



**GCE AS/A LEVEL**

2720U10-1



**THURSDAY, 19 MAY 2022 – 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)

0	1	Read the extract below and answer the questions which follow.
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Mrs. Palmer was several years younger than Lady Middleton, and totally unlike her in every respect. She was short and plump, had a very pretty face, and the finest expression of good humour in it that could possibly be. Her manners were by no means so elegant as her sister's, but they were much more prepossessing. She came in with a smile, smiled all the time of her visit, except when she laughed, and smiled when she went away. Her husband was a grave looking young man of five or six and twenty, with an air of more fashion and sense than his wife, but of less willingness to please or be pleased. He entered the room with a look of self-consequence, slightly bowed to the ladies, without speaking a word, and, after briefly surveying them and their apartments, took up a newspaper from the table and continued to read it as long as he staid.

Mrs. Palmer, on the contrary, who was strongly endowed by nature with a turn for being uniformly civil and happy, was hardly seated before her admiration of the parlour and every thing in it burst forth.

“Well! what a delightful room this is! I never saw anything so charming! Only think, mama, how it is improved since I was here last! I always thought it such a sweet place, ma'am! (turning to Mrs. Dashwood) but you have made it so charming! Only look, sister, how delightful every thing is! How I should like such a house for myself! Should not you, Mr. Palmer?”

Mr. Palmer made her no answer, and did not even raise his eyes from the newspaper.

“Mr. Palmer does not hear me,” said she, laughing, “he never does sometimes. It is so ridiculous!”

This was quite a new idea to Mrs. Dashwood, she had never been used to find wit in the inattention of any one, and could not help looking with surprise at them both.

Mrs. Jennings, in the mean time, talked on as loud as she could, and continued her account of their surprise, the evening before, on seeing their friends, without ceasing till every thing was told. Mrs. Palmer laughed heartily at the recollection of their astonishment, and every body agreed, two or three times over, that it had been quite an agreeable surprise.

[omitted text]

When Lady Middleton rose to go away, Mr. Palmer rose also, laid down the newspaper, stretched himself, and looked at them all round.

“My love, have you been asleep?” said his wife, laughing.

He made her no answer; and only observed, after again examining the room, that it was very low pitched, and that the ceiling was crooked. He then made his bow and departed with the rest.

- (i) How are Mr. and Mrs. Palmer presented in this extract? [20]
- (ii) “In *Sense and Sensibility*, love always comes second to social advancement.” Consider this view of the text. 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)**

0 2

Read the extract below and answer the questions which follow.

‘She sucked the blood: she said she’d drain my heart,’ said Mason.

I saw Mr Rochester shudder: a singularly marked expression of disgust, horror, hatred, warped his countenance almost to distortion; but he only said –

‘Come, be silent, Richard, and never mind her gibberish: don’t repeat it.’

‘I wish I could forget it,’ was the answer.

‘You will when you are out of the country: when you get back to Spanish Town, you may think of her as dead and buried – or rather, you need not think of her at all.’

‘Impossible to forget this night!’

‘It is not impossible: have some energy, man. You thought you were as dead as a herring two hours since, and you are all alive and talking now. There! – Carter has done with you, or nearly so; I’ll make you decent in a trice. Jane’ (he turned to me for the first time since his re-entrance), ‘take this key: go down into my bedroom, and walk straight forward into my dressing-room; open the top drawer of the wardrobe and take out a clean shirt and neck-handkerchief: bring them here; and be nimble.’

I went; sought the repository he had mentioned, found the articles named, and returned with them.

‘Now,’ said he, ‘go to the other side of the bed while I order his toilet; but don’t leave the room: you may be wanted again.’

I retired as directed.

‘Was anybody stirring below when you went down, Jane?’ inquired Mr Rochester presently.

‘No, sir: all was very still.’

‘We shall get you off cannily, Dick: and it will be better, both for your sake, and for that of the poor creature in yonder. I have striven long to avoid exposure, and I should not like it to come at last. Here, Carter, help him on with his waistcoat. Where did you leave your furred cloak? You can’t travel a mile without that, I know, in this damned cold climate. In your room? – Jane, run down to Mr Mason’s room – the one next mine – and fetch a cloak you will see there.’

Again I ran, and again returned, bearing an immense mantle lined and edged with fur.

‘Now, I’ve another errand for you,’ said my untiring master; ‘you must away to my room again. What a mercy you are shod with velvet, Jane! – a clod-hopping messenger would never do at this juncture. You must open the middle drawer of my toilet-table and take out a little phial and a little glass you will find there – quick!’

I flew thither and back, bringing the desired vessels.

‘That’s well! Now, doctor, I shall take the liberty of administering a dose myself, on my own responsibility... [omitted text].’

‘Drink, Richard: it will give you the heart you lack, for an hour or so.’

‘But will it hurt me – is it inflammatory?’

‘Drink! drink! drink!’

Mr Mason obeyed, because it was evidently useless to resist.

- (i) How is Mr Rochester presented in this extract? [20]
- (ii) To what extent would you agree with the view that “in *Jane Eyre*, women are always passive and powerless in a male-dominated world”? 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.

‘And Mr Thornton? I suppose I may hope to see him on Thursday?’

‘I cannot answer for my son’s engagements. There is some uncomfortable work going on in the town; a threatening of a strike. If so, his experience and judgment will make him much consulted by his friends. But I should think he could come on Thursday. At any rate, I am sure he will let you know if he cannot.’

‘A strike!’ asked Margaret. ‘What for? What are they going to strike for?’

‘For the mastership and ownership of other people’s property,’ said Mrs Thornton, with a fierce snort. ‘That is what they always strike for. If my son’s work-people strike, I will only say they are a pack of ungrateful hounds. But I have no doubt they will.’

‘They are wanting higher wages, I suppose?’ asked Mr Hale.

‘That is the face of the thing. But the truth is, they want to be masters, and make the masters into slaves on their own ground. They are always trying at it; they always have it in their minds; and every five or six years, there comes a struggle between masters and men. They’ll find themselves mistaken this time, I fancy, – a little out of their reckoning. If they turn out, they mayn’t find it so easy to go in again. I believe, the masters have a thing or two in their heads which will teach the men not to strike again in a hurry, if they try it this time.’

‘Does it not make the town very rough?’ asked Margaret.

‘Of course it does. But surely you are not a coward, are you? Milton is not the place for cowards. I have known the time when I have had to thread my way through a crowd of white, angry men, all swearing they would have Makinson’s blood as soon as he ventured to show his nose out of his factory; and he, knowing nothing of it, some one had to go and tell him, or he was a dead man; and it needed to be a woman, – so I went. And when I had got in, I could not get out. It was as much as my life was worth. So I went up to the roof, where there were stones piled ready to drop on the heads of the crowd, if they tried to force the factory doors. And I would have lifted those heavy stones, and dropped them with as good an aim as the best man there, but that I fainted with the heat I had gone through. If you live in Milton, you must learn to have a brave heart, Miss Hale.’

‘I would do my best,’ said Margaret rather pale. ‘I do not know whether I am brave or not till I am tried; but I am afraid I should be a coward.’

‘South country people are often frightened by what our Darkshire men and women only call living and struggling. But when you’ve been ten years among a people who are always owing their betters a grudge, and only waiting for an opportunity to pay it off, you’ll know whether you are a coward or not; take my word for it.’

- (i) How is Mrs Thornton presented in this extract? [20]
- (ii) “Despite *North and South*’s presentation of class division, the primary clash is between northerners and southerners.” Discuss this view of the text. 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.

‘Oh, is there ever night or day, when I don’t think of it!’ cried Emily; and now I could just see her, on her knees, with her head thrown back, her pale face looking upward, her hands wildly clasped and held out, and her hair streaming about her. ‘Has there ever been a single minute, waking or sleeping, when it hasn’t been before me, just as it used to be in the lost days when I turned my back upon it for ever and for ever! Oh, home, home! Oh dear, dear uncle, if you ever could have known the agony your love would cause me when I fell away from good, you never would have shown it to me so constant, much as you felt it; but would have been angry to me, at least once in my life, that I might have had some comfort! I have none, none, no comfort upon earth, for all of them were always fond of me!’ She dropped on her face, before the imperious figure in the chair, with an imploring effort to clasp the skirt of her dress.

[omitted text]

‘The miserable vanity of these earth-worms!’ she [Rosa Dartle] said, when she had so far controlled the angry heavings of her breast, that she could trust herself to speak. ‘Your home! Do you imagine that I bestow a thought on it, or suppose you could do any harm to that low place, which money would not pay for, and handsomely? Your home! You were a part of the trade of your home, and were bought and sold like any other vendible thing your people dealt in.’

‘Oh, not that!’ cried Emily. ‘Say anything of me; but don’t visit my disgrace and shame, more than I have done, on folks who are as honorable as you! Have some respect for them, as you are a lady, if you have no mercy for me.’

‘I speak,’ she said, not deigning to take any heed of this appeal, and drawing away her dress from the contamination of Emily’s touch, ‘I speak of *his* [James Steerforth’s] home – where I live. Here,’ she said, stretching out her hand with her contemptuous laugh, and looking down upon the prostrate girl, ‘is a worthy cause of division between lady-mother and gentleman-son; of grief in a house where she wouldn’t have been admitted as a kitchen-girl; of anger, and repining, and reproach. This piece of pollution, picked up from the water-side, to be made much of for an hour, and then tossed back to her original place!’

‘No! no!’ cried Emily, clasping her hands together. ‘When he first came into my way – that the day had never dawned upon me, and he had met me being carried to my grave! – I had been brought up as virtuous as you or any lady, and was going to be the wife of as good a man as you or any lady in the world can ever marry. If you live in his home and know him, you know, perhaps, what his power with a weak, vain girl might be. I don’t defend myself, but I know well, and he knows well, or he will know when he comes to die, and his mind is troubled with it, that he used all his power to deceive me, and that I believed him, trusted him, and loved him!’

- (i) How is Emily presented in this extract? [20]
- (ii) Consider the view that “in *David Copperfield*, no home is ever a place of safety”. 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.

When they had gone a little further in these particulars Newson, leaning back in his chair and smiling reflectively at the ceiling, said, "I've never told ye, or have I, Mr. Farfrae, how Henchard put me off the scent that time?"

He expressed ignorance of what the Captain alluded to.

"Ah, I thought I hadn't. I resolved that I would not, I remember; not to hurt the man's name. But now he's gone I can tell ye. Why, I came to Casterbridge nine or ten months before that day that I found ye out. I had been here twice before then. The first time I passed through the town on my way westward, not knowing Elizabeth lived here. Then hearing at some place – I forget where – that a man of the name of Henchard had been Mayor here, I came back, and called at his house one morning. The joker! – he said Elizabeth-Jane had died years ago."

Elizabeth now gave earnest heed to his story.

"Now, it never crossed my mind that the man was selling me a packet," continued Newson. "And, if you'll believe me, I was that upset, that I went back to the coach that had brought me, and took passage onward without lying in the town half-an-hour. Ha – ha! – 'twas a good joke, and well carried out, and I give the man credit for't!"

Elizabeth-Jane was amazed at the intelligence. "A joke? – Oh, no!" she cried. "Then he kept you from me, father, all those months, when you might have been here?"

The father admitted that such was the case.

"He ought not to have done it!" said Farfrae.

Elizabeth sighed. "I said I would never forget him. But, oh! I think I ought to forget him now!"

Newson, like a good many rovers and sojourners among strange men and strange moralities, failed to perceive the enormity of Henchard's crime, notwithstanding that he himself had been the chief sufferer therefrom. Indeed, the attack upon the absent culprit waxing serious, he began to take Henchard's part.

"Well, 'twas not ten words that he said, after all," Newson pleaded. "And how could he know that I should be such a simpleton as to believe him? 'Twas as much my fault as his, poor fellow!"

"No," said Elizabeth-Jane firmly, in her revulsion of feeling. "He knew your disposition – you always were so trusting, father; I've heard my mother say so hundreds of times – and he did it to wrong you. After weaning me from you these five years by saying he was my father, he should not have done this."

Thus they conversed; and there was nobody to set before Elizabeth the palliatives of the absent one's great faults – that he had himself been deceived in her identity, till he had been informed by her mother's letter that his own child had died; that in the second case his lie had been the last desperate throw of a gamester who loved her affection better than his own honour. Even had he been present Henchard might scarce have pleaded these things, so little did he value himself or his good name.

"Well, well – never mind – it is all over and past," said Newson good-naturedly. "Now, about this wedding again."

- (i) How is Captain Newson presented in this extract? [20]
- (ii) To what extent would you agree with the view that “no character in *The Mayor of Casterbridge* is able to truly forgive”? 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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Consider the view that “in *Doctor Faustus*, the supernatural elements are not important. They are secondary to the primary story of Faustus’s damnation”. In your response, you must refer to relevant contexts. [60]

Or,

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To what extent do you agree with the view that “Marlowe presents a play where, despite appearances, mankind is essentially powerless”? In your response, you must refer to relevant contexts. [60]

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

Or,

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“The true triumph of *Lady Windermere’s Fan* is Wilde’s ability to successfully blur the boundaries between good and bad behaviour.” Discuss this view of the play. 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 that “in *A Streetcar Named Desire*, Williams presents a play where there is no happiness”? In your response, you must refer to relevant contexts. [60]

Or,

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Discuss the view that “in *A Streetcar Named Desire*, passion and violence are never far apart”. In your response, you must refer to relevant contexts. [60]



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

Or,

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Discuss the view that “in *Top Girls*, motherhood is presented as a burden rather than as a privilege”. In your response, you must refer to relevant contexts. [60]

Or,

1	3
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How far would you agree that “the women in *Top Girls* are only ever powerful when they are united”? In your response, you must refer to relevant contexts. [60]

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

Or,

1	4
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To what extent would you agree that “*Translations* is a pessimistic play about the failure of language”? In your response, you must refer to relevant contexts. [60]

Or,

1	5
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“In *Translations*, colonialisation is always depicted as oppressive and violent.” Discuss this view of the play. In your response, you must refer to relevant contexts. [60]

(For re-sitting candidates only)

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

Or,

1	6
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To what extent would you agree that “the main focus of *Loot* is to expose the corruption and corrupting influence of the British legal system”? In your response, you must refer to relevant contexts. [60]

Or,

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How far do you agree that “in *Loot*, Orton fails to offer audiences a serious moral message”? In your response, you must refer to relevant contexts. [60]

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