



GCE A LEVEL

A710U10-1



TUESDAY, 7 JUNE 2022 – 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 'Isolation' by Tony Harrison (b.1937), and answer the following question.

1. With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how a sense of loss 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: 'Isolation' by Tony Harrison

I cried once as a boy when I'd to leave her
at Christmas in the fourth year of the War,
taken to Killingbeck¹ with scarlet fever,
but don't cry now, although I see once more
from the window of the York-Leeds diesel back
for her funeral, my place of quarantine,

and don't, though I notice by the same railtrack
hawthorns laden with red berries as they'd been
when we'd seen them the day that we returned
from the hospital on this same train together
and she taught me a country saying that she'd learned
as a child: *Berries bode bad winter weather!*

and don't, though the fresh grave's flecked with sleet,
and dad, with every fire back home switched on, 's
frozen,
and don't,
until I hear him bleat
round the ransacked house for his long johns.

¹ Killingbeck: an isolation hospital for infectious diseases

Or,

Read **Text B** below, an extract from the novel *East of Eden* by John Steinbeck, published in 1952, and answer the following question. The novel tells the story of two families in the nineteenth- and early-twentieth-century United States of America. In this extract, the narrator is considering what it means to be good or evil.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how power 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 *East of Eden* by John Steinbeck

I remember clearly the deaths of three men. One was the richest man of the century, who having clawed his way to wealth through the souls and bodies of men, spent many years trying to buy back the love he had forfeited and by that process performed great service to the world and, perhaps, had much more than balanced the evils of his rise. I was on a ship when he died. The news was posted on the bulletin board and nearly everyone received the news with pleasure. Several said, "Thank God that son of a bitch is dead."

Then there was a man, smart as Satan, who, lacking some perception of human dignity and knowing all too well every aspect of human weakness and wickedness, used his special knowledge to warp men, to buy men, to bribe and threaten and seduce until he found himself in a position of great power. He clothed his motives in the names of virtue, and I have wondered whether he ever knew that no gift will ever buy back a man's love when you have removed his self-love. A bribed man can only hate his briber. When this man died the nation rang with praise and, just beneath, with gladness that he was dead.

There was a third man, who perhaps made many errors in performance but whose effective life was devoted to making men brave and dignified and good in a time when they were poor and frightened and when ugly forces were loose in the world to utilize their fears. This man was hated by the few. When he died the people burst into tears in the streets and their minds wailed, "What can we do now? How can we go on without him?"

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 50 from “‘Good-bye to Gateshead!’ cried I...” to page 51 “...I heard a wild wind rushing amongst trees.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
- (ii) Explore the significance of journeys elsewhere in the novel. [40]

Or,

4. (i) Re-read page 422 from “I continued the labours of the village-school...” to page 423 “...to merit the deferential treatment they received.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the characters and situation in this extract. [20]
- (ii) Discuss Brontë’s presentation of education and learning elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 177 from “Herbert Pocket had a frank and easy way...” to page 178 “...my christian name was Philip.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationship in this extract. [20]
- (ii) Discuss Dickens’ presentation of friendship elsewhere in the novel. [40]

Or,

6. (i) Re-read page 8 from “At this dismal intelligence...” to page 9 “...without being your mother.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the characters and their relationships in this extract. [20]
- (ii) Explore relationships between parental figures and children elsewhere in the novel. [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 65 from “Feeling the black-furred creature begin to stir...” to page 66 “...would be tranquil and triumphant.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and their relationships in this extract. [20]
- (ii) Discuss how McEwan presents conflict in family relationships elsewhere in the novel. [40]

Or,

8. (i) Re-read page 236 from “A Stuka carried a single thousand-pound bomb...” to page 237 “...staring at him blankly over his mother’s shoulder.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents the characters and situation in this extract. [20]
- (ii) Discuss how McEwan presents suffering elsewhere in the novel. [40]

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

Either,

9. (i) Re-read page 36 from “The story was an apparently true one...” to page 38 “...in the butler of his story.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the characters and situation in this extract. [20]
- (ii) Explore how Ishiguro presents Stevens’ ideas of greatness elsewhere in the novel. [40]

Or,

10. (i) Re-read page 71 from “On that occasion, I was moving...” to page 73 “...I proceeded here to Salisbury.” 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 Stevens’ relationships with those met on his journey elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 161 from “Well, it was a bright Spring day...” to page 162 “...sit up in these trees just going to town.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the setting and the characters in this extract. [20]
- (ii) How does Walker make use of settings elsewhere in the novel? [40]

Or,

12. (i) Re-read page 192 from “Shug finger the pieces of cloth...” to page 193 “...Sugar Avery Drive, Memphis, Tennessee”. By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and their relationships in this extract. [20]
- (ii) Discuss how Walker presents freedom and independence elsewhere in the novel. [40]

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