



GCE A LEVEL

A710U10-1



THURSDAY, 8 OCTOBER 2020 – 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

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 'You and I' by Roger McGough (b.1937), and answer the following question.

1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how close relationships 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: 'You and I' by Roger McGough

I explain quietly. You
hear me shouting. You
try a new tack. I
feel old wounds reopen.

You see both sides. I
see your blinkers. I
am placatory. You
sense a new selfishness.

I am a dove. You
recognize the hawk. You
offer an olive branch. I
feel the thorns.

You bleed. I
see crocodile tears. I
withdraw. You
reel from the impact.

Or,

Read **Text B** below, an extract from the novel *Acts and Omissions* by Catherine Fox, published in 2014, and answer the following question. The novel is set in the fictional cathedral city of Linchester. In this extract, Jane Rossiter, an academic, visits Susanna Henderson, the Bishop's wife.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how women 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 *Acts and Omissions* by Catherine Fox

Jane gazed round while Susanna made the Fair Trade coffee and got out the Cath Kidston mugs. As usual the Aga-warmed kitchen looked as though it had just been styled for a *Palace Beautiful* photo shoot. Today a bone-coloured cachepot of paperwhites¹ stood on the scrubbed farmhouse table. Everywhere Jane saw polite suggestions of colour that never quite came out with a positive statement: washed-out raspberry gingham curtains, faded pistachio stripes on the linen chair cushions. Susanna put out a plate of homemade cookies, which Jane would eat and she would not.

I had better take a moment to describe the two women. Susanna, at fifty-six, is five years older than Jane, but looks ten years younger. She has the caramel-coloured hair you would expect from a well-groomed woman of her age. She watches her weight, dresses well and loves her Pilates class. Her large blue eyes brim with empathy. She is very lovely. Jane, on the other hand, is not. Her face in repose says, 'Yeah, right'. If she makes the effort she still has it in her to be, as Dominic puts it, a good-looking broad. But why bother? Her frizzy dark hair currently sports a badger stripe down the parting. She has rolls round her middle. Pilates, schmilates. Jane played rugby in her youth. She's wearing black. You don't have to think about what goes with what if you always wear black. Her black boots need reheeling. Her black jumper is bobbly. Her black leggings are laundered to grey.

Of all this Jane was well aware as she watched Susanna potter prettily in her perfect kitchen. She felt frowzy, misplaced and bloated with malevolence, like Shelob² squeezed into a knicker shop. That morning she had roused herself to add a clutter of chunky silver jewellery but it hadn't really helped. So she consoled herself with the thought that she could sit on Susanna and squash her. Squash her till she heard all her tiny bird-like bones crunch.

The coffee was poured. The plate of biscuits was nudged towards Jane, who took one.

'So!' said Susanna, head tilted pastorally, as if Jane's dog had just been run over, 'How was Christmas? How's Danny getting on? Have you heard from him?'

¹ paperwhites: daffodils

² Shelob: a giant fictional spider

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 45 from “I was left there alone...” to page 46 “...what shall I do?” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts, feelings and situation in this extract. [20]
- (ii) How does Brontë present relationships between the generations elsewhere in the novel? [40]

Or,

4. (i) Re-read page 203 from “Most true is it...” to page 204 “...I must love him.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings about Mr Rochester in this extract. [20]
- (ii) Discuss Brontë’s presentation of male characters elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)***Either,***

5. (i) Re-read page 44 from “Much of my unassisted self...” to page 46 “...a drawback on my learning.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationship in this extract. [20]
- (ii) Consider how Dickens presents education and learning elsewhere in the novel. [40]

Or,

6. (i) Re-read page 238 from ‘Her handsome dress...’ to page 240 “...and fallen dead.” 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 love elsewhere in the novel? [40]

Ian McEwan: *Atonement* (Vintage)***Either,***

7. (i) Re-read page 226 from “The road no longer...” to page 227 “...the moment he was needed.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie’s thoughts, feelings and situation in this extract. [20]
- (ii) Consider McEwan’s exploration of how imagination shapes attitudes elsewhere in the novel. [40]

Or,

8. (i) Re-read page 324 from “She felt the memories...” to page 325 “...humbly inclined her head.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’s thoughts, feelings and situation in this extract. [20]
- (ii) How does McEwan present the consequences of Briony’s mistake elsewhere in the novel? [40]

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

Either,

9. (i) Re-read page 85 from “‘Oh, Stevens,’ he began...” to page 87 “...gave a cough.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and the situation in this extract. [20]
- (ii) How does Ishiguro use the relationship between Stevens and Lord Darlington elsewhere in the novel to explore ideas about the nature of service? [40]

Or,

10. (i) Re-read page 160 from “I recall a mist starting to set in...” to page 163 “...proceeded to make my exit.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the setting and the characters in this extract. [20]
- (ii) Explore Ishiguro’s presentation of women elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 25 from “Dear God,...” to page 26 “...thankful to lay eyes on her.” By focusing closely on linguistic and literary techniques, analyse how Walker presents Shug Avery and the reactions to her arrival in this extract. [20]
- (ii) Consider how Walker makes use of the character of Shug Avery elsewhere in the novel to explore ideas about women. [40]

Or,

12. (i) Re-read page 83 from “They put Sofia to work...” to page 84 “...I think about her.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]
- (ii) Discuss Walker’s presentation of violence and cruelty elsewhere in the novel. [40]

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