



GCE AS/A LEVEL

2720U10-1



S23-2720U10-1

THURSDAY, 18 MAY 2023 – MORNING

ENGLISH LITERATURE – AS unit 1

Prose and Drama

2 hours

2720U101
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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,

for example

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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)

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Read the extract below and answer the questions which follow.

"I [Edward Ferrars] wish as well as every body else to be perfectly happy; but like every body else it must be in my own way. Greatness will not make me so."

"Strange if it would!" cried Marianne. "What have wealth or grandeur to do with happiness?"

"Grandeur has but little," said Elinor, "but wealth has much to do with it."

"Elinor, for shame!" said Marianne; "money can only give happiness where there is nothing else to give it. Beyond a competence, it can afford no real satisfaction, as far as mere self is concerned."

"Perhaps," said Elinor smiling, "we may come to the same point. *Your* competence and *my* wealth are very much alike, I dare say; and without them, as the world goes now, we shall both agree that every kind of external comfort must be wanting. Your ideas are only more noble than mine. Come, what is your competence?"

"About eighteen hundred or two thousand a year; not more than *that*."

Elinor laughed, "*Two* thousand a year! *One* is my wealth! I guessed how it would end."

"And yet two thousand a year is a very moderate income," said Marianne. "A family cannot well be maintained on a smaller. I am sure I am not extravagant in my demands. A proper establishment of servants, a carriage, perhaps two, and hunters, cannot be supported on less."

Elinor smiled again, to hear her sister describing so accurately their future expenses at Combe Magna.

"Hunters!" repeated Edward—"But why must you have hunters? Every body does not hunt."

Marianne coloured as she replied, "But most people do."

"I wish," said Margaret striking out a novel thought, "that somebody would give us all a large fortune apiece!"

"Oh that they would!" cried Marianne, her eyes sparkling with animation, and her cheeks glowing with the delight of such imaginary happiness.

"We are all unanimous in that wish, I suppose," said Elinor, "in spite of the insufficiency of wealth."

"Oh dear!" cried Margaret, "how happy I should be! I wonder what I should do with it!"

Marianne looked as if she had no doubt on that point.

"I should be puzzled to spend a large fortune myself," said Mrs. Dashwood, "if my children were all to be rich without my help."

"You must begin your improvements on this house," observed Elinor, "and your difficulties will soon vanish."

- (i) How are Marianne and Elinor presented in this extract? [20]
- (ii) Discuss the view that "in *Sense and Sensibility*, Austen presents a society where there cannot be happiness without wealth". In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

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Read the extract below and answer the questions which follow.

She made an effort to alter her position, but failed: her face changed; she seemed to experience some inward sensation – the precursor, perhaps, of the last pang.

‘Well, I must get it over. Eternity is before me: I had better tell her. Go to my dressing-case, open it, and take out a letter you will see there.’

I obeyed her directions. ‘Read the letter,’ she said.

It was short, and thus conceived: –

‘MADAM, – Will you have the goodness to send me the address of my niece, Jane Eyre, and to tell me how she is? It is my intention to write shortly and desire her to come to me at Madeira. Providence has blessed my endeavours to secure a competency; and as I am unmarried and childless, I wish to adopt her during my life, and bequeath her at my death whatever I may have to leave. – I am, Madam, etc., etc.

‘JOHN EYRE, Madeira.’

It was dated three years back.

‘Why did I never hear of this?’ I asked.

‘Because I disliked you too fixedly and thoroughly ever to lend a hand in lifting you to prosperity. I could not forget your conduct to me, Jane – the fury with which you once turned on me; the tone in which you declared you abhorred me the worst of anybody in the world; the unchildlike look and voice with which you affirmed that the very thought of me made you sick, and asserted that I had treated you with miserable cruelty. I could not forget my own sensations when you thus started up and poured out the venom of your mind: I felt fear as if an animal that I had struck or pushed had looked up at me with human eyes and cursed me in a man’s voice. – Bring me some water! Oh, make haste!’

‘Dear Mrs. Reed,’ said I, as I offered her the draught she required, ‘think no more of all this, let it pass away from your mind. Forgive me for my passionate language: I was a child then; eight, nine years have passed since that day.’

She heeded nothing of what I said; but when she had tasted the water and drawn breath, she went on thus –

‘I tell you I could not forget it; and I took my revenge: for you to be adopted by your uncle, and placed in a state of ease and comfort, was what I could not endure. I wrote to him; I said I was sorry for his disappointment, but Jane Eyre was dead: she had died of typhus fever at Lowood. Now act as you please: write and contradict my assertion – expose my falsehood as soon as you like. You were born, I think, to be my torment: my last hour is racked by the recollection of a deed which, but for you, I should never have been tempted to commit.’

- (i) How is Mrs. Reed presented in this extract? [20]
- (ii) Discuss the view that “in *Jane Eyre*, no character is presented as consistently truthful; dishonesty lies at the very heart of Victorian society”. In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

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

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Read the extract below and answer the questions which follow.

‘I never knew Fanny have weighty reasons for anything. Other people must guard her. I believe Miss Hale is a guardian to herself.’

‘A pretty character of your sister, indeed! Really, John, one would have thought Miss Hale had done enough to make you clear-sighted. She drew you on to an offer, by a bold display of pretended regard for you, – to play you off against this very young man, I’ve no doubt. Her whole conduct is clear to me now. You believe he is her lover, I suppose – you agree to that.’

He turned round to his mother; his face was very gray and grim. ‘Yes, mother. I do believe he is her lover.’ When he had spoken, he turned round again; he writhed himself about, like one in bodily pain. He leant his face against his hand. Then before she could speak, he turned sharp again:

‘Mother. He is her lover, whoever he is; but she may need help and womanly counsel; – there may be difficulties or temptations which I don’t know. I fear there are. I don’t want to know what they are; but as you have ever been a good – ay! and a tender mother to me, go to her, and gain her confidence, and tell her what is best to be done. I know that something is wrong; some dread, must be a terrible torture to her.’

‘For God’s sake, John!’ said his mother, now really shocked, ‘what do you mean? What do you mean? What do you know?’

He did not reply to her.

‘John! I don’t know what I shan’t think unless you speak. You have no right to say what you have done against her.’

‘Not against her, mother! I *could* not speak against her.’

‘Well! you have no right to say what you have done, unless you say more. These half-expressions are what ruin a woman’s character.’

‘Her character! Mother, you do not dare –’ he faced about, and looked into her face with his flaming eyes. Then, drawing himself up into determined composure and dignity, he said, ‘I will not say any more than this, which is neither more nor less than the simple truth, and I am sure you believe me, – I have good reason to believe, that Miss Hale is in some strait and difficulty connected with an attachment which, of itself, from my knowledge of Miss Hale’s character, is perfectly innocent and right. What my reason is, I refuse to tell. But never let me hear any one say a word against her, implying any more serious imputation than that she now needs the counsel of some kind and gentle woman. You promised Mrs. Hale to be that woman!’

‘No!’ said Mrs. Thornton. ‘I am happy to say, I did not promise kindness and gentleness, for I felt at the time that it might be out of my power to render these to one of Miss Hale’s character and disposition. I promised counsel and advice, such as I would give to my own daughter; I shall speak to her as I would do to Fanny, if she had gone gallivanting with a young man in the dusk.’

- (i) How is the relationship between Mrs. Thornton and Mr. Thornton presented in this extract? [20]
- (ii) Consider the view that “in *North and South*, Gaskell is primarily concerned with presenting tension and discord in the Victorian family”. In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

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Read the extract below and answer the questions which follow.

He stood moodily rattling the money, and shaking his head, until at length he said:

‘Is this all you mean to give me, then?’

‘It is all I *can* give you,’ said my aunt. ‘You know I have had losses, and am poorer than I used to be. I have told you so. Having got it, why do you give me the pain of looking at you for another moment, and seeing what you have become?’

‘I have become shabby enough, if you mean that,’ he said. ‘I lead the life of an owl.’

‘You stripped me of the greater part of all I ever had,’ said my aunt. ‘You closed my heart against the whole world, years and years. You treated me falsely, ungratefully, and cruelly. Go, and repent of it. Don’t add new injuries to the long, long list of injuries you have done me!’

‘Aye!’ he returned. ‘It’s all very fine! – Well! I must do the best I can, for the present, I suppose.’

In spite of himself, he appeared abashed by my aunt’s indignant tears, and came slouching out of the garden. Taking two or three quick steps, as if I had just come up, I met him at the gate, and went in as he came out. We eyed one another narrowly in passing, and with no favour.

‘Aunt,’ said I, hurriedly. ‘This man alarming you again! Let me speak to him. Who is he?’

‘Child,’ returned my aunt, taking my arm, ‘come in, and don’t speak to me for ten minutes.’

We sat down in her little parlor. My aunt retired behind the round green fan of former days, which was screwed on the back of a chair, and occasionally wiped her eyes, for about a quarter of an hour. Then she came out, and took a seat beside me.

‘Trot,’ said my aunt, calmly, ‘it’s my husband.’

‘Your husband, aunt? I thought he had been dead!’

‘Dead to me,’ returned my aunt, ‘but living.’

I sat in silent amazement.

‘Betsey Trotwood don’t look a likely subject for the tender passion,’ said my aunt, composedly, ‘but the time was, Trot, when she believed in that man most entirely. When she loved him, Trot, right well. When there was no proof of attachment and affection that she would not have given him. He repaid her by breaking her fortune, and nearly breaking her heart. So she put all that sort of sentiment, once and for ever in a grave, and filled it up, and flattened it down.’

‘My dear, good aunt!’

‘I left him,’ my aunt proceeded, laying her hand as usual on the back of mine, ‘generously. I may say at this distance of time, Trot, that I left him generously. He had been so cruel to me, that I might have effected a separation on easy terms for myself; but I did not. He soon made ducks and drakes of what I gave him, sank lower and lower, married another woman, I believe, became an adventurer, a gambler, and a cheat. What he is now, you see. But he was a fine-looking man when I married him,’ said my aunt, with an echo of her old pride and admiration in her tone; ‘and I believed him – I was a fool! – to be the soul of honor!’

- (i) How is Betsey Trotwood presented in this extract? [20]
- (ii) Consider the view that “in *David Copperfield*, Dickens presents his characters as prisoners of the past”. In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

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

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Read the extract below and answer the questions which follow.

“Well – no wife could I hear of in all that time; and being by nature something of a woman-hater, I have found it no hardship to keep at a distance from the sex. No wife could I hear of, I say, till this very day. And now – she has come back.”

“Come back, has she!”

“This morning – this very morning. And what’s to be done?”

“Can’t ye take her and live with her, and so make amends?”

“That’s what I’ve planned and proposed. But Farfrae,” said Henchard gloomily, “by doing right with Susan I wrong another innocent woman.”

“Ye don’t say that?”

“In the nature of things, Farfrae, it is almost impossible that a man of my sort should have the good fortune to tide through twenty years o’ life without making more blunders than one. It has been my custom for many years to run across to Jersey in the way of business, particularly in the potato and root season. I do a large trade wi’ them in that line. Well, one autumn when stopping there I fell quite ill, and in my illness I sank into one of those gloomy fits I sometimes suffer from, on account o’ the loneliness of my domestic life, when the world seems to have the blackness of hell, and, like Job, I could curse the day that gave me birth.”

“Ah, now, I never feel like it,” said Farfrae.

“Then pray to God that you never may, young man. While in this state I was taken pity on by a woman – a young lady I should call her, for she was of good family, well bred, and well educated – the daughter of some harum-scarum military officer who had got into difficulties, and had his pay sequestered. He was dead now, and her mother, too, and she was as lonely as I. This young creature was staying at the boarding-house where I happened to have my lodging; and when I was pulled down she took upon herself to nurse me. From that she got to have a foolish liking for me. Heaven knows why, for I didn’t encourage any such thing. But, being together in the same house, and her feelings warm, there arose a terrible scandal, which did me no harm, but was of course ruin to her. Though Farfrae, between you and me, as man and man, I solemnly declare that I did her no wrong. Devotion to women-folk has neither been my vice nor my virtue. But I am bound to admit that she was terribly careless of appearances, and that I was perhaps more, because o’ my dreary state; and it was through this that the scandal arose. At last I was well, and came away. When I was gone she suffered much on my account, and didn’t forget to tell me so in letters one after another; till, latterly, I felt I owed her something, and thought that, as I had not heard of Susan for so long, I would make this other one the only return I could make, and ask her if she would run the risk of Susan being alive (very slight as I believed) and marry me, such as I was. She jumped for joy, and we should no doubt soon have been married – but, behold, Susan appears!”

- (i) How is Michael Henchard presented in this extract? [20]
- (ii) Discuss the view that “in *The Mayor of Casterbridge*, marriage offers only restrictions”. In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [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,

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How far would you agree with the view that “in *Doctor Faustus*, Marlowe is chiefly concerned with presenting how fragile religious belief can be”? In your response, you must refer to relevant contexts. [60]

Or,

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“In *Doctor Faustus*, the slapstick comedy is primarily for entertainment and offers little to the tragedy as a whole.” Examine this view of the play. In your response, you must refer to relevant contexts. [60]

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

Or,

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How far do you agree that “in *Lady Windermere’s Fan*, it is, above all, Wilde’s comic depiction of sexual morality which appeals to audiences”? In your response, you must refer to relevant contexts. [60]

Or,

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Consider the view that “*Lady Windermere’s Fan* is a play that celebrates the corruption of London Society”. In your response, you must refer to relevant contexts. [60]

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

Or,

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To what extent would you agree with the view that “in *A Streetcar Named Desire*, it is the presentation of psychological rather than physical suffering which is most unsettling for audiences”? In your response, you must refer to relevant contexts. [60]

Or,

1	1
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“Williams presents a play which does not offer the audience any sense of hope for future relationships.” Discuss this view of *A Streetcar Named Desire*. In your response, you must refer to relevant contexts. [60]

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

1	2
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How far would you agree with the view that “in *Top Girls*, it is the violence and aggression between women that is most shocking”? In your response, you must refer to relevant contexts. [60]

Or,

1	3
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Consider the view that “none of the modern women in *Top Girls* is truly content”. In your response, you must refer to relevant contexts. [60]

Brian Friel: *Translations* (Faber)**Or,**

1	4
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How far do you agree with the view that “in *Translations*, places are presented as more important than people”? In your response, you must refer to relevant contexts. [60]

Or,

1	5
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Discuss the view that “*Translations* is a bleak play without any hope.” In the course of your response, you must refer to relevant contexts. [60]

END OF PAPER