



GCE AS

B720U20-1



ENGLISH LITERATURE – AS component 2
Poetry and Drama

WEDNESDAY, 23 MAY 2018 – AFTERNOON

2 hours

B720U201
01

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
- 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,

0	1	Re-read 'The Darkling Thrush' on pages 16-17. Explore connections between Hardy's presentation of the natural world in this poem and in at least one other poem in the collection. [50]
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Or,

0	2	Re-read 'The Shadow on the Stone' on page 119. Explore connections between Hardy's presentation of grief and/or mourning in this poem and in at least one other poem in the collection. [50]
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Ted Hughes: Poems selected by Simon Armitage (Faber)
(*Prescribed section: all poems up to and including 'Rain' on pages 68-69*)

Or,

0	3	Re-read 'A March Calf' on pages 53-54. Explore connections between Hughes' presentation of hope and/or despair in this poem and in at least one other poem in the collection. [50]
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Or,

0	4	Re-read 'October Dawn' on page 10. Explore connections between Hughes' presentation of weather and/or times of the year in this poem and in at least one other poem in the collection. [50]
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Seamus Heaney: *Field Work* (Faber)*Or,*

0	5
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Re-read 'The Otter' on pages 43-44. Explore connections between the ways in which Heaney presents memories in this poem and in **at least one other poem** in the collection. [50]

Or,

0	6
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Re-read 'A Drink of Water' on page 8. Explore connections between the ways in which Heaney makes the ordinary and everyday seem special 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 'Fox' on page 67. Explore connections between Clarke's presentation of animals in this poem and in **at least one other poem** in the collection. [50]

Or,

0	8
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Re-read 'Cull' on page 64. Explore connections between the ways in which Clarke creates atmosphere 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 'Crush' on page 25. Explore connections between the ways in which Duffy writes about disappointment in this poem and in **at least one other poem** in the collection. [50]

Or,

1	0
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Re-read 'Mean Time' on page 47. Explore connections between the ways in which Duffy writes about loss and mourning 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,

1	1
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Christopher Marlowe: *Doctor Faustus* (Longman)

FAUSTUS Lo, Mephostophilis, for love of thee
 Faustus hath cut his arm, and with his proper blood
 Assures his soul to be great Lucifer's,
 Chief lord and regent of perpetual night.
 View here this blood that trickles from mine arm,
 And let it be propitious for my wish.

MEPHOSTOPHILIS But, Faustus,
 Write it in manner of a deed of gift.

FAUSTUS Ay, so I do. But, Mephostophilis,
 My blood congeals, and I can write no more.

MEPHOSTOPHILIS I'll fetch thee fire to dissolve it straight.
Exit.

FAUSTUS What might the staying of my blood portend?
 Is it unwilling I should write this bill?
 Why streams it not, that I may write afresh?
 'Faustus gives to thee his soul': O, there it stay'd.
 Why shouldst thou not? is not thy soul thine own?
 Then write again: 'Faustus gives to thee his soul'.

Enter MEPHOSTOPHILIS with the chafer of fire.

MEPHOSTOPHILIS See, Faustus, here is fire; set it on.

FAUSTUS So, now the blood begins to clear again:
 Now will I make an end immediately.

MEPHOSTOPHILIS [*Aside*] What will not I do to obtain his soul!

FAUSTUS *Consummatum est*: this bill is ended,
 And Faustus hath bequeath'd his soul to Lucifer.
 But what is this inscription on mine arm?
Homo fuge! Whither should I fly?
 If unto God, he'll throw me down to hell.—
 My senses are deceiv'd, here's nothing writ.—
 O yes, I see it plain; even here is writ,
Homo fuge! Yet shall not Faustus fly.

MEPHOSTOPHILIS [*Aside*] I'll fetch him somewhat to delight his mind.
Exit.

- (i) Examine Marlowe's presentation of the relationship between Faustus and Mephostophilis in the extract above. [20]
- (ii) Explore elsewhere in the play how Marlowe's presentation of Faustus reveals sixteenth-century ideas about the potential and limitations of humankind. [30]

Or,

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

LADY WINDERMERE (*Standing by the fireplace*)

Why doesn't he come? This waiting is horrible. He should be here. Why is he not here, to wake by passionate words some fire within me? I am cold – cold as a loveless thing. Arthur must have read my letter by this time. If he cared for me, he would have come after me, would have taken me back by force. But he doesn't care. He's entrammelled by this woman – fascinated by her – dominated by her. If a woman wants to hold a man, she has merely to appeal to what is worst in him. We make gods of men and they leave us. Others make brutes of them and they fawn and are faithful. How hideous life is!...Oh! it was mad of me to come here, horribly mad. And yet, which is the worst, I wonder, to be at the mercy of a man who loves one, or the wife of a man who in one's own house dishonours one? What woman knows? What woman in the whole world? But will he love me always, this man to whom I am giving my life? What do I bring him? Lips that have lost the note of joy, eyes that are blinded by tears, chill hands and icy heart. I bring him nothing. I must go back – no; I can't go back, my letter has put me in their power – Arthur would not take me back! That fatal letter! No! Lord Darlington leaves England tomorrow. I will go with him – I have no choice. (*Sits down for a few moments. Then starts up and puts on her cloak*) No, no! I will go back, let Arthur do with me what he pleases. I can't wait here. It has been madness my coming. I must go at once. As for Lord Darlington – Oh! here he is! What shall I do? What can I say to him? Will he let me go away at all? I have heard that men are brutal, horrible... Oh!

Hides her face in her hands

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

Or,

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

[*He goes out. BLANCHE rises from her chair. She seems faint; looks about her with an expression of almost panic.*]

BLANCHE: Stella! What have you heard about me?

STELLA: Huh?

BLANCHE: What have people been telling you about me?

STELLA: Telling?

BLANCHE: You haven't heard any – unkind – gossip about me?

STELLA: Why, no, Blanche, of course not!

BLANCHE: Honey, there was – a good deal of talk in Laurel.

STELLA: About *you*, Blanche?

BLANCHE: I wasn't so good the last two years or so, after Belle Reve had started to slip through my fingers.

STELLA: All of us do things we –

BLANCHE: I never was hard or self-sufficient enough. When people are soft – soft people have got to court the favour of hard ones, Stella. Have got to be seductive – put on soft colours, the colours of butterfly wings, and glow – make a little – temporary magic just in order to pay for – one night's shelter! That's why I've been – not so awf'ly good lately. I've run for protection, Stella, from under one leaky roof to another leaky roof – because it was storm – all storm, and I was – caught in the centre... People don't see you – *men* don't – don't even admit your existence unless they are making love to you. And you've got to have your existence admitted by someone, if you're going to have someone's protection. And so the soft people have got to – shimmer and glow – put a – paper lantern over the light...But I'm scared now – awf'ly scared. I don't know how much longer I can turn the trick. It isn't enough to be soft. You've got to be soft *and attractive*. And I – I'm fading now!

- (i) Analyse Williams' presentation of Blanche in the extract above. [20]
- (ii) Explore elsewhere in the play how Williams' treatment of Blanche reveals changing attitudes and values in 1940s America. [30]

Or,

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

IRINA: They threatened you?

GERARD: They said in the past they'd used guns.

IRINA: Did you believe them?

GERARD: They mentioned Barbara. (*He looks at her a moment.*) Yeah, well there we are. Now do you see why I've not been in touch?
(*IRINA looks at him.*)

IRINA: And the bag...

GERARD: Yes?

IRINA: What was in it?

GERARD: Semtex. They said he planted it.

IRINA: Semtex?

GERARD: The copper planted it.

IRINA: Why? Gerard, why did he do that? Did they tell you? (*He has turned away, not seeming to hear her for a moment.*) I'm listening. Honestly. Gerard, I believe what you say. But it's no good...the story's no good unless you give me a reason.

GERARD: I'm afraid I have no idea.

(There is barely a moment, and then a bell rings. They both start. As they have been talking, evening has arrived. They are both left with only high, grey light above them.)

IRINA: What's that?

GERARD: It's tea. It's tea and recreation.

(IRINA looks round, suddenly conscious of their isolation.)

IRINA: My God, it's dark, they've forgotten us.

(She looks at him – two people embarrassed at finding themselves alone.)

I must go. We should find someone. (*She gets up.*) May I come back? May I come back tomorrow?

GERARD: Yes. Yes, I'd like that.

IRINA: Good. So would I. (*She looks at him a moment.*) I shouldn't say this. It's irresponsible. They teach you at college you must never do this. But you do have a friend now. I promise you.

(GERARD doesn't move.)

Keep faith and I will. (*She looks down.*) I'll be in touch.

- (i) Analyse Hare's presentation of the relationship between Irina and Gerard in the extract above. [20]
- (ii) Explore elsewhere in the play how Hare uses Irina to explore ideas about justice in 1990s Britain. [30]

Or,

1	5
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Joe Orton: *Loot* (Methuen)

TRUSCOTT. A very intelligent reply. You're an honest lad. (*He smiles and puts an arm around DENNIS'S shoulders.*) Are you prepared to co-operate with me? I'll see you're all right.

DENNIS *edges away.*

I'll put a good word in for you.

DENNIS (*nervous, laughing to hide his embarrassment*). Can't we stand away from the window? I don't want anybody to see me talking to a policeman.

TRUSCOTT. I'm not a policeman.

DENNIS. Aren't you?

TRUSCOTT. No. I'm from the Metropolitan Water Board.

DENNIS. You're the law! You gave me a kicking down the station.

TRUSCOTT. I don't remember doing so.

DENNIS. Well, it's all in the day's work to you, isn't it?

TRUSCOTT. What were you doing down the station?

DENNIS. I was on sus.

TRUSCOTT. What were you suspected of?

DENNIS. The bank job.

TRUSCOTT. And you complain you were beaten?

DENNIS. Yes.

TRUSCOTT. Did you tell anyone?

DENNIS. Yes.

TRUSCOTT. Who?

DENNIS. The officer in charge.

TRUSCOTT. What did he say?

DENNIS. Nothing.

TRUSCOTT. Why not?

DENNIS. He was out of breath with kicking.

TRUSCOTT. I hope you're prepared to substantiate these accusations, lad. What evidence have you?

DENNIS. My bruises.

TRUSCOTT. What is the official version of those?

DENNIS. Resisting arrest.

TRUSCOTT. I can see nothing unreasonable in that. You want to watch yourself. Making unfounded allegations. You'll find yourself in serious trouble.

He takes DENNIS by the collar and shakes him.

- (i) Analyse Orton's presentation of Truscott and Dennis in the extract above. [20]
- (ii) Explore elsewhere in the play the ways in which Orton presents ideas about authority and rebellion in the 1960s. [30]

END OF PAPER