



GCE A LEVEL – **NEW**

A710U10-1



ENGLISH LANGUAGE AND LITERATURE
A level component 1
Poetry and Prose

THURSDAY, 15 JUNE 2017 – MORNING

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 opening of an article entitled '25-7?' by financial journalist Michael Lewis, published in the American business magazine *Forbes* in 1998, and then answer the following question.

1. **With detailed reference to two poems from the *Anthology* and Text A, compare and contrast how the theme of time 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: from the opening of an article '25-7' by Michael Lewis in *Forbes* magazine

I can still remember when time was too abundant to seem valuable. As a boy in New Orleans, I could flush whole months down the drain without concern that I was depleting a scarce resource, that I was somehow spending time. Of course, to a child, time is the gray brick wall that stands between you and Christmas morning.

But it wasn't just childhood. Old Southern attitudes, especially when united, as they were in New Orleans, with economic impotence, encourage the opposite of urgency. In New Orleans even the grown-ups seemed to have all the time in the world. When two New Orleanians bumped into each other on the street, they didn't exchange pleasantries, they exchanged genealogies. Old New Orleanians could be almost ironic in their timelessness. A simple telephone call, the ostensible purpose of which was to find a time to visit, could last an hour, at the end of which both parties would apologize for not having more time to talk.

The first inkling I had that time could be something other than infinite was when I saw my college roommate, a Korean immigrant, plan his day. His life was as synchronized as the Normandy invasion. Every night before he went to bed, he laid a single sheet of white typing paper out on his immaculate desk. Using a ruler and a No. 2 pencil, he divided the paper into perfect little rectangles. Each rectangle represented 15 minutes of the following day. Into these blocks went everything he would do, including three visits to the men's room. To a Korean immigrant, time was so precious it could not be left to chance.

In their attitudes toward time, the new Korean immigrant and the old New Orleanian probably describe the two ends of the American spectrum.

The behavior at each end makes sense, in its way. On one end is the quintessential climber, spurred on by his fear that he will somehow fail to gain a grip on his society. On the other end is the quintessential faller, unaware of the erosion of the toehold his forebears have taken for granted for a hundred years.

Less comprehensible is the behavior across the rest of this American spectrum, especially where fortunes are essentially secure. In the great arenas of American ambition – Wall Street, Capitol Hill, Hollywood, Silicon Valley – you can see the richest and most powerful Americans treating time with something akin to the grim fanaticism of the Korean immigrant.

Or,

Read **Text B** below, the poem entitled 'After the Lunch' by Wendy Cope (b.1945), and then answer the following question.

2. With detailed reference to two poems from the *Anthology* and Text B, compare and contrast how the theme of love 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: 'After the Lunch' by Wendy Cope

On Waterloo Bridge, where we said our goodbyes,
The weather conditions bring tears to my eyes.
I wipe them away with a black woolly glove,
And try not to notice I've fallen in love.

On Waterloo Bridge I am trying to think:
This is nothing. You're high on the charm and the drink.
But the juke-box inside me is playing a song
That says something different. And when was it wrong?

On Waterloo Bridge with the wind in my hair
I am tempted to skip. You're a fool. I don't care.
The head does its best but the heart is the boss –
I admit it before I am halfway across.

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) Remind yourself of the extract on page 186 from “When once more alone...” to page 187 “...disconnected, poor, and plain.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents Jane’s thoughts and feelings in this extract. [20]
- (ii) Examine Brontë’s presentation of Jane’s inner struggles as a Victorian female elsewhere in the novel. [40]

Or,

4. (i) Remind yourself of the extract on page 512 from “I am no better than the old...” to page 513 “...then certainly I delight in sacrifice.” By focusing closely on linguistic and literary techniques, analyse how Brontë presents the relationship between Jane and Rochester in this extract. [20]
- (ii) Discuss Brontë’s presentation of attitudes to marriage elsewhere in the novel. [40]

Charles Dickens: *Great Expectations* (Penguin Classics)

Either,

5. (i) Remind yourself of the extract on page 8 from “She was not a good-looking woman...” to page 9 “...without being your mother.” By focusing closely on linguistic and literary techniques, analyse how Dickens introduces Joe Gargery and Mrs Joe in this extract. [20]
- (ii) Discuss the way Dickens creates and uses contrasts to highlight inequality elsewhere in the novel. [40]

Or,

6. (i) Remind yourself of the extract on page 457 from “The whole scene starts out again...” to page 458 “...Judgment that knoweth all things and cannot err.” By focusing closely on linguistic and literary techniques, analyse how Dickens presents Magwitch’s trial in this extract. [20]
- (ii) Examine Dickens’ presentation of punishment elsewhere in the novel. [40]

Ian McEwan: *Atonement* (Vintage)

Either,

7. (i) Remind yourself of the extract on page 203 from “Guided by their snores...” to page 205 “...beneath thin prison blankets.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Robbie and his memories in this extract. [20]
- (ii) Examine McEwan’s presentation of social status through the role and character of Robbie elsewhere in the novel. [40]

Or,

8. (i) Remind yourself of the extract on page 280 from “In the drawer...” to page 281 “...who came to the door.” By focusing closely on linguistic and literary techniques, analyse how McEwan presents Briony and her writing in this extract. [20]
- (ii) Discuss how McEwan presents the importance of storytelling elsewhere in the novel. [40]

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

Either,

9. (i) Remind yourself of the extract on page 67 from “I had rarely had reason...” to page 69 “...Well, Father, good morning.” By focusing closely on linguistic and literary techniques, analyse how Ishiguro presents Stevens’ father in this extract. [20]
- (ii) Discuss Ishiguro's presentation of the conflict between love and duty in the relationship between Stevens and his father elsewhere in the novel. [40]

Or,

10. (i) Remind yourself of the extract on page 254 from “He was a cheerful fellow...” to page 256 “...what dignity is there in that?” By focusing closely on linguistic and literary techniques, analyse how Ishiguro uses the encounter with the stranger on Weymouth pier to explore Stevens’ thoughts and feelings at the end of his journey in this extract. [20]
- (ii) Examine the ways in which Ishiguro makes use of place and setting elsewhere in the novel. [40]

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

Either,

11. (i) Remind yourself of the extract on page 30 from “Harpo bring her over...” to page 32 “...heading off to catch up.” By focusing closely on linguistic and literary techniques, analyse how Walker presents the characters and the situation in this extract. [20]
- (ii) Examine Walker’s presentation of inequality through the role and character of Sofia elsewhere in the novel. [40]

Or,

12. (i) Remind yourself of the extract on page 176 from “Here’s the thing, say Shug...” to page 177 “...Not the little wildflowers. Nothing.” By focusing closely on linguistic and literary techniques, analyse how Walker presents Shug’s beliefs and Celie’s reactions in this extract. [20]
- (ii) Discuss the presentation of attitudes towards religion elsewhere in the novel. [40]

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