



GCE A LEVEL

A710U10-1



THURSDAY, 7 OCTOBER 2021 – 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 'Home from Abroad' by Laurie Lee (1914–1997) and answer the following question.

1. **With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how the countryside 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: 'Home from Abroad' by Laurie Lee

Far-fetched with tales of other worlds and ways,
My skin well-oiled with wines of the Levant¹,
I set my face into a filial smile
To greet the pale, domestic kiss of Kent.

But shall I never learn? That gawky girl,
Recalled so primly in my foreign thoughts,
Becomes again the green-haired queen of love
Whose wanton form dilates as it delights.

Her rolling tidal landscape floods the eye
And drowns Chianti² in a dusky stream;
The flower-flecked grasses swim with simple horses,
The hedges choke with roses fat as cream.

So do I breathe the hayblown airs of home,
And watch the sea-green elms drip birds and shadows,
And as the twilight nets the plunging sun
My heart's keel slides to rest among the meadows.

¹ Levant: Eastern Mediterranean

² Chianti: Italian wine

Or,

Read **Text B** below, from the introduction to *Holy Smoke*, subtitled 'Religion and Roots: A Personal Memoir', written by Libby Purves and published in 1998, and then answer the following question.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how attitudes to religion 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: from the introduction to *Holy Smoke* by Libby Purves

What should be done about religious education – if anything – is a subject of constant anxious and aggressive public debate. Should children be 'indoctrinated'? How 'multicultural' should we get? Does RE teach 'right and wrong'?

It can do no harm for a few individuals to come clean about what exactly went on in their own religious education, just to provide a point of reference. Moreover, I was brought up a Catholic and Catholic childhoods of my vintage have had a stinking bad press. Every few years a fresh crop of former convent schoolgirls is rounded up on television, like the usual suspects, to bemoan the terror and bigotry of their childhood. Nuns hit them with rulers, threatened them with damnation and made them bathe in long cotton robes. Priests hissed a horror of hellfire through the confessional grid and reinforced degrading ideas of patriarchal supremacy. Boys, meanwhile, were fed terrifying misinformation about their private parts and set unrealistic standards of behaviour towards their personal Temples of the Holy Spirit. Everyone's life, we are given to understand, was well and truly messed up by Catholicism; and this is before you even start on the child abuse.

But the result of these childhoods is a general assumption that anybody with the slightest bit of nerve and intelligence discards the lot by the age of twenty, chucking the baby out with the bathwater and gobbling up fashionable agnosticism and the Pill at once. Dozens of my English school contemporaries just drifted away, disillusioned and bored by the very idea of religion. The Papal ruling against chemical contraception was an obvious stumbling-block, as was the Church's apparent indifference to the real plight of women in this dilemma. Religion also suffered from the prevailing current of worldly materialism and growing individualism in which we, the affluent post-war generation, swam and glittered freely for a while until the deficiencies of the age became evident.

Another factor is the recent onrush of happy-clappy evangelism, with emotional public conversions to the cause of a chummy personal Jesus. Ex-Catholics tend to be dispiritedly immune to all this and very few get Born Again in that style. It is well known that the best way to stop an evangelist in full flow and send him trudging defeated from your door is to say 'Look, I grew up Catholic'. Even social conscience does not stir the lapsed Papists: 'Here's a fiver for the homeless shelter, but leave God out of it', we say. 'Been there, done that, worn the veil, carried the candle. Long ago.'

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 78 from “‘Ladies,’ said he...” to page 79 “...allow the waters to stagnate round her.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Mr Brocklehurst in this extract. [20]
- (ii) How does Brontë present attitudes to religion elsewhere in the novel? [40]

Or,

4. (i) Re-read page 483 from “All the house was still...” to page 484 “...He obeyed at once.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s experiences and reactions in this extract. [20]
- (ii) Discuss the presentation of male-female relationships elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Re-read page 84 from “I crossed the staircase landing...” to page 85 “...round and round the room.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents the setting and the situation in this extract. [20]
- (ii) Consider how Dickens presents houses and homes elsewhere in the novel. [40]

Or,

6. (i) Re-read page 223 from ““Next day, Sir...” to page 224 “...old chap, GOD bless you!” 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 use the character of Joe Gargery to explore ideas about social status elsewhere in the novel? [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Re-read page 36 from “The rehearsals also...” to page 38 “...the stuff of daily romance.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony’s thoughts in this extract. [20]
- (ii) Consider how McEwan explores ideas about writing and literature elsewhere in the novel. [40]

Or,

8. (i) Re-read page 90 from “In the years to come...” to page 91 “... – and begin.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie’s thoughts and feelings in this extract. [20]
- (ii) How does McEwan present hopes, dreams and ambitions elsewhere in the novel? [40]

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

Either,

9. (i) Re-read page 100 from “On that occasion, too...” to page 102 “...that evening was no exception.” 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 character of Stevens’s father to explore ideas about domestic service elsewhere in the novel? [40]

Or,

10. (i) Re-read page 173 from “The butler’s pantry...” to page 175 “...invading my private moments.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents the setting and the characters in this extract. [20]
- (ii) Discuss the presentation and significance of disagreements between Stevens and Miss Kenton elsewhere in the novel. [40]

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

Either,

11. (i) Re-read page 43 from “I don’t know what to do...” to page 44 “...like she ain’t believed it.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the arrival of Shug Avery in this extract. [20]
- (ii) Discuss how Walker presents love elsewhere in the novel. [40]

Or,

12. (i) Re-read page 186 from “Mr_____ try to act like he don’t care...” to page 187 “...Amen, amen.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]
- (ii) How does Walker use the character of Mr_____ to explore ideas about men elsewhere in the novel? [40]

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