



GCE A LEVEL

A710U10-1



WEDNESDAY, 24 MAY 2023 – AFTERNOON

ENGLISH LANGUAGE AND LITERATURE
A level component 1
Poetry and Prose

2 hours

A710U101
01

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 'Wolves', written in the 1930s by Louis MacNeice (1907–1963), and answer the following question.

1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how discontentment 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: 'Wolves' by Louis MacNeice

I do not want to be reflective any more
 Envy and despising unreflective things
 Finding pathos in dogs and undeveloped handwriting
 And young girls doing their hair and all the castles of sand
 Flushed by the children's bedtime, level with the shore.

The tide comes in and goes out again, I do not want
 To be always stressing either its flux¹ or its permanence,
 I do not want to be a tragic or philosophic chorus
 But to keep my eye only on the nearer future
 And after that let the sea flow over us.

Come then all of you, come closer, form a circle,
 Join hands and make believe that joined
 Hands will keep away the wolves of water
 Who howl along our coast. And be it assumed
 That no one hears them among the talk and laughter.

¹ flux: continuous movement and change

Or,

Read **Text B** below, the opening of ‘Travelling Light’, a short story by Tove Jansson (1914–2001), originally written in Swedish and published in 1987. In this extract, the narrator describes the beginning of the journey being taken, leaving everything behind.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how freedom 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 ‘Travelling Light’ by Tove Jansson (trans. Silvester Mazzarella)

I wish I could describe the enormous relief I felt when they finally pulled up the gangway! Only then did I feel safe. Or, more exactly, when the ship had moved far enough from the quay for it to be impossible for anyone to call out... ask for my address, scream that something awful had happened... Believe me, you can't imagine my giddy sense of freedom. I unbuttoned my overcoat and took out my pipe but my hands were shaking and I couldn't light it; but I stuck it between my teeth anyway, because that somehow establishes a certain detachment from one's surroundings. I went as far forward as possible in the bows, from where it was impossible to see the city, and hung over the railing like the most carefree traveller you can imagine. The sky was light blue, the little clouds seemed whimsical, pleasantly capricious...

Everything was in the past now, gone, of no significance; nothing mattered any more, no one was important. No telephone, no letters, no doorbell. Of course you have no idea what I'm referring to, but it doesn't matter anyway; in fact I shall merely assert that everything had been sorted out to the best of my ability, thoroughly taken care of down to the smallest detail. I wrote the letters I had to write – in fact, I'd done that as long ago as the day before, announcing my sudden departure without explanation and without in any way accounting for my behaviour. It was very difficult; it took a whole day. Of course, I left no information about where I was going and indicated no time for my return, since I have no intention of ever coming back. The caretaker's wife will look after my houseplants; those tired living things – which never look well no matter how much trouble one takes over them – have made me feel very uneasy. Never mind: I shan't ever have to see them again.

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 101 from “I walked about the chamber most of the time...” to page 102 “..., grant me at least a new servitude!” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane and her situation in this extract. [20]
- (ii) Explore the presentation of imprisonment elsewhere in the novel. [40]

Or,

4. (i) Re-read page 132 from “A rude noise broke...” to page 133 “...‘Are you injured, sir?’” 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 Jane’s imagination elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 166 from “I dropped into the office...” to page 167 “...and were heard no more.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationships in this extract. [20]
- (ii) Discuss Dickens’ presentation of crime and criminals elsewhere in the novel. [40]

Or,

6. (i) Re-read page 60 from “What do you play, boy?...” to page 61 “...under the weight of a crushing blow.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationships in this extract. [20]
- (ii) Examine Dickens’ presentation of female characters elsewhere in the novel. [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 297 from “She took away her hand...” to page 298 “...settle him down into sleep.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and situation in this extract. [20]
- (ii) Discuss McEwan’s presentation of vulnerability elsewhere in the novel. [40]

Or,

8. (i) Re-read page 72 from “The island temple, built in the style...” to page 73 “...from being entirely a fake.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the setting in this extract. [20]
- (ii) Explore the significance of settings elsewhere in the novel. [40]

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

Either,

9. (i) Re-read page 234 from “His lordship is a gentleman...” to page 235 “...better understanding between nations.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]
- (ii) Discuss Ishiguro’s presentation of dedication and loyalty elsewhere in the novel. [40]

Or,

10. (i) Re-read page 138 from “I had been rather pleased with my witticism...” to page 140 “...until I have practised further.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]
- (ii) Examine the presentation and significance of humour elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 53 from “Next one come visit, his brother...” to page 55 “...I feel just right.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]
- (ii) Explore Walker’s presentation of day-to-day life elsewhere in the novel. [40]

Or,

12. (i) Re-read page 111 from “Shug say, the last baby did it...” to page 112 “...And glad of it.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]
- (ii) Explore Walker’s presentation of male characters elsewhere in the novel. [40]

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