Girls* is to show them as victims of a male-dominated society. [60]

Or,

13. "The fantasy dinner party in Act 1 offers the audience much more than a glimpse of history". Discuss this view of *Top Girls*. [60]

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

14. How far would you agree that in *Loot* "the characters' attitudes towards authority would shock any audience"? [60]

Or,

15. "*Loot* is a heartless and sick play." In response to this view, examine Orton's treatment of socially unacceptable subjects in *Loot*. [60]