



GCE AS – **NEW AS**

B720U20-1



S16-B720U20-1



ENGLISH LITERATURE – Component 2 Poetry and Drama

A.M. THURSDAY, 26 May 2016

2 hours

B720U201
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ADDITIONAL MATERIALS

You will need a WJEC pink answer booklet, which has been specifically designed for this examination paper. No other answer booklet should be used. If you run out of space, use a standard 4 page continuation booklet.

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

Each question carries 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,

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Re-read 'The Going' on pages 50-51. Explore connections between Hardy's presentation of loss in this poem and in **at least one other** poem in the collection. [50]

Or,

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Re-read 'A Broken Appointment' on page 14. Explore connections between Hardy's presentation of sadness 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 page 68)

Or,

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Re-read 'The River in March' on page 55. Explore connections between Hughes' presentation of suffering in this poem and in **at least one other** poem in the collection. [50]

Or,

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Re-read 'Examination at the Womb-Door' on page 37. Explore connections between the ways in which Hughes presents ideas about life and death 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 Badgers' on pages 18-19. Explore connections between the ways in which Heaney creates atmosphere in this poem and in **at least one other** poem in the collection. [50]

Or,

0	6
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Re-read 'High Summer' on pages 41-42. Explore connections between the ways in which Heaney writes about weather and/or seasons in this poem and in **at least one other** poem in the collection. [50]

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

Or,

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Re-read 'Virus' on page 56. Explore connections between Clarke's presentation of the natural world in this poem and in **at least one other** poem in the collection. [50]

Or,

0	8
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Re-read 'Aftermath' on page 76. Explore connections between the ways in which Clarke writes about settings and/or landscapes 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 'Disgrace' on pages 44-45. Explore connections between the ways in which Duffy writes about sadness and/or regret in this poem and in **at least one other** poem in the collection. [50]

Or,

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Re-read 'Litany' on page 5. Explore connections between the ways in which Duffy writes about the past 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 discuss how meanings are shaped.

In **part (ii)** you are also required to:

- show wider knowledge and understanding of the drama text you have studied
- take account of relevant contexts which have informed your reading

Either,

Christopher Marlowe: *Doctor Faustus* (Longman)

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- (i) Examine Marlowe's presentation of the relationship between Faustus and the magicians, Cornelius and Valdes, in the extract below. [20]
- (ii) Explore elsewhere in the play the importance of magic and/or the supernatural in Marlowe's treatment of Faustus. [30]

VALDES Faustus, these books, thy wit, and our experience
 Shall make all nations to canonize us.
 As Indian Moors obey their Spanish lords,
 So shall the spirits of every element
 Be always serviceable to us three:
 Like lions shall they guard us when we please,
 Like Almain rutters with their horsemen's staves
 Or Lapland giants trotting by our sides;
 Sometimes like women or unwedded maids,
 Shadowing more beauty in their airy brows
 Than in the white breasts of the queen of love.
 From Venice shall they drag huge argosies,
 And from America the golden fleece
 That yearly stuffs old Philip's treasury,
 If learned Faustus will be resolute.

FAUSTUS Valdes, as resolute am I in this
 As thou to live; therefore object it not.

CORNELIUS The miracles that magic will perform
 Will make thee vow to study nothing else.
 He that is grounded in astrology,
 Enrich'd with tongues, well seen in minerals,
 Hath all the principles magic doth require;
 Then doubt not, Faustus, but to be renown'd
 And more frequented for this mystery
 Than heretofore the Delphian oracle.
 The spirits tell me they can dry the sea
 And fetch the treasure of all foreign wrecks,
 Ay, all the wealth that our forefathers hid
 Within the massy entrails of the earth.
 Then tell me, Faustus, what shall we three want?

FAUSTUS Nothing, Cornelius. O, this cheers my soul!
Come, show me some demonstrations magical,
That I may conjure in some lusty grove
And have these joys in full possession.

VALDES Then haste thee to some solitary grove,
And bear wise Bacon's and Abanus' works,
The Hebrew Psalter, and New Testament;
And whatsoever else is requisite
We will inform thee ere our conference cease.

CORNELIUS Valdes, first let him know the words of art,
And then, all other ceremonies learn'd,
Faustus may try his cunning by himself.

VALDES First I'll instruct thee in the rudiments,
And then wilt thou be perfecter than I.

FAUSTUS Then come and dine with me, and after meat
We'll canvass every quiddity thereof,
For ere I sleep I'll try what I can do:
This night I'll conjure though I die therefor.
Exeunt omnes.

Or,

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

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- (i) Analyse Wilde's presentation of the relationship between Lady Windermere and Lord Windermere in the extract below. [20]
- (ii) Explore elsewhere in the play how Wilde's treatment of Lady Windermere reveals Victorian ideas about relationships between men and women. [30]

LADY WINDERMERE

Yes, I am crying, for I have something to tell you, Arthur.

LORD WINDERMERE

My dear child, you are not well. You've been doing too much. Let us go away to the country. You'll be all right at Selby. The season is almost over. There is no use staying on. Poor darling! We'll go away today, if you like. *(Rises)* We can easily catch the 3.40. I'll send a wire to Fannen.

Crosses and sits down at table to write a telegram.

LADY WINDERMERE

Yes; let us go away today. No; I can't go today, Arthur. There is someone I must see before I leave town – someone who has been kind to me.

LORD WINDERMERE *(Rising and leaning over sofa)*

Kind to you?

LADY WINDERMERE

Far more than that. *(Rises and goes to him)* I will tell you, Arthur, but only love me, love me as you used to love me.

LORD WINDERMERE

Used to? You are not thinking of that wretched woman who came here last night? *(Coming round and sitting R. of her)* You don't still imagine – no, you couldn't.

LADY WINDERMERE

I don't. I know now I was wrong and foolish.

LORD WINDERMERE

It was very good of you to receive her last night – but you are never to see her again.

LADY WINDERMERE

Why do you say that?

A pause

LORD WINDERMERE *(Holding her hand)*

Margaret, I thought Mrs Erlynne was a woman more sinned against than sinning, as the phrase goes. I thought she wanted to be good, to get back into a place that she had lost by a moment's folly, to lead again a decent life. I believed what she told me – I was mistaken in her. She is bad – as bad as a woman can be.

LADY WINDERMERE

Arthur, Arthur, don't talk so bitterly about any woman. I don't think now that people can be divided into the good and the bad, as though they were two separate races or creations. What are called good women may have terrible things in them, mad moods of recklessness, assertion, jealousy, sin. Bad women, as they are termed, may have in them sorrow, repentance, pity, sacrifice. And I don't think Mrs Erlynne a bad woman – I know she's not.

Or,

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

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| 1 | 3 |
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- (i) Analyse Williams' presentation of the relationship between Stanley and Blanche in the extract below. [20]
- (ii) Explore elsewhere in the play how Williams' treatment of Stanley reveals ideas about masculinity in 1940s America. [30]

BLANCHE [*drawing involuntarily back from his stare*]: You must be Stanley.
I'm Blanche.

STANLEY: Stella's sister?

BLANCHE: Yes.

STANLEY: H'lo. Where's the little woman?

BLANCHE: In the bathroom.

STANLEY: Oh. Didn't know you were coming in town.

BLANCHE: I – uh –

STANLEY: Where you from, Blanche?

BLANCHE: Why, I – live in Laurel.

[He has crossed to the closet and removed the whisky bottle.]

STANLEY: In Laurel, huh? Oh, yeah, in Laurel, that's right. Not in my territory.
Liquor goes fast in hot weather. [*He holds the bottle to the light to observe its depletion.*] Have a shot?

BLANCHE: No, I – rarely touch it.

STANLEY: Some people rarely touch it, but it touches them often.

BLANCHE [*faintly*]: Ha-ha.

STANLEY: My clothes're stickin' to me. Do you mind if I make myself comfortable? [*He starts to remove his shirt.*]

BLANCHE: Please, please do.

STANLEY: Be comfortable is my motto.

BLANCHE: It's mine, too. It's hard to stay looking fresh. I haven't washed or even powdered my face and – here you are!

STANLEY: You know you can catch cold sitting around in damp things, especially when you been exercising hard like bowling is. You're a teacher, aren't you?

BLANCHE: Yes.

STANLEY: What do you teach, Blanche?

BLANCHE: English.

STANLEY: I never was a very good English student. How long you here for, Blanche?

BLANCHE: I – don't know yet.

STANLEY: You going to shack up here?

BLANCHE: I thought I would if it's not inconvenient for you all.

STANLEY: Good.

BLANCHE: Travelling wears me out.

STANLEY: Well, take it easy.

Or,

David Hare: *Murmuring Judges* (Faber)

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| 1 | 4 |
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- (i) Analyse Hare's presentation of Sandra and Barry in the extract below. [20]
- (ii) Explore elsewhere in the play how Hare uses the character of Barry to present ideas about prejudice and/or stereotyping. [30]

TOBY: Thanks. I'll get my body. I'll be back in a mo.

(He goes out through the main charge-room door to the outside.)

BARRY *has picked up his cup and is smiling. SANDRA is reasonable, gentle.*)

SANDRA: I'm not threatening you, Barry. Why should I want to? *(She smiles.)* It's just if you look at it...I mean, only for a moment...if you were to look at it from my point of view. It's true. I'm a high-flyer, as everyone keeps telling me. They've chosen me. I'm going up. But that shouldn't mean being taken for an idiot. That feeling's not good. I tell you, you wouldn't like it. Does going up mean you turn a blind eye? *(She shakes her head.)* Because if that's it, it's buying into a nightmare. It makes everything a lie. Yeah, go up, head on up. But turn your face away from what's going on below you. Turn into a spaghetti-head. Meaning: just keep out of it. Pretend nothing's happening. *(She looks down.)* I'm sorry. But I want to find out. *(He looks at her a moment.)*

BARRY: You know, when I was a kid, I used to go to the pictures. Nearly every week there was usually this guy. He was the hero. Why was he the hero? Because he was the one who said no...*(He looks up to check she recognizes this.)* Remember? He always had this kind of certainty. There was always some scandal, or some sort of scam going on. And this bloke'd get up and he'd say, 'I don't care what any of you think of me, but I have to tell you: I think this is wrong.' And all the others would look kind of shifty, and he'd say, 'I don't care, I don't care what you think. OK, I'm out on my own. But there's something more important than any of us. Yes, you see, there's a *principle* here...' *(He smiles.)* And I used to think, now why exactly am I meant to like this geezer? I know I'm meant to say, 'Wow what a guy!' But I don't. *(He turns now and looks at SANDRA, sure of his point.)* And you don't actually, Sandra, all your instincts are exactly like mine... *(She shifts, uneasy.)*

SANDRA: I'm not sure what you mean.

BARRY: I mean I didn't like him. It's all so easy. 'Let me show you my conscience ...' That's the easy way. The hard way's the other one, the one that's taken by all the poor bloody foot soldiers, like Lester and Jimmy and Dave ... *(He gestures offstage.)* Who'd never even think of betraying their pals. But they have a talent which no one seems to value. Their talent is for turning up every day. *(He nods.)* Yeah. For being there. And, OK, there's a lot of moaning, they moan in the canteen, they whinge, they complain about the job. But they keep on doing it. And all the shit is landed in their laps. And nobody thanks them.

Or,

Joe Orton: Loot (Methuen)

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| 1 | 5 |
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- (i) Analyse Orton's presentation of Truscott and Hal in the extract below. [20]
- (ii) Explore elsewhere in the play how Orton uses the character of Truscott to present social and political issues of the 1960s. [30]

He half turns away. TRUSCOTT brings his fist down on the back of HAL'S neck. HAL cries out in pain and collapses on to the floor rubbing his shoulder.

FAY (*indignant*). How dare you! He's only a boy.

TRUSCOTT. I'm not impressed by his sex, miss. (*To HAL.*) I asked for the truth.

HAL. I'm telling the truth.

TRUSCOTT. Understand this, lad. You can't get away with cheek. Kids nowadays treat any kind of authority as a challenge. We'll challenge you. If you oppose me in my duty, I'll kick those teeth through the back of your head. Is that clear?

HAL. Yes.

Door chimes.

FAY. Would you excuse me, Inspector?

TRUSCOTT (*wiping his brow*). You're at liberty to answer your own doorbell, miss. That is how we tell whether or not we live in a free country.

FAY goes off left.

(*Standing over HAL.*) Where's the money?

HAL. In church.

TRUSCOTT *kicks HAL violently. HAL cries out in terror and pain.*

TRUSCOTT. Don't lie to me!

HAL. I'm not lying! It's in church!

TRUSCOTT (*shouting, knocking HAL to the floor*). Under any other political system I'd have you on the floor in tears!

HAL. (*crying*) You've got me on the floor in tears.

TRUSCOTT. Where's the money?

HAL. I've told you. In church. They're quoting St. Paul over it.

TRUSCOTT. I don't care if they're quoting the Highway Code over it. One more chance. Where is it?

HAL (*desperate, trying to protect himself*). In church! In church. My dad's watching the last rites of a hundred and four thousand quid!

TRUSCOTT jerks HAL from the floor, beating and kicking and punching him. HAL screams with pain.

END OF PAPER

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