GCE AS

B720U20-1

Z22-B720U20-1

eduqas Part of WJEC

TUESDAY, 7 JUNE 2022 – MORNING

ENGLISH LITERATURE – AS component 2

Poetry and Drama

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

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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 | **1** | **1** | .

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.

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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 'Afterwards' on page 121. Explore connections between the ways in which Hardy writes about remembering the dead in this poem and in **at least one other poem** in the collection. [50]

Or,

0 2 Re-read 'I Found Her Out There' on pages 56–57. Explore connections between the ways in which Hardy writes about the relationships between people and places 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 Re-read 'The Scream' on page 50. Explore connections between the ways in which Hughes presents the cruelty of life in this poem and in **at least one other poem** in the collection. [50]

Or,

0 4 Re-read 'Apple Dumps' on page 56. Explore connections between the ways in which Hughes presents the cycle of nature 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 Re-read 'High Summer' on pages 41–42. Explore connections between the ways in which Heaney writes about settings in this poem and in **at least one other poem** in the collection. [50]

Or,

0 6 Re-read 'The Badgers' on pages 18–19. Explore connections between the ways in which Heaney writes about creatures in this poem and in **at least one other poem** in the collection. [50]

Dannie Abse: *Welsh Retrospective* (Seren)

Or,

0 7 Re-read 'Last Visit to 198 Cathedral Road' on page 54. Explore connections between the ways in which Abse writes about settings in this poem and in **at least one other poem** in the collection. [50]

Or,

0 8 Re-read 'The Death of Aunt Alice' on page 51. Explore connections between the ways in which Abse writes about the dead in this poem and in **at least one other poem** in the collection. [50]

(For re-sitting candidates only)
Gillian Clarke: *Making the Beds for the Dead* (Carcanet)

Or,

0 9 Re-read 'Family' on page 63. Explore connections between the ways in which Clarke presents sadness in this poem and in **at least one other poem** in the collection. [50]

Or,

1 0 Re-read 'A Sad Story' on page 37. Explore connections between the ways in which Clarke presents the past in this poem and in **at least one other poem** in the collection. [50]

Carol Ann Duffy: *Mean Time* (Picador)

Or,

1 1 Re-read 'Havisham' on page 36. Explore connections between the ways in which Duffy writes about characters in this poem and in **at least one other poem** in the collection. [50]

Or,

1 2 Re-read 'Disgrace' on pages 44–45. Explore connections between the ways in which Duffy writes about feelings and emotions in this poem and in **at least one other poem** in the collection. [50]

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

Exeunt ANGELS.

FAUSTUS How am I glutted with conceit of this!
Shall I make spirits fetch me what I please,
Resolve me of all ambiguities,
Perform what desperate enterprise I will?
I'll have them fly to India for gold,
Ransack the ocean for orient pearl,
And search all corners of the new-found world
For pleasant fruits and princely delicates;
I'll have them read me strange philosophy
And tell the secrets of all foreign kings;
I'll have them wall all Germany with brass
And make swift Rhine circle fair Wittenberg;
I'll have them fill the public schools with silk
Wherewith the students shall be bravely clad;
I'll levy soldiers with the coin they bring
And chase the Prince of Parma from our land
And reign sole king of all our provinces;
Yea, stranger engines for the brunt of war
Than was the fiery keel at Antwerp's bridge
I'll make my servile spirits to invent.

Enter VALDES *and* CORNELIUS

Come, German Valdes and Cornelius,
And make me blest with your sage conference.

i) Examine Marlowe's presentation of Faustus in the extract above. [20]

ii) Giving close consideration to relevant contexts, explore elsewhere in the play how Marlowe's presentation of Faustus reveals ideas about knowledge and learning. [30]

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Or,

1 4 **Oscar Wilde: *Lady Windermere's Fan* (New Mermaids)**

LORD WINDERMERE
What do you mean by coming here this morning? What is your object?
Crossing L.C. and sitting

MRS ERLYNNE (*With a note of irony in her voice*)
To bid goodbye to my dear daughter, of course. (LORD WINDERMERE *bites his under-lip in anger.* MRS ERLYNNE *looks at him, and her voice and manner become serious. In her accents as she talks there is a note of deep tragedy. For a moment she reveals herself)* Oh, don't imagine I am going to have a pathetic scene with her, weep on her neck and tell her who I am, and all that kind of thing. I have no ambition to play the part of a mother. Only once in my life have I known a mother's feelings. That was last night. They were terrible—they made me suffer—they made me suffer too much. For twenty years, as you say, I have lived childless,—I want to live childless still. *(Hiding her feelings with a trivial laugh)* Besides, my dear Windermere, how on earth could I pose as a mother with a grown-up daughter? Margaret is twenty-one, and I have never admitted that I am more than twenty-nine, or thirty at the most. Twenty-nine when there are pink shades, thirty when there are not. So you see what difficulties it would involve. No, as far as I am concerned, let your wife cherish the memory of this dead, stainless mother. Why should I interfere with her illusions? I find it hard enough to keep my own. I lost one illusion last night. I thought I had no heart. I find I have, and a heart doesn't suit me, Windermere. Somehow it doesn't go with modern dress. It makes one look old. *(Takes up hand-mirror from table and looks into it)* And it spoils one's career at critical moments.

LORD WINDERMERE
You fill me with horror—with absolute horror.

i) Analyse Wilde's presentation of Mrs Erlynne in the extract above. [20]

ii) Giving close consideration to relevant contexts, explore elsewhere in the play how Wilde's treatment of Mrs Erlynne reveals ideas about social acceptance and rejection. [30]

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Or,

1 5 **Tennessee Williams: *A Streetcar Named Desire* (Penguin)**

BLANCHE: I loved someone, too, and the person I loved I lost.

MITCH: Dead? [*She crosses to the window and sits on the sill, looking out. She pours herself another drink.*] A man?

BLANCHE: He was a boy, just a boy, when I was a very young girl. When I was sixteen, I made the discovery – love. All at once and much, much too completely. It was like you suddenly turned a blinding light on something that had always been half in shadow, that's how it struck the world for me. But I was unlucky. Deluded. There was something different about the boy, a nervousness, a softness and tenderness which wasn't like a man's, although he wasn't the least bit effeminate-looking – still – that thing was there… He came to me for help. I didn't know that. I didn't find out anything till after our marriage when we'd run away and come back and all I knew was I'd failed him in some mysterious way and wasn't able to give the help he needed but couldn't speak of! He was in the quicksands and clutching at me – but I wasn't holding him out, I was slipping in with him! I didn't know that. I didn't know anything except I loved him unendurably but without being able to help him or help myself. Then I found out. In the worst of all possible ways. By coming suddenly into a room that I thought was empty – which wasn't empty, but had two people in it…

[*A locomotive is heard approaching outside. She claps her hands to her ears and crouches over. The headlight of the locomotive glares into the room as it thunders past. As the noise recedes she straightens slowly and continues speaking.*]

Afterwards we pretended that nothing had been discovered. Yes, the three of us drove out to Moon Lake Casino, very drunk and laughing all the way.

i) Analyse Williams' presentation of Blanche in the extract above. [20]

ii) Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Williams presents ideas about marriage. [30]

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Or,

1 6 **David Hare: *Murmuring Judges* (Faber)**

IRINA: I hear you got a medal.

BARRY: That's right.

IRINA: I know how you got it.

(*He looks at her. Her gaze does not waver.*)
If it's of interest, I know what you did.
(*He gives nothing away.*)

BARRY: Do you?

IRINA: I know you think…you think it doesn't matter.

BARRY: Do I?

IRINA: You start cutting corners and you think, what's the harm?

BARRY: Do we? (*He smiles.*) God, you must really understand us.

IRINA: It isn't hard, is it?

BARRY: Isn't it?

IRINA: I do understand how policemen's minds work.

BARRY: Do you? From what? From your experience? From your deep experience of doing a filthy, thankless job? You really know? Oh, do you? (*He leans in towards her.*) When was anyone last sick on your wig?

(IRINA *almost loses her temper, suddenly taken away by anger, impulsively reaching out for his arm as he moves away.*)

IRINA: Oh, come on, that's a shitty argument…

(BARRY *swings round, suddenly dangerous at being touched on the arm.*)

BARRY: You really want to scrap with me? Do you?
(*She is shocked by his sudden violence.*)
You really want to fight? Do you? Please? Outside. No problem. What is it? Queensberry rules?

IRINA: What's the point? I'm sure you'd pretty soon find a way round them.

(*Now she turns, under control again, and starts to move on to the courtroom. But he calls out to her as she does.*)

BARRY: What do you want? What do you people want? Except to tell other people how to do their jobs? Listen, why don't you go and sit on a committee? Yeah, isn't that the English way? A lot of middle-class people sit on a committee and then tell the yobs what we're all doing wrong? (*He smiles contentedly.*) Yeah. That's it. That's what we'd like.

i) Analyse Hare's presentation of Barry and Irina in the extract above. [20]

ii) Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Hare exposes inequality. [30]

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Or,

1 7 **Joe Orton: *Loot* (Methuen)**

TRUSCOTT, *by the window, is examining the eye under a pocket magnifying-glass.*

MCLEAVY *enters carrying a photograph of Pope Pius XII*. FAY *follows him.*

MCLEAVY. Is it possible to use the toilet, sir?

TRUSCOTT (*putting the eye into his pocket*). The water is off.

FAY. Who turned it off?

TRUSCOTT. My men did.

MCLEAVY (*handing the photograph to* FAY). I'm getting on the phone. I'll have your particulars filed.

TRUSCOTT. I've disconnected the telephone.

MCLEAVY. Why?

TRUSCOTT. You always begin your sentences with 'Why?' Did they teach you to at school?

MCLEAVY. Now, look here – I've a right to know – are you from the sanitary people? I never knew they had power over the post office. Aren't they separate entities? (*To* FAY.) The water board and the post office? Or have they had a merger? (*To* TRUSCOTT.) They'd never connect up the water board and the post office, would they?

TRUSCOTT. I'm not in a position to say, sir.

MCLEAVY. Produce your warrant and you're justified. If not, get out of my house. Even a Government department should take account of death.

TRUSCOTT. Less of that. I must ask you to respect my cloth.

MCLEAVY (*to* FAY). Is he a priest?

FAY. If he is he's an unfrocked one.

MCLEAVY (*stares at* TRUSCOTT, *goes closer to him, wonderingly*). Who are you?

TRUSCOTT. My name is Truscott.

MCLEAVY. What in Hell kind of a name is that? Is it an anagram? You're not bloody human, that's for sure. We're being made the victims of some kind of interplanetary rag. (*To* FAY.) He's probably luminous in the dark. (*To* TRUSCOTT.) Come on, I don't care what infernal power you represent. I want a straight answer.

i) Analyse Orton's presentation of Truscott and McLeavy in the extract above. [20]

ii) Giving close consideration to relevant contexts, explore elsewhere in the play the ways in which Orton presents ideas about power and authority. [30]

END OF PAPER

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