



GCE A LEVEL

A710U10-1



S24-A710U10-1



FRIDAY, 24 MAY 2024 – MORNING

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 'Those Winter Sundays' by Robert Hayden (1913-1980), and answer the following question.

1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how devotion is 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: 'Those Winter Sundays' by Robert Hayden

Sundays too my father got up early
And put his clothes on in the blueblack cold,
Then with cracked hands that ached
From labor in the weekday weather made
Banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
And slowly I would rise and dress,
Fearing the chronic angers of that house,

Speaking indifferently to him,
Who had driven out the cold
And polished my good shoes as well.
What did I know, what did I know
Of love's austere¹ and lonely offices?

¹ austere: having no comforts or luxuries

Or,

Read **Text B** below, an extract from the travel writing *Walking Home: Travels with a Troubadour on the Pennine Way* by Simon Armitage. Armitage is walking the Pennine Way, a footpath through northern England, giving poetry readings along the way.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how the natural world is 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 *Walking Home: Travels with a Troubadour on the Pennine Way* by Simon Armitage

I get whatever shelter I can under a pair of birch trees at the side of a single-track road and eat a soggy sandwich, then cross a field of rough grass towards a low, flat water-meadow, one of those unsung but transforming sections of the Pennine Way where one world hands over to the next, where half a dozen foxgloves and tall, flowering thistles are positioned like torches or flares either side of the track, which leads towards a high, shadowy entrance formed of larch, through which a planted wood is entered. Where, despite the man-made artificiality of it all, I suddenly feel comforted and assured. Stumps of old trees are footstools upholstered in velvety green moss. Pine resin is the first thing I've smelt for hours. Except at the very top where their tips bend and flex like fishing rods in some mad struggle, the evergreens absorb the bruising gusts and deafening surges of wind, so there's nothing but static and stable air at ground level where I walk.

And somewhere above me, where their coats are thickest and fullest, the trees have absorbed all suggestion of rain, so down here it's dry and cushioned, every footfall received and relaunched by a thick mattress of spongy, brown needles. A form of twilight gathers under the canopy, a cloistered stillness, and sometimes the patterns of upright timbers form alleyways or avenues, heading off through the forest towards an open glade or sunlit grove. I imagine deer, furlongs away, ears tuned already to the clumsy juggernauts of my boots and the heavy industry of my breathing, safe in the knowledge that at any moment they can simply melt away. Then without warning the trees stand aside and a small wooden gate opens onto the wide, wind-blasted expanse of Haughton Common, and as I emerge into its tremendous emptiness, I'm surprised by how quickly my mood can change on this walk, how many reversals of spirit take place during the course of a day.

Half an hour ago I was saturated and glum, chunnering¹ to myself about the pointlessness of the whole project, dreaming up an excuse to quit. Then came the tranquillity and calm of the woods, and now this plain, this prairie of papery bleached grass, each blade like a palm cross, shaking and zithering in the air-storm. In fact the wind is so powerful and so absolutely and directly against me that I have to almost cycle into it, lifting my knees then pushing back against imaginary pedals, dropping into the lowest gear. It should be torture, but it's exhilarating, ecstatic, a frenzied initiation or hysterical reacquaintance with the great outdoors.

¹ chunnering: muttering or complaining

Section B: Prose (open book)

Answer **one** question in this section.

You must have a clean copy (no annotation) of the **set text** which 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 116 from “I thanked her for her considerate choice ...” to page 117 “... but at an indefinite future period.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
- (ii) Explore Brontë’s presentation of houses and homes elsewhere in the novel. [40]

Or,

4. (i) Re-read page 255 from ““Mr John died yesterday was a week ...” to page 256 “... back with me early to-morrow morning.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and the situation in this extract. [20]
- (ii) How does Brontë present relationships between masters and servants elsewhere in the novel? [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 67 from ““I am sure, uncle,” ... ” to page 68 “ ... the lies I told on this occasion.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the situation in this extract. [20]
- (ii) Discuss the importance of characters telling stories about themselves and others elsewhere in the novel. [40]

Or,

6. (i) Re-read page 404 from “My hands had been dressed twice ... ” to page 405 “ ... he went back to it spontaneously.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and the situation in this extract. [20]
- (ii) Explore Dickens’ presentation of illness and suffering elsewhere in the novel. [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 370 from “There was a crime. But ... ” to page 371 “ ... and her medical prince survive to love.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’s thoughts and feelings in this extract. [20]
- (ii) Discuss McEwan’s presentation of loss elsewhere in the novel. [40]

Or,

8. (i) Re-read page 50 from “The smallest shift in her gaze ... ” to page 51 “ ... as it were, catch one’s breath.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and their relationship in this extract. [20]
- (ii) Explore the significance of friendships elsewhere in the novel. [40]

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

Either,

9. (i) Re-read page 54 from “As I remember it was one morning ...” to page 56 “ ... A great deal more.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and their relationship in this extract. [20]
- (ii) Explore how Ishiguro makes use of rooms as significant settings elsewhere in the novel. [40]

Or,

10. (i) Re-read page 188 from “Miss Kenton looked away from me ...” to page 190 “ ... events began to unfold around me.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents Stevens’ thoughts and feelings in this extract. [20]
- (ii) Discuss Ishiguro’s use of narrative perspective elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 239 from “No ma’am, say Sofia ...” to page 240 “ ... this is spose to clear up everything.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]
- (ii) How does Walker present relationships between children and adults elsewhere in the novel? [40]

Or,

12. (i) Re-read page 121 from “They love Africa ...” to page 122 “ ... the uplift of black people everywhere.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and situation in this extract. [20]
- (ii) How does Walker make use of narrative perspective to present different aspects of society elsewhere in the novel? [40]

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