



GCE A LEVEL

A710U10-1



S25-A710U10-1



WEDNESDAY, 14 MAY 2025 – AFTERNOON

ENGLISH LANGUAGE AND LITERATURE

A level component 1

Poetry and Prose

2 hours

A710U101
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet, and clean copies (no annotation) of the set texts you have studied.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

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

Write your answers in the separate answer booklet provided.

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 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 *WJEC Eduqas AS/A Level English Language and Literature Poetry Pre-1914 Anthology*.

Either,

Read **Text A** below, the poem 'I Have Been Thinking of You So Loudly' by Helen Dunmore (1952–2017), and answer the following question.

- 1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how strong emotions are presented.**

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- explore connections between your chosen poems, and between those poems and Text A.

[60]

Text A: 'I Have Been Thinking of You So Loudly' by Helen Dunmore

I have been thinking of you so loudly
That perhaps as you walked down the street you turned
On hearing your name's decibels
Sing from pavement, hoardings and walls

Until like glass from last night's disasters
Your name shattered. Soon sweepers will come
And all my love of you will vanish
As if it had never been.

Meanwhile, hurry before lateness catches you,
Run until the wind blows out your coat,
Don't stand irresolute¹
Like me, thinking too loudly.

¹ irresolute: uncertain; showing or feeling hesitancy

Or,

Read **Text B** below, an extract from the novel *Cloud Cuckoo Land* by Anthony Doerr (published in 2021). This part of the story is set in 15th century Constantinople and the city is under siege from invaders. In the extract, the people of the city hope that a religious painting, the Hodegetria, can somehow exert the power to drive away the enemy.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how religion and beliefs are presented.

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received
- explore connections between your chosen poems, and between those poems and Text B.

[60]

Text B: extract from ‘Cloud Cuckoo Land’ by Anthony Doerr

On a bright, redolent May morning, when it feels as though the unseasonable cold has finally loosened its grip, the Hodegetria, the city’s most venerated icon – a painting with the Virgin and Christ child on one side and the crucifixion on the other, purportedly made by the apostle Luke on a three-hundred-pound piece of slate and conveyed to the city from the Holy Lands by an empress a thousand years before Anna was born – is carried out of the church built to hold it.

If anything can save the city it is this: an object of immense power, the icon of icons, credited with safeguarding the city from numerous sieges in the past. Chryse picks up Maria and slings her over her back, and the embroideresses walk to the square to be a part of the procession, and when the icon comes out the church doors into the sunlight it blazes so brightly that it stamps Anna’s vision with swimming designs of gold.

The six priests carrying the painting set it onto the shoulders of a hulking monk in crimson velvet with a thick embroidered band across his chest. Wobbling under his load, the icon-bearer processes barefoot through the city from church to church, going wherever the Hodegetria leads him. Two deacons follow his every step, propping a golden canopy over the icon, dignitaries with staves behind them, novices and nuns and citizens and slaves and soldiers in the back, many carrying candles and performing an eerie and beautiful chant. Children run alongside holding garlands of roses or little pieces of cotton that they hope to touch to the Virgin’s likeness.

Forks of lightning lash the domes of the Hagia Sophia. Trees thrash, shutters bang, sheets of hail assault the rooftops, and the procession scatters. At its head, the wind rips the gold canopy sheltering the icon from its standards and carries it off between houses.

Chryse scrambles for cover, but Anna waits a moment longer, watching the monk at the front of the train try to keep carrying the Hodegetria up the hill. Wind drives him back, whipping debris past his feet. Still he pushes higher. He nearly crests the hill. Then he staggers, and slips, and the thirteen-hundred-year-old painting falls crucifixion-side-down onto the rain-soaked street.

Section B: Prose (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the **set text** that you have studied. Only the prescribed edition must be used.

Each question is in **two** parts. In both **part (i)** and **part (ii)**, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped

and in **part (ii)** you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

Either,

3. (i) Re-read page 19 from “I was a discord in Gateshead Hall; ...” to page 20 “... her own family group.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
- (ii) Discuss Brontë’s presentation of duty and obligation elsewhere in the novel. [40]

Or,

4. (i) Re-read page 157 from “I don’t think, sir, ...” to page 158 “... balance your few good points.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and situation in this extract. [20]
- (ii) Explore Brontë’s presentation of the position of women in society elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 206 from “It appeared to be a collection ...” to page 207 “... well cared for, but intensely deaf.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and situation in this extract. [20]
- (ii) Discuss Dickens’ presentation of Pip’s relationships with male characters elsewhere in the novel. [40]

Or,

6. (i) Re-read page 39 from “My convict never looked at me, ...” to page 40 “... as if it were all over with him.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the situation in this extract. [20]
- (ii) How does Dickens explore ideas about morality elsewhere in the novel? [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 147 from “And Lola, like her mother, ...” to page 148 “... the importance of their marriage.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and their relationships in this extract. [20]
- (ii) Explore McEwan’s presentation of guilt and/or atonement elsewhere in the novel. [40]

Or,

8. (i) Re-read page 43 from ““Darling! What’s up?’ ...” to page 44 “... the neediness in her own voice.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and their relationship in this extract. [20]
- (ii) Discuss how McEwan presents different kinds of love elsewhere in the novel. [40]

Kazuo Ishiguro: *The Remains of the Day* (Faber)

Either,

9. (i) Re-read page 18 from “It was, then, a most discouraging start ...” to page 19 “... nowadays, at the Star Inn.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and relationships in this extract. [20]
- (ii) Explore how Ishiguro presents the influence of social class on relationships elsewhere in the novel. [40]

Or,

10. (i) Re-read page 129 from “It was at a certain stage ...” to page 131 “... ‘with the ways of this country.’” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]
- (ii) Discuss Ishiguro’s use of flashbacks to reflect on events of the past elsewhere in the novel. [40]

Alice Walker: *The Color Purple* (W&N)

Either,

11. (i) Re-read page 150 from “We lost Tashi’s father ...” to page 151 “... she can be killed.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and situation in this extract. [20]
- (ii) Discuss Walker’s presentation of mothers and mother figures elsewhere in the novel. [40]

Or,

12. (i) Re-read page 138 from “For six months the heavens and the winds ...” to page 139 “... made perfect sense to me.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]
- (ii) Explore the significance of spirituality and/or beliefs elsewhere in the novel. [40]

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