



GCE A LEVEL

A710U10-1



ENGLISH LANGUAGE AND LITERATURE
A level component 1
Poetry and Prose

THURSDAY, 7 JUNE 2018 – AFTERNOON

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 'Anthem for Doomed Youth', written in 1917 by Wilfred Owen (1893-1918), and answer the following question.

1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how the theme of remembering the dead is explored.

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: 'Anthem for Doomed Youth' by Wilfred Owen

What passing-bells for these who die as cattle?
 – Only the monstrous anger of the guns.
 Only the stuttering rifles' rapid rattle
 Can patter out their hasty orisons¹.
 No mockeries now for them; no prayers nor bells;
 Nor any voice of mourning save the choirs, –
 The shrill, demented choirs of wailing shells;
 And bugles calling for them from sad shires.

What candles may be held to speed them all?
 Not in the hands of boys, but in their eyes
 Shall shine the holy glimmers of goodbyes.
 The pallor of girls' brows shall be their pall²;
 Their flowers the tenderness of patient minds,
 And each slow dusk a drawing-down of blinds.

¹orisons: prayers

²pall: a cloth spread over a coffin

Or,

Read **Text B** below, the opening of *Cider with Rosie*, an autobiography by Laurie Lee (1914-1997), published in 1959. In this extract, Lee describes his family's move to Gloucestershire from London.

2. With detailed reference to two poems from the *Anthology* and **Text B, compare and contrast how rural scenes 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: the opening of *Cider with Rosie* by Laurie Lee

I was set down from the carrier's cart at the age of three; and there with a sense of bewilderment and terror my life in the village began.

The June grass, amongst which I stood, was taller than I was, and I wept. I had never been so close to grass before. It towered above me and all around me, each blade tattooed with tiger-skins of sunlight. It was knife-edged, dark and a wicked green, thick as a forest and alive with grasshoppers that chirped and chattered and leapt through the air like monkeys.

I was lost and didn't know where to move. A tropic heat oozed up from the ground, rank with sharp odours of roots and nettles. Snow-clouds of elder-blossom banked in the sky, showering upon me the fumes and flakes of their giddy suffocation. High overhead ran frenzied larks, screaming, as though the sky were tearing apart.

For the first time in my life I was out of the sight of humans. For the first time in my life I was alone in a world whose behaviour I could neither predict nor fathom: a world of birds that squealed, of plants that stank, of insects that sprang about without warning. I was lost and I did not expect to be found again. I put back my head and howled, and the sun hit me smartly on the face, like a bully.

From this daylight nightmare I was awakened, as from many another, by the appearance of my sisters. They came scrambling and calling up the steep rough bank, and parting the long grass found me.

That was the day we came to the village, in the summer of the last year of the First World War. To a cottage that stood in a half-acre of garden on a steep bank above a lake; a cottage with three floors and a cellar and a treasure in the walls, with a pump and apple trees, syringa and strawberries, rooks in the chimneys, frogs in the cellar, mushrooms on the ceiling, and all for three and sixpence a week.

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 9 from “There was no possibility...” to page 10 “...a long and lamentable blast.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane and her situation in this extract. [20]
- (ii) Discuss Brontë’s use of weather and landscape elsewhere in the novel. [40]

Or,

4. (i) Re-read page 216 from “I saw he was going to marry her...” to page 217 “...get nigher his heart.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
- (ii) Explore how Brontë presents different ideas about love in the early nineteenth century elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 25 from “Among this good company...” to page 26 “...about half a pint.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the adults’ treatment of Pip in this extract. [20]
- (ii) Examine Dickens’ presentation of attitudes to children elsewhere in the novel. [40]

Or,

6. (i) Re-read page 346 from “Dear boy and Pip’s comrade...” to page 347 “...my good share of key-metal still.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents Magwitch’s early life in this extract. [20]
- (ii) Discuss how Dickens explores ideas about social status through the presentation of Magwitch elsewhere in the novel. [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 169 from “She was like a bride-to-be...” to page 171 “...protected her well into her teens.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony and her situation in this extract. [20]
- (ii) How does McEwan present, elsewhere in the novel, the factors which influence Briony’s mistakes? [40]

Or,

8. (i) Re-read page 243 from “The sergeant was also pulling out men...” to page 245 “...when they could barely walk themselves?” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the soldiers and the situation in this extract. [20]
- (ii) Discuss McEwan’s presentation of the Second World War elsewhere in the novel. [40]

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

Either,

9. (i) Re-read page 124 from “The gate too had been left open...” to page 126 “...What sort of bloke he was.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and the situation in this extract. [20]
- (ii) Examine how the minor characters Stevens meets on his journey influence his attitudes to the past elsewhere in the novel. [40]

Or,

10. (i) Re-read page 174 from “As it happened...” to page 176 “...the episode was thus brought to a close.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and the situation in this extract. [20]
- (ii) Discuss how Ishiguro presents obstacles in the relationship between Stevens and Miss Kenton elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 60 from “You still bothering Sofia?...” to page 61 “...The wife sponse to mind.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the attitudes of Celie and Harpo in this extract. [20]
- (ii) Discuss how Walker presents attitudes to marriage elsewhere in the novel. [40]

Or,

12. (i) Re-read page 145 from “The mother seemed puzzled and afraid...” to page 146 “...as if my question was agreement.” By focusing closely on linguistic and literary techniques, analyse how Walker presents conflicting attitudes in this extract. [20]
- (ii) How are ideas about education and learning presented elsewhere in the novel? [40]

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