



GCE A LEVEL

A710U10-1



ENGLISH LANGUAGE AND LITERATURE
A level component 1
Poetry and Prose

THURSDAY, 23 MAY 2019 – AFTERNOON

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

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 'Children's Song' by R.S.Thomas (1913-2000), and answer the following question.

1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast the presentation of childhood.

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: 'Children's Song' by R.S. Thomas

We live in our own world,
 A world that is too small
 For you to stoop and enter
 Even on hands and knees,
 The adult subterfuge.
 And though you probe and pry
 With analytic eye,
 And eavesdrop all our talk
 With an amused look,
 You cannot find the centre
 Where we dance, where we play,
 Where life is still asleep
 Under the closed flower,
 Under the smooth shell
 Of eggs in the cupped nest
 That mock the faded blue
 Of your remoter heaven.

Or,

Read **Text B** below, from a review of *Starbucks* by the food writer A.A. Gill, published in *The Sunday Times* in 2003, and then answer the following question.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how protests and/or complaints are expressed.

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: from a review of *Starbucks* by the food writer A.A. Gill, published in *The Sunday Times*

Anyway, I did go to *Starbucks* recently. And I'm still reeling. I can't remember the last time I was served something as foul as its version of a cappuccino. I say 'version', but that's a bit like saying Dot Cotton's a version of Audrey Hepburn.

To begin with, it took longer to make than a soufflé. I was the only customer and asked the girl for a cappuccino. There followed an interrogation that would have impressed an SS Scientologist. What size did I want? Did I need anything in it? Was I hungry? By the time she'd finished, I felt like sobbing: "You've found Tom, and Dick's under the stove in D Hut, but I'll never give away Harry."

Suspiciously, she passed the order, written in Serbian, to another girl standing all of three inches away, who, in turn, slowly morphed into Marie Curie and did something very dangerous and complicated behind a counter, with a lot of sighing and brow-furrowing.

An hour and a half later, I was presented with a mug. A mug. One of those American mugs where the lip is so thick, you have to be an American or able to disengage your jaw like a python to fit it in your mouth. It contained a semipermeable white mousse – the sort of stuff they use to drown teenagers in Ibiza, or pump into cavity walls. I dumped in two spoonfuls of sugar. It rejected them. Having beaten the malevolent epidermis with the collection of plastic and wooden things provided, I managed to make it sink. Then, using both hands, I took a sip. Then a gulp. Then chewed.

I had the momentary sense of drowning in snowman's poo, then, after a long moment, a tepid sludge rose from the deep. This was reminiscent of gravy browning and three-year-old Easter eggs.

How can anyone sell this stuff? How can anyone buy this twice? And this was only a small one – a baby. The adult version must be like sucking the outlet of a nuclear power station.

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 82 from “‘Well, Helen?’ said I...” to page 83 “...we reposed in silence.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and their relationship in this extract. [20]
- (ii) How does Brontë present Jane’s relationships with female characters elsewhere in the novel? [40]

Or,

4. (i) Re-read page 340 from “I was in my own room...” to page 341 “...How weak my conduct!” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
- (ii) Discuss how Brontë presents different types of suffering elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 106 from “It is a most miserable thing...” to page 108 “...restlessly aspiring discontented me.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents Pip’s attitudes towards his home and apprenticeship in this extract. [20]
- (ii) Discuss Dickens’ presentation of work elsewhere in the novel. [40]

Or,

6. (i) Re-read page 173 from “We entered this haven...” to page 174 “...London was decidedly overrated.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents Pip’s impressions of Barnard’s Inn in this extract. [20]
- (ii) Examine the presentation and significance of settings elsewhere in the novel. [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 130 from “These harmless inanities...” to page 131 “...prospect of my hopes.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie’s thoughts and feelings in this extract. [20]
- (ii) Discuss how McEwan presents the problems facing Robbie and Cecilia’s relationship elsewhere in the novel. [40]

Or,

8. (i) Re-read page 276 from “The uniform, like all uniforms...” to page 277 “...could protect her from it.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’s experience as a student nurse in this extract. [20]
- (ii) Discuss McEwan’s presentation of power and authority elsewhere in the novel. [40]

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

Either,

9. (i) Re-read page 3 from “It seems increasingly likely...” to page 5 “...But let me explain further.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro introduces Stevens and Mr Farraday in this extract. [20]
- (ii) Examine Ishiguro’s presentation of American characters (Farraday, Lewis, Mrs Wakefield) elsewhere in the novel. [40]

Or,

10. (i) Re-read page 204 from “As I recall, I was rung for late one night...” to page 206 “...enabling me to take my leave.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and the situation in this extract. [20]
- (ii) Discuss Ishiguro’s presentation of the English class system elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 11 from “It took him the whole spring...” to page 12 “...I never tell her how flat it look to me.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]
- (ii) Discuss how Walker presents sisterhood elsewhere in the novel. [40]

Or,

12. (i) Re-read page 93 from “We sit on a piece of old crate...” to page 94 “...I wonder why she was ever born.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]
- (ii) Examine how Walker presents racial conflict elsewhere in the novel. [40]

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