



**GCE AS**

B720U20-1



**WEDNESDAY, 14 OCTOBER 2020 – 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**

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. 

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
- make relevant 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,**

0	1
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Re-read 'In a Waiting-Room' on pages 117-118. Explore connections between the ways in which Hardy creates mood and atmosphere in this poem and in **at least one other poem** in the collection. [50]

**Or,**

0	2
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Re-read 'Beeny Cliff' on pages 69-70. Explore connections between the ways in which Hardy presents settings 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,**

0	3
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Re-read 'Rain' on pages 68-69. Explore connections between Hughes' presentation of landscapes in this poem and in **at least one other poem** in the collection. [50]

**Or,**

0	4
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Re-read 'The Lovepet' on pages 47-48. Explore connections between Hughes' presentation of disturbing ideas in this poem and in **at least one other poem** in the collection. [50]

**Seamus Heaney: *Field Work* (Faber)****Or,**

0	5
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Re-read 'The Singer's House' on pages 20-21. Explore connections between the ways in which Heaney presents identity in this poem and in **at least one other poem** in the collection. [50]

**Or,**

0	6
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Re-read 'A Dream of Jealousy' on page 47. Explore connections between the ways in which Heaney presents feelings and emotions in this poem and in **at least one other poem** in the collection. [50]

**Gillian Clarke: *Making the Beds for the Dead* (Carcenet)****Or,**

0	7
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Re-read 'The Fisherman' on page 15. Explore connections between Clarke's presentation of creativity in this poem and in **at least one other poem** in the collection. [50]

**Or,**

0	8
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Re-read 'The Night War Broke' on page 51. Explore connections between the ways in which Clarke presents the darker aspects of life in this poem and in **at least one other poem** in the collection. [50]

**Carol Ann Duffy: *Mean Time* (Picador)****Or,**

0	9
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Re-read 'The Captain of the 1964 *Top of The Form* Team' on pages 3-4. Explore connections between the ways in which Duffy writes about identity in this poem and in **at least one other poem** in the collection. [50]

**Or,**

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Re-read 'First Love' on page 23. Explore connections between the ways in which Duffy writes about innocence and/or experience in this poem and in **at least one other poem** in the collection. [50]



Or,

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

LORD DARLINGTON

Do you know I am afraid that good people do a great deal of harm in this world. Certainly the greatest harm they do is that they make badness of such extraordinary importance. It is absurd to divide people into good and bad. People are either charming or tedious. I take the side of the charming, and you, Lady Windermere, can't help belonging to them.

LADY WINDERMERE

Now, Lord Darlington. (*Rising and crossing R., front of him*) Don't stir, I am merely going to finish my flowers.

*Goes to table R.C.*

LORD DARLINGTON (*Rising and moving chair*)

And I must say I think you are very hard on modern life, Lady Windermere. Of course there is much against it, I admit. Most women, for instance, nowadays, are rather mercenary.

LADY WINDERMERE

Don't talk about such people.

LORD DARLINGTON

Well then, setting mercenary people aside, who, of course, are dreadful, do you think seriously that women who have committed what the world calls a fault should never be forgiven?

LADY WINDERMERE (*Standing at table*)

I think they should never be forgiven.

LORD DARLINGTON

And men? Do you think that there should be the same laws for men as there are for women?

LADY WINDERMERE

Certainly!

LORD DARLINGTON

I think life too complex a thing to be settled by these hard and fast rules.

LADY WINDERMERE

If we had 'these hard and fast rules', we should find life much more simple.

- (i) Analyse Wilde's presentation of Lady Windermere and Lord Darlington in the extract above. [20]
- (ii) Explore elsewhere in the play how Wilde's treatment of Lady Windermere reveals ideas about respectability and class in Victorian society. [30]

Or,

1	3
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**Tennessee Williams: *A Streetcar Named Desire* (Penguin)**

BLANCHE [*quickly*]: What is it? Is it for *me*?

[*He is holding a little envelope towards her.*]

STANLEY: Yes, I hope you like it!

BLANCHE: Why, why – Why, it's a –

STANLEY: Ticket! Back to Laurel! On the Greyhound! Tuesday!

[*The 'Varsouviana' music steals in softly and continues playing. STELLA rises abruptly and turns her back. BLANCHE tries to smile. Then she tries to laugh. Then she gives both up and springs from the table and runs into the next room. She clutches her throat and then runs into the bathroom. Coughing, gagging sounds are heard.*]

Well!

STELLA: You didn't need to do that.

STANLEY: Don't forget all that I took off her.

STELLA: You needn't have been so cruel to someone alone as she is.

STANLEY: Delicate piece she is.

STELLA: She is. She was. You didn't know Blanche as a girl. Nobody, nobody, was tender and trusting as she was. But people like you abused her, and forced her to change.

[*He crosses into the bedroom, ripping off his shirt, and changes into a brilliant silk bowling shirt. She follows him.*]

Do you think you're going bowling now?

STANLEY: Sure.

STELLA: You're not going bowling. [*She catches hold of his shirt.*] Why did you do this to her?

STANLEY: I done nothing to no one. Let go of my shirt. You've torn it.

STELLA: I want to know why. Tell me why.

STANLEY: When we first met, me and you, you thought I was common. How right you was, baby. I was common as dirt. You showed me the snapshot of the place with the columns. I pulled you down off them columns and how you loved it, having them coloured lights going! And wasn't we happy together, wasn't it all okay till she showed here?

- (i) Analyse Williams' presentation of Stanley in the extract above. [20]
- (ii) Explore elsewhere in the play the ways in which Williams presents ideas about class and status. [30]

Or,

1	4
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**David Hare: *Murmuring Judges* (Faber)**

BARRY: No. No, actually. McKinnon was new.

*(His tone is thoughtful for a moment, and SANDRA responds to the doubt in his voice.)*

SANDRA: I wasn't sure if he was guilty.

BARRY: Of course he was guilty. Forensic linked him to the stuff, and to the van.

SANDRA: He sat outside?

BARRY: Most likely. Yes. He was the driver, wasn't he?

SANDRA: And he wasn't there when the guard was tied up.

BARRY: No.

SANDRA: But he got five years.

BARRY: Yeah.

SANDRA: For a first offence? I suppose, I'm asking, did that surprise you?

BARRY: He lied. That didn't help him. Let's face it, he told a pack of lies. What's more, he was, sort of, well, what's the word? He was kind of *Irish* as well.

*(He smiles, but SANDRA pursues it.)*

SANDRA: He wasn't Irish, he's British.

BARRY: Oh, very funny. He may happen to hail from the North. But he did stand with a load of Micks outside the Irish pub on Clapham Common every evening. I think we can guess his primary allegiance.

SANDRA: And you think judges take that into account?

*(BARRY shakes his head.)*

BARRY: Oh, leave it out, Sandra, you're not just out of Hendon...

SANDRA: I'm asking.

BARRY: You're not in the Dream Palace now.

SANDRA: I'm not being stupid, I'm interested, you tell me...are you really saying that's how judges' minds work?

*(BARRY tries to be as firm as he can.)*

BARRY: Sandra, we are talking about a body of men who sometimes choose to go to work dressed in stockings and suspenders. I'm buggered if I know how their bloody minds work.

- (i) Analyse Hare's presentation of Barry and Sandra in the extract above. [20]
- (ii) Explore elsewhere in the play the ways in which Hare presents ideas about corruption in 1990s Britain. [30]

Or,

1	5
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**Joe Orton: *Loot* (Methuen)**

MCLEAVY'S *shadow appears on the glass panel*. DENNIS *tips the money into the coffin*.

MCLEAVY (*off*). I'll complain to my M.P. I'll have you reported.

HAL *shoves the lid on to the coffin*. MCLEAVY *enters*.

He's turned the water off. I've just been trying to use the toilet –

FAY (*standing in front of him, preventing him seeing the corpse*). Oh, please! You don't have to explain.

HAL *tries to drag the corpse away*. DENNIS *opens the wardrobe*.

MCLEAVY. I don't believe he's anything to do with the water board. I was handcuffed out there. D'you know that? Handcuffed.

*He sees the corpse. He gives a shriek of horror.*

What in Heaven's name is that!

FAY. It's my appliance.

MCLEAVY. I've never seen it before.

FAY. I kept it in my room. It was personal.

MCLEAVY. What is it doing down here?

FAY. I'm going to do some work. For charity.

MCLEAVY. What kind of work?

FAY. I'm making the vestments for Our Lady's festival. I was commissioned. My altar cloth at Easter brought me to the attention of the Committee.

MCLEAVY. My congratulations. You'll want plenty of room to work. (*To DENNIS.*) Take Nurse McMahon's appliance to my study.

FAY (*anxious, with a smile*). It's most kind of you, Mr McLeavy, but I'd prefer to work down here. Mrs McLeavy's presence will bring me inspiration.

MCLEAVY. Very well, you have my permission to work down here. I look forward to seeing the finished results.

- (i) Analyse Orton's presentation of Fay and McLeavy in the extract above. [20]
- (ii) Explore elsewhere in the play the ways in which Orton exposes the greed and selfishness of 1960s society. [30]

**END OF PAPER**