



GCE AS

B720U20-1



**FRIDAY, 26 MAY 2023 – MORNING**

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

2 hours

B720U201  
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**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**

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

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

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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,

for example 

1	1
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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 between 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 'At Castle Boterel' on pages 71–72. Explore connections between Hardy's presentation of places and landscapes in this poem and in **at least one other poem** in the collection. [50]

Or,

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Re-read 'The Phantom Horsewoman' on pages 74–75. Explore connections between Hardy's presentation of visions and/or dreams 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,

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Re-read 'Bayonet Charge' on page 11. Explore connections between Hughes' presentation of powerful emotions in this poem and in **at least one other poem** in the collection. [50]

Or,

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Re-read 'Lovesong' on pages 45–46. Explore connections between Hughes' presentation of violence 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 first stanza of 'The Strand at Lough Beg' on page 9, from "Leaving the white glow..." to "...treeline of yew". Explore connections between the ways in which Heaney creates mood and atmosphere in this part of the poem and in **at least one other poem** in the collection. [50]

Or,

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Re-read the first part of 'Casualty' on pages 14–15, from "He would drink..." to "His breath and trembled". Explore connections between the ways in which Heaney writes about death in this part of the poem and in **at least one other poem** in the collection. [50]

**Dannie Abse: *Welsh Retrospective* (Seren)**

Or,

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Re-read 'Postcard to his Wife' on page 76. Explore connections between the ways in which Abse writes about love in this poem and in **at least one other poem** in the collection. [50]

Or,

0 8

Re-read 'Welsh Valley Cinema, 1930s' on page 24. Explore connections between the ways in which Abse writes about the past 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 'Prayer' on page 48. Explore connections between the ways in which Duffy writes about everyday life in this poem and in **at least one other poem** in the collection. [50]

Or,

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Re-read 'Adultery' on pages 34–35. Explore connections between the ways in which Duffy writes about the darker aspects of human behaviour 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 the GOOD ANGEL and the BAD ANGEL at several doors.*

GOOD ANGEL O Faustus, if thou hadst given ear to me,  
Innumerable joys had follow'd thee;  
But thou didst love the world.

BAD ANGEL Gave ear to me,  
And now must taste hell's pains perpetually.

GOOD ANGEL O, what will all thy riches, pleasures, pomps  
Avail thee now?

BAD ANGEL Nothing but vex thee more,  
To want in hell, that had on earth such store.

*Music while the throne descends.*

GOOD ANGEL O, thou hast lost celestial happiness,  
Pleasures unspeakable, bliss without end.  
Hadst thou affected sweet divinity,  
Hell or the devil had had no power on thee.  
Hadst thou kept on that way, Faustus, behold  
In what resplendent glory thou hadst sit  
In yonder throne, like those bright shining saints,  
And triumph'd over hell; that hast thou lost.  
And now, poor soul, must thy good angel leave thee;  
The jaws of hell are open to receive thee.

*Exit.*

*Hell is discovered.*

BAD ANGEL Now, Faustus, let thine eyes with horror stare  
Into that vast perpetual torture-house.  
There are the furies, tossing damned souls  
On burning forks; their bodies boil in lead:  
There are live quarters broiling on the coals,  
That ne'er can die: this ever-burning chair  
Is for o'er-tortur'd souls to rest them in:  
These that are fed with sops of flaming fire  
Were gluttons and lov'd only delicates  
And laugh'd to see the poor starve at their gates.  
But yet all these are nothing; thou shalt see  
Ten thousand tortures that more horrid be.

- (i) Examine Marlowe's presentation of the Good Angel and the Bad Angel in the extract above. [20]
- (ii) Explore elsewhere in the play how Marlowe presents sixteenth-century ideas about good and evil. In your response, you must give close consideration to relevant contexts. [30]

Or,

1	2
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**Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)**

LADY WINDERMERE

Oh, I can't believe it!

DUCHESS OF BERWICK

But it's quite true, my dear. The whole of London knows it. That is why I felt it was better to come and talk to you, and advise you to take Windermere away at once to Homburg or to Aix, where he'll have something to amuse him, and where you can watch him all day long. I assure you, my dear, that on several occasions after I was first married, I had to pretend to be very ill, and was obliged to drink the most unpleasant mineral waters, merely to get Berwick out of town. He was so extremely susceptible. Though I am bound to say he never gave away any large sums of money to anybody. He is far too high-principled for that!

LADY WINDERMERE (*Interrupting*)

Duchess, Duchess, it's impossible! (*Rising and crossing stage to C.*) We are only married two years. Our child is but six months old. *Sits in chair R. of L. table*

DUCHESS OF BERWICK

Ah, the dear pretty baby! How is the little darling? Is it a boy or a girl? I hope a girl—Ah, no, I remember it's a boy! I'm so sorry. Boys are so wicked. My boy is excessively immoral. You wouldn't believe at what hours he comes home. And he's only left Oxford a few months—I really don't know what they teach them there.

LADY WINDERMERE

Are *all* men bad?

DUCHESS OF BERWICK

Oh, all of them, my dear, all of them, without any exception. And they never grow any better. Men become old, but they never become good.

- (i) Analyse Wilde's presentation of the Duchess of Berwick in the extract above. [20]
- (ii) Explore elsewhere in the play how Wilde presents inequality of the sexes in Victorian society. In your response, you must give close consideration to relevant contexts. [30]

Or,

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

[STELLA *gets up in a calm and leisurely way.*]

STELLA: Blanche, I'd forgotten how excitable you are. You're making much too much fuss about this.

BLANCHE: Am I?

STELLA: Yes, you are, Blanche. I know how it must have seemed to you and I'm awful sorry it had to happen, but it wasn't anything as serious as you seem to take it. In the first place, when men are drinking and playing poker anything can happen. It's always a powder-keg. He didn't know what he was doing... He was as good as a lamb when I came back and he's really very, very ashamed of himself.

BLANCHE: And that – that makes it all right?

STELLA: No, it isn't all right for anybody to make such a terrible row, but – people do sometimes. Stanley's always smashed things. Why, on our wedding night – soon as we came in here – he snatched off one of my slippers and rushed about the place smashing the light-bulbs with it.

BLANCHE: He did – *what?*

STELLA: He smashed all the light-bulbs with the heel of my slipper!

[*She laughs.*]

BLANCHE: And you – you *let* him? Didn't *run*, didn't *scream*?

STELLA: I was – sort of – thrilled by it. [*She waits for a moment.*] Eunice and you had breakfast?

BLANCHE: Do you suppose I wanted any breakfast?

STELLA: There's some coffee left on the stove.

BLANCHE: You're so – matter of fact about it, Stella.

STELLA: What other can I be? He's taken the radio to get it fixed. It didn't land on the pavement so only one tube was smashed.

BLANCHE: And you are standing there smiling!

STELLA: What do you want me to do?

BLANCHE: Pull yourself together and face the facts.

STELLA: What are they, in your opinion?

BLANCHE: In my opinion? You're married to a madman!

- (i) Analyse Williams' presentation of Stella and Blanche in the extract above. [20]
- (ii) Explore elsewhere in the play how Williams presents conflicting cultures in 1940s New Orleans. In your response, you must give close consideration to relevant contexts. [30]

Or,

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**David Hare: *Murmuring Judges* (Faber)**

(WOODY *does not notice how guarded her tone is as he arranges stuff on the desk.*)

WOODY: He was really excited, you should have heard him, he kept telling me, it was what he was praying for. You were eating at the Ritz...

IRINA: Yes.

(*She waits, not getting the point of WOODY's pleasure in this.*)

So?

WOODY: Then Topsy Pilkington came in?

IRINA: That's right.

(*She frowns. WOODY is grinning delightedly.*)

Well?

WOODY: You see, they're old rivals. Deadly!

IRINA: Rivals?

WOODY: Just in the libel court, that's all I mean.

(WOODY *smiles. She looks uncomprehending.*)

He said you should have seen Topsy's expression. When he saw Sir Peter with you, at a table for two. Topsy could barely choke down his Lobster Thermidor.

(IRINA *frowns, interrupting.*)

IRINA: Woody, it's only appearances.

WOODY: Sure. I know that. (*He throws her a quick glance.*) No problem.

IRINA: You do understand that?

(*He still has a smile on his face as he works. Then he looks up to find she is still looking at him.*)

WOODY: Hey, lighten up. You need a sense of humour.

IRINA: That's what Sir Peter says.

(WOODY *looks at her a moment.*)

WOODY: It's a fine balance. You know that, Miss Platt. He's not a fool. He wouldn't have had you as his junior unless you could argue a case. But also...(*He's quieter.*) Let's face it, you've got to play a slightly tricky game. And there's one way to do that.

IRINA: Is there? (*She looks at him, impassive.*) How's that?

WOODY: Gracefully, Irina. Do it with a smile on your face.

- (i) Analyse Hare's presentation of Irina and Woody in the extract above. [20]
- (ii) Explore elsewhere in the play how Hare presents the position of women in 1990s Britain. In your response, you must give close consideration to relevant contexts. [30]

Or,

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

MEADOWS. He was making a bolt for it, sir.

TRUSCOTT. You have the matter in a nutshell, Meadows. Put the cuffs on him.

MEADOWS *handcuffs* MCLEAVY.

You're fucking nicked, my old beauty. You've found to your cost that the standards of the British police force are as high as ever

MCLEAVY. What am I charged with?

TRUSCOTT. That needn't concern you for the moment. We'll fill in the details later.

MCLEAVY. You can't do this. I've always been a law-abiding citizen. The police are for the protection of ordinary people.

TRUSCOTT. I don't know where you pick up these slogans, sir. You must read them on hoardings.

MCLEAVY. I want to see someone in authority.

TRUSCOTT. I am in authority. You can see me.

MCLEAVY. Someone higher.

TRUSCOTT. You can see whoever you like, providing you convince me first that you're justified in seeing them.

MCLEAVY. You're mad!

TRUSCOTT. Nonsense. I had a check-up only yesterday. Our medical officer assured me that I was quite sane.

MCLEAVY. I'm innocent! (*A little unsure of himself, the beginnings of panic.*) Doesn't that mean anything to you?

TRUSCOTT. You know the drill, Meadows. Empty his pockets and book him.

MCLEAVY *is dragged away by* MEADOWS.

MCLEAVY. I'm innocent! I'm innocent! (*At the door, pause, a last wail.*) Oh, what a terrible thing to happen to a man who's been kissed by the Pope.

- (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 mocks the justice system in 1960s society. In your response, you must give close consideration to relevant contexts. [30]

**END OF PAPER**