



GCE AS

B720U10-1



THURSDAY, 8 OCTOBER 2020 – MORNING

ENGLISH LITERATURE – AS component 1

Prose

2 hours

B720U101
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

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

Write your answers in the separate answer booklet provided.

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

e.g.

0	1
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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Section A carries 60 marks and Section B carries 40 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 and 10 minutes on Section A (20 minutes on part (i) and 50 minutes on part (ii)) and 50 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Prose fiction pre-1900

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
- show how different interpretations have informed your reading.

Either,

Jane Austen: *Sense and Sensibility* (Penguin Classics)

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Read the extract below and answer the questions which follow.

As these considerations occurred to her in painful succession, she wept for him, more than for herself. Supported by the conviction of having done nothing to merit her present unhappiness, and consoled by the belief that Edward had done nothing to forfeit her esteem, she thought she could even now, under the first smart of the heavy blow, command herself enough to guard every suspicion of the truth from her mother and sisters. And so well was she able to answer her own expectations, that when she joined them at dinner only two hours after she had first suffered the extinction of all her dearest hopes, no one would have supposed from the appearance of the sisters, that Elinor was mourning in secret over obstacles which must divide her for ever from the object of her love, and that Marianne was internally dwelling on the perfections of a man, of whose whole heart she felt thoroughly possessed and whom she expected to see in every carriage which drove near their house.

The necessity of concealing from her mother and Marianne, what had been entrusted in confidence to herself, though it obliged her to unceasing exertion, was no aggravation of Elinor's distress. On the contrary it was a relief to her, to be spared the communication of what would give such affliction to them, and to be saved likewise from hearing that condemnation of Edward, which would probably flow from the excess of their partial affection for herself, and which was more than she felt equal to support.

From their counsel, or their conversation she knew she could receive no assistance, their tenderness and sorrow must add to her distress, while her self-command would neither receive encouragement from their example nor from their praise. She was stronger alone, and her own good sense so well supported her, that her firmness was as unshaken, her appearance of cheerfulness as invariable, as with regrets so poignant and so fresh, it was possible for them to be.

Much as she had suffered from her first conversation with Lucy on the subject, she soon felt an earnest wish of renewing it; and this for more reasons than one. She wanted to hear many particulars of their engagement repeated again, she wanted more clearly to understand what Lucy really felt for Edward, whether there were any sincerity in her declaration of tender regard for him, and she particularly wanted to convince Lucy, by her readiness to enter on the matter again, and her calmness in conversing on it, that she was no otherwise interested in it than as a friend, which she very much feared her involuntary agitation, in their morning discourse, must have left at least doubtful.

- (i) Examine Austen's presentation of Elinor in this extract. [20]
- (ii) How far do you agree that "in *Sense and Sensibility*, Austen's harshest criticism is reserved not for those who feel too much, but for those who do not feel at all"? In your response, you must make close reference to **at least two** other parts of the novel. [40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

0 2

Read the extract below and answer the questions which follow.

‘I tell you I must go!’ I retorted, roused to something like passion. ‘Do you think I can stay to become nothing to you? Do you think I am an automaton? – a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! – I have as much soul as you – and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; – it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal – as we are!’

‘As we are!’ repeated Mr Rochester – ‘so,’ he added, inclosing me in his arms, gathering me to his breast, pressing his lips on my lips: ‘so, Jane!’

‘Yes, so, sir,’ I rejoined: ‘and yet not so; for you are a married man – or as good as a married man, and wed to one inferior to you – to one with whom you have no sympathy – whom I do not believe you truly love; for I have seen and heard you sneer at her. I would scorn such a union: therefore I am better than you – let me go!’

‘Where, Jane? To Ireland?’

‘Yes – to Ireland. I have spoken my mind, and can go anywhere now.’

‘Jane, be still; don’t struggle so, like a wild frantic bird that is rending its own plumage in its desperation.’

‘I am no bird; and no net ensnares me; I am a free human being with an independent will, which I now exert to leave you.’

Another effort set me at liberty, and I stood erect before him.

‘And your will shall decide your destiny,’ he said: ‘I offer you my hand, my heart, and a share of all my possessions.’

‘You play a farce, which I merely laugh at.’

‘I ask you to pass through life at my side – to be my second self, and best earthly companion.’

‘For that fate you have already made your choice, and must abide by it.’

‘Jane, be still a few moments: you are over-excited: I will be still too.’

A waft of wind came sweeping down the laurel-walk, and trembled through the boughs of the chestnut: it wandered away – away – to an indefinite distance – it died. The nightingale’s song was then the only voice of the hour: in listening to it, I again wept.

- (i) Examine Brontë’s presentation of Jane in this extract. [20]
- (ii) How far do you agree with the view that “*Jane Eyre* is primarily a novel which champions female empowerment”? In your response, you must make close reference to **at least two** other parts of the novel. [40]

Or,

Elizabeth Gaskell: *North and South* (Penguin Classics)

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Read the extract below and answer the questions which follow.

She and he stood by the corpse.

‘Her last words to Mary were, “Keep my father fro’ drink.”’

‘It canna hurt her now,’ muttered he. ‘Nought can hurt her now.’ Then, raising his voice to a wailing cry, he went on: ‘We may quarrel and fall out — we may make peace and be friends — we may clem to skin and bone — and nought o’ all our griefs will ever touch her more. Hoo’s had her portion on ’em. What wi’ hard work first, and sickness at last, hoo’s led the life of a dog. And to die without knowing one good piece o’ rejoicing in all her days! Nay, wench, whatever hoo said, hoo can know nought about it now, and I mun ha’ a sup o’ drink just to steady me again sorrow.’

‘No,’ said Margaret, softening with his softened manner. ‘You shall not. If her life has been what you say, at any rate she did not fear death as some do. Oh, you should have heard her speak of the life to come — the life hidden with God, that she is now gone to.’

He shook his head, glancing sideways up at Margaret as he did so. His pale, haggard face struck her painfully.

‘You are sorely tired. Where have you been all day — not at work?’

‘Not at work, sure enough,’ said he, with a short, grim laugh. ‘Not at what you call work. I were at the Committee, till I were sickened out wi’ trying to make fools hear reason. I were fetched to Boucher’s wife afore seven this morning. She’s bed-fast, but she were raving and raging to know where her dunder-headed brute of a chap was, as if I’d to keep him — as if he were fit to be ruled by me. The d—d fool, who has put his foot in all our plans! And I’ve walked my feet sore wi’ going about for to see men who wouldn’t be seen, now the law is raised again us. And I were sore-hearted, too, which is worse than sore-footed; and if I did see a friend who ossed to treat me, I never knew hoo lay a-dying here. Bess, lass, thou’d believe me, thou wouldst — wouldstn’t thou?’ turning to the poor dumb form with wild appeal.

‘I am sure,’ said Margaret, ‘I am sure you did not know: it was quite sudden. But now, you see, it would be different; you do know; you do see her lying there; you hear what she said with her last breath. You will not go?’

No answer. In fact, where was he to look for comfort?

‘Come home with me,’ said she at last, with a bold venture, half trembling at her own proposal as she made it. ‘At least you shall have some comfortable food, which I’m sure you need.’

- (i) Examine Gaskell’s presentation of Mr Higgins in this extract. [20]
- (ii) “In the power struggle between masters and men, Gaskell’s sympathy lies with the men.” In the light of this statement, discuss Gaskell’s presentation of social class. In your response, you must make close reference to **at least two** other parts of *North and South*. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

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Read the extract below and answer the questions which follow.

‘Things are changed in this office, Miss Trotwood, since I was a numble clerk, and held your pony; ain’t they?’ said Uriah, with his sickliest smile. ‘But / am not changed, Miss Trotwood.’

‘Well, sir,’ returned my aunt, ‘to tell you the truth, I think you are pretty constant to the promise of your youth; if that’s any satisfaction to you.’

‘Thank you, Miss Trotwood,’ said Uriah, writhing in his ungainly manner, ‘for your good opinion! Micawber, tell ’em to let Miss Agnes know – and mother. Mother will be quite in a state, when she sees the present company!’ said Uriah, setting chairs.

‘You are not busy, Mr Heep?’ said Traddles, whose eye the cunning red eye accidentally caught, as it at once scrutinised and evaded us.

‘No, Mr Traddles,’ replied Uriah, resuming his official seat, and squeezing his bony hands, laid palm to palm, between his bony knees. ‘Not so much so, as I could wish. But lawyers, sharks, and leeches, are not easily satisfied, you know! Not but what myself and Micawber have our hands pretty full, in general, on account of Mr Wickfield’s being hardly fit for any occupation, sir. But it’s a pleasure as well as a duty, I am sure, to work for *him*. You’ve not been intimate with Mr Wickfield, I think, Mr Traddles? I believe I’ve only had the honour of seeing you once myself?’

‘No, I have not been intimate with Mr Wickfield,’ returned Traddles; ‘or I might perhaps have waited on you long ago, Mr Heep.’

There was something in the tone of this reply, which made Uriah look at the speaker again, with a very sinister and suspicious expression. But, seeing only Traddles with his good-natured face, simple manner, and hair on end, he dismissed it as he replied, with a jerk of his whole body, but especially his throat:

‘I am sorry for that, Mr Traddles. You would have admired him as much as we all do. His little failings would only have endeared him to you the more. But if you would like to hear my fellow-partner eloquently spoken of, I should refer you to Copperfield. The family is a subject he’s very strong upon, if you never heard him.’

I was prevented from disclaiming the compliment (if I should have done so, in any case), by the entrance of Agnes, now ushered in by Mr Micawber. She was not quite so self-possessed as usual, I thought; and had evidently undergone anxiety and fatigue. But her earnest cordiality, and her quiet beauty, shone with the gentler lustre for it.

I saw Uriah watch her while she greeted us; and he reminded me of an ugly and rebellious genie watching a good spirit. In the meanwhile, some slight sign passed between Mr Micawber and Traddles; and Traddles, unobserved except by me, went out.

- (i) Examine Dickens’ presentation of Uriah Heep in this extract. [20]
- (ii) How far do you agree that for Dickens, “the real villain of *David Copperfield* is human weakness rather than Victorian society”? In your response, you must make close reference to **at least two** other parts of the novel. [40]

Or,

Thomas Hardy: *The Mayor of Casterbridge* (Penguin Classics)

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Read the extract below and answer the questions which follow.

One afternoon the daughter was not indoors when Henchard came, and he said drily, "This is a very good opportunity for me to ask you to name the happy day, Susan."

The poor woman smiled faintly; she did not enjoy pleasantries on a situation into which she had entered solely for the sake of her girl's reputation.

[omitted text]

"Oh Michael," she said, "I am afraid all this is taking up your time and giving trouble – when I did not expect any such thing!" And she looked at him and at his dress as a man of affluence, and at the furniture he had provided for the room – ornate and lavish to her eyes.

"Not at all," said Henchard, in rough benignity. "This is only a cottage – it costs me next to nothing. And as to taking up my time" – here his red and black visage kindled with satisfaction – "I've a splendid fellow to superintend my business now – a man whose like I've never been able to lay hands on before. I shall soon be able to leave everything to him, and have more time to call my own than I've had for these last twenty years."

Henchard's visits here grew so frequent and so regular that it soon became whispered, and then openly discussed in Casterbridge, that the masterful, coercive Mayor of the town was captured and enervated by the genteel widow, Mrs. Newson. His well-known haughty indifference to the society of womankind, his silent avoidance of converse with the sex, contributed a piquancy to what would otherwise have been an unromantic matter enough. That such a poor fragile woman should be his choice was inexplicable, except on the ground that the engagement was a family affair in which sentimental passion had no place; for it was known that they were related in some way. Mrs. Henchard was so pale that the boys called her "The Ghost." Sometimes Henchard overheard this epithet when they passed together along the Walks – as the avenues on the walls were named – at which his face would darken with an expression of destructiveness towards the speakers ominous to see; but he said nothing.

He pressed on the preparations for his union, or rather re-union, with this pale creature in a dogged unflinching spirit which did credit to his conscientiousness. Nobody would have conceived from his outward demeanour that there was no amatory fire or pulse of romance acting as stimulant to the bustle going on in his gaunt, great house; nothing but three large resolves: one to make amends to his neglected Susan, another to provide a comfortable home for Elizabeth-Jane under his paternal eye; and a third to castigate himself with the thorns which these restitutory acts brought in their train; among them the lowering of his dignity in public opinion by marrying so comparatively humble a woman.

- (i) Examine Hardy's presentation of Henchard in this extract. [20]
- (ii) Explore the view that "in *The Mayor of Casterbridge*, Hardy presents us with a society where public reputation is more important than personal happiness". In your response, you must make close reference to **at least two** other parts of the novel. [40]

Section B: Prose fiction post-1900

Answer **one** question in this section.

In your response you are required to:

- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- show how different interpretations have informed your reading.

Either,

Joseph Conrad: *The Secret Agent* (Penguin Classics)

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How far do you agree that “in *The Secret Agent*, it is those in authority who cause most suffering”? [40]

Or,

0	7
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“In *The Secret Agent*, Conrad reserves his harshest criticism for those who believe in nothing rather than those who are dedicated to a cause.” In the light of this statement, discuss Conrad’s presentation of Verloc in *The Secret Agent*. [40]

Or,

E.M. Forster: *A Room with a View* (Penguin Classics)

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“Some critics argue that in *A Room with a View*, Forster presents us with a world where no one is truly free.” How far do you agree with this view of the novel? [40]

Or,

0	9
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Explore the view that “in *A Room with a View*, Forster is primarily concerned with presenting journeys of self-discovery rather than presenting a criticism of society”. [40]

Or,

Emyr Humphreys: *A Toy Epic* (Seren)

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“In the battle between tradition and modernity, tradition loses in Humphreys’ *A Toy Epic*.” How far do you agree with this view of the novel? [40]

Or,

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“A novel of social division and personal discord.” In the light of this statement, discuss Humphreys’ presentation of conflict in *A Toy Epic*. [40]

Or,

Jean Rhys: *Wide Sargasso Sea* (Penguin Classics)

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How far do you agree that “in *Wide Sargasso Sea*, Antoinette is a victim of unstoppable external forces”? [40]

Or,

1	3
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“Dreams are Rhys’ most effective ways of allowing us to understand her characters.” How far do you agree with this view of *Wide Sargasso Sea*? [40]

Or,

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

1	4
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Explore the view that “in *The Remains of the Day*, Ishiguro depicts a world characterised by the deception of the self and of others”. [40]

Or,

1	5
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“Some readers argue that the only function of Ishiguro’s minor characters is to develop Stevens’ character.” In the light of this statement, discuss the role and importance of minor characters in *The Remains of the Day*. [40]

END OF PAPER