

**GCE AS****B720U10-1**

S23-B720U10-1

**THURSDAY, 18 MAY 2023 – MORNING****ENGLISH LITERATURE – AS component 1****Prose****2 hours**B720U101
01**ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

Answer **one** question in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

Use both sides of the paper. Write only within the white areas of the booklet.

Write the question number in the two boxes in the left-hand margin at the start of each answer, for example

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Leave at least two line spaces between each answer.

INFORMATION FOR CANDIDATES

Section A carries 60 marks and Section B carries 40 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 and 10 minutes on Section A (20 minutes on part **i**) and 50 minutes on part **ii**) and 50 minutes on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Prose fiction pre-1900

Answer **one** question in this section.

Each question is in **two** parts. In both **part (i)** and **part (ii)** you are required to analyse how meanings are shaped.

In **part (ii)** you are **also** required to:

- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- show how different interpretations have informed your reading.

Either,

Jane Austen: *Sense and Sensibility* (Penguin Classics)

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Read the extract below and answer the questions which follow.

They had not remained in this manner long, before Elinor perceived Willoughby, standing within a few yards of them, in earnest conversation, with a very fashionable looking young woman. She soon caught his eye, and he immediately bowed, but without attempting to speak to her, or to approach Marianne, though he could not but see her; and then continued his discourse with the same lady. Elinor turned involuntarily to Marianne, to see whether it could be unobserved by her. At that moment she first perceived him, and her whole countenance glowing with sudden delight, she would have moved towards him instantly, had not her sister caught hold of her.

“Good heavens!” she exclaimed, “he is there—he is there.—Oh! why does he not look at me? why cannot I speak to him?”

“Pray, pray be composed,” cried Elinor, “and do not betray what you feel to every body present. Perhaps he has not observed you yet.”

This however was more than she could believe herself; and to be composed at such a moment was not only beyond the reach of Marianne, it was beyond her wish. She sat in an agony of impatience, which affected every feature.

At last he turned round again, and regarded them both; she started up, and pronouncing his name in a tone of affection, held out her hand to him. He approached, and addressing himself rather to Elinor than Marianne, as if wishing to avoid her eye, and determined not to observe her attitude, inquired in a hurried manner after Mrs. Dashwood, and asked how long they had been in town. Elinor was robbed of all presence of mind by such an address, and was unable to say a word. But the feelings of her sister were instantly expressed. Her face was crimsoned over, and she exclaimed in a voice of the greatest emotion, “Good God! Willoughby, what is the meaning of this? Have you not received my letters? Will you not shake hands with me?”

He could not then avoid it, but her touch seemed painful to him, and he held her hand only for a moment. During all this time he was evidently struggling for composure. Elinor watched his countenance and saw its expression becoming more tranquil. After a moment's pause, he spoke with calmness.

“I did myself the honour of calling in Berkeley-street last Tuesday, and very much regretted that I was not fortunate enough to find yourselves and Mrs. Jennings at home. My card was not lost, I hope.”

“But have you not received my notes?” cried Marianne in the wildest anxiety. “Here is some mistake I am sure—some dreadful mistake. What can be the meaning of it? Tell me, Willoughby; for heaven's sake tell me, what is the matter?”

- (i) Examine Austen's presentation of Willoughby in this extract. [20]
- (ii) Examine the view that “in *Sense and Sensibility*, Austen is far more critical of the men than of the women”. In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

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Read the extract below and answer the questions which follow.

‘Why are you come here, Jane? It is past eleven o’clock: I heard it strike some minutes since.’

‘I came to see you, Helen: I heard you were very ill, and I could not sleep till I had spoken to you.’

‘You came to bid me good-bye, then: you are just in time probably.’

‘Are you going somewhere, Helen? Are you going home?’

‘Yes; to my long home – my last home.’

‘No, no, Helen!’ I stopped, distressed. While I tried to devour my tears, a fit of coughing seized Helen; it did not, however, wake the nurse. When it was over, she lay some minutes exhausted; then she whispered –

‘Jane, your little feet are bare; lie down and cover yourself with my quilt.’

I did so: she put her arm over me, and I nestled close to her. After a long silence, she resumed, still whispering –

‘I am very happy, Jane; and when you hear that I am dead, you must be sure and not grieve: there is nothing to grieve about. We all must die one day, and the illness which is removing me is not painful; it is gentle and gradual: my mind is at rest. I leave no one to regret me much: I have only a father; and he is lately married, and will not miss me. By dying young, I shall escape great sufferings. I had not qualities or talents to make my way very well in the world: I should have been continually at fault.’

‘But where are you going to, Helen? Can you see? Do you know?’

‘I believe; I have faith: I am going to God.’

‘Where is God? What is God?’

‘My Maker and yours, who will never destroy what He created. I rely implicitly on His power, and confide wholly in His goodness: I count the hours till that eventful one arrives which shall restore me to Him, reveal Him to me.’

‘You are sure, then, Helen, that there is such a place as heaven; and that our souls can get to it when we die?’

‘I am sure there is a future state; I believe God is good; I can resign my immortal part to Him without any misgiving. God is my father; God is my friend: I love Him; I believe He loves me.’

‘And shall I see you again, Helen, when I die?’

‘You will come to the same region of happiness: be received by the same mighty, universal Parent, no doubt, dear Jane.’

Again I questioned; but this time only in thought. ‘Where is that region? Does it exist?’ And I clasped my arms closer round Helen; she seemed dearer to me than ever; I felt as if I could not let her go; I lay with my face hidden on her neck.

- (i) Examine Brontë’s presentation of Jane and Helen in this extract. [20]
- (ii) “In the Victorian world of *Jane Eyre*, the characters’ suffering is more psychological than it is physical.” How far do you agree with this view of the novel? In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Elizabeth Gaskell: *North and South* (Penguin Classics)

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Read the extract below and answer the questions which follow.

‘John! Is that you?’

Her son opened the door and showed himself.

‘What has brought you home so early? I thought you were going to tea with that friend of Mr Bell’s; that Mr Hale.’

‘So I am, mother; I am come home to dress!’

‘Dress! humph! When I was a girl, young men were satisfied with dressing once in a day. Why should you dress to go and take a cup of tea with an old parson?’

‘Mr Hale is a gentleman, and his wife and daughter are ladies.’

‘Wife and daughter! Do they teach too? What do they do? You have never mentioned them.’

‘No! mother, because I have never seen Mrs Hale; I have only seen Miss Hale for half an hour.’

‘Take care you don’t get caught by a penniless girl, John.’

‘I am not easily caught, mother, as I think you know. But I must not have Miss Hale spoken of in that way, which, you know, is offensive to me. I never was aware of any young lady trying to catch me yet, nor do I believe that any one has ever given themselves that useless trouble.’

Mrs Thornton did not choose to yield the point to her son; or else she had, in general, pride enough for her sex.

‘Well! I only say, take care. Perhaps our Milton girls have too much spirit and good feeling to go angling after husbands; but this Miss Hale comes out of the aristocratic counties, where, if all tales be true, rich husbands are reckoned prizes.’

Mr Thornton’s brow contracted, and he came a step forward into the room.

‘Mother’ (with a short scornful laugh), ‘you will make me confess. The only time I saw Miss Hale, she treated me with a haughty civility which had a strong flavour of contempt in it. She held herself aloof from me as if she had been a queen, and I her humble, unwashed vassal. Be easy, mother.’

‘No! I am not easy, nor content either. What business had she, a renegade clergyman’s daughter, to turn up her nose at you! I would dress for none of them – a saucy set! if I were you.’ As he was leaving the room, he said: –

‘Mr Hale is good, and gentle, and learned. He is not saucy. As for Mrs Hale, I will tell you what she is like tonight, if you care to hear.’ He shut the door and was gone.

‘Despise my son! treat him as her vassal, indeed! Humph! I should like to know where she could find such another! Boy and man, he’s the noblest, stoutest heart I ever knew. I don’t care if I am his mother; I can see what’s what, and not be blind. I know what Fanny is; and I know what John is. Despise him! I hate her.’

- (i) Examine Gaskell’s presentation of Mrs Thornton in this extract. [20]
- (ii) How far do you agree that “in *North and South*, it is class difference which causes the most conflict”? In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

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Read the extract below and answer the questions which follow.

It was only Ham. The night should have turned more wet since I came in, for he had a large sou'wester hat on, slouched over his face.

'Where's Em'ly?' said Mr. Peggotty.

Ham made a motion with his head, as if she were outside. Mr. Peggotty took the light from the window, trimmed it, put it on the table, and was busily stirring the fire, when Ham, who had not moved, said:

'Mas'r Davy, will you come out a minute, and see what Em'ly and me has got to show you?'

We went out. As I passed him at the door, I saw, to my astonishment and fright, that he was deadly pale. He pushed me hastily into the open air, and closed the door upon us. Only upon us two.

'Ham! what's the matter?'

'Mas'r Davy! – ' Oh, for his broken heart, how dreadfully he wept!

I was paralyzed by the sight of such grief. I don't know what I thought, or what I dreaded. I could only look at him.

'Ham! Poor good fellow! For Heaven's sake tell me what's the matter!'

'My love, Mas'r Davy – the pride and hope of my art – her that I'd have died for, and would die for now – she's gone!'

'Gone!'

'Em'ly's run away! Oh, Mas'r Davy, think *how* she's run away, when I pray my good and gracious God to kill her (her that is so dear above all things) sooner than let her come to ruin and disgrace!'

The face he turned up to the troubled sky, the quivering of his clasped hands, the agony of his figure, remain associated with that lonely waste, in my remembrance, to this hour. It is always night there, and he is the only object in the scene.

'You're a scholar,' he said, hurriedly, 'and know what's right and best. What am I to say, in-doors? How am I ever to break it to him, Mas'r Davy?'

I saw the door move, and instinctively tried to hold the latch on the outside, to gain a moment's time. It was too late. Mr. Peggotty thrust forth his face; and never could I forget the change that came upon it when he saw us, if I were to live five hundred years.

I remember a great wail and cry, and the women hanging about him, and we all standing in the room; I with a paper in my hand, which Ham had given me; Mr. Peggotty, with his vest torn open, his hair wild, his face and lips quite white, and blood trickling down his bosom (it had sprung from his mouth, I think), looking fixedly at me.

'Read it, sir,' he said, in a low shivering voice. 'Slow, please. I don't know as I can understand.'

- (i) Examine Dickens' presentation of Ham in this extract. [20]
- (ii) Examine the view that "despite its happy ending, *David Copperfield* is a Victorian novel of loss and shame". In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Or,

Thomas Hardy: *The Mayor of Casterbridge* (Penguin Classics)

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Read the extract below and answer the questions which follow.

The back of Elizabeth's head remained still, and her shoulders did not denote even the movements of breathing. Henchard went on: "I'd rather have your scorn, your fear, anything, than your ignorance; 'tis that I hate. Your mother and I were man and wife when we were young. What you saw was our second marriage. Your mother was too honest. We had thought each other dead – and – Newson became her husband."

This was the nearest approach Henchard could make to the full truth. As far as he personally was concerned he would have screened nothing; but he showed a respect for the young girl's sex and years worthy of a better man.

When he had gone on to give details which a whole series of slight and unregarded incidents in her past life strangely corroborated; when, in short, she believed his story to be true, she became greatly agitated, and, turning round to the table, flung her face upon it weeping.

"Don't cry – don't cry," said Henchard, with vehement pathos, "I can't bear it, I won't bear it. I am your father; why should you cry? Am I so dreadful, so hateful to 'ee? Don't take against me, Elizabeth-Jane!" he cried, grasping her wet hand. "Don't take against me – though I was a drinking man once, and used your mother roughly – I'll be kinder to you than *he* was! I'll do anything, if you will only look upon me as your father!"

She tried to stand up and confront him trustfully; but she could not; she was troubled at his presence, like the brethren at the avowal of Joseph.

"I don't want you to come to me all of a sudden," said Henchard in jerks, and moving like a great tree in a wind. "No, Elizabeth, I don't. I'll go away and not see you till to-morrow, or when you like, and then I'll show 'ee papers to prove my words. There, I am gone, and won't disturb you any more..... 'Twas I that chose your name, my daughter; your mother wanted it Susan. There, don't forget 'twas I gave you your name." He went out at the door and shut her softly in, and she heard him go away into the garden. But he had not done. Before she had moved, or in any way recovered from the effect of his disclosure, he reappeared.

"One word more, Elizabeth," he said. "You'll take my surname now – hey? Your mother was against it; but it will be much more pleasant to me. 'Tis legally yours, you know. But nobody need know that. You shall take it as if by choice. I'll talk to my lawyer – I don't know the law of it exactly; but will you do this – let me put a few lines into the newspaper that such is to be your name?"

- (i) Examine Hardy's presentation of Henchard in this passage. [20]
- (ii) Examine the view that "in *The Mayor of Casterbridge*, it is the family relationships rather than the romantic ones which are the strongest". In your response, you must give close consideration to **at least two** other parts of the novel and to relevant contexts. [40]

Section B: Prose fiction post-1900

Answer **one** question in this section.

In your response you are required to:

- analyse how meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which literary texts are written and received
- show how different interpretations have informed your reading.

Either,

Joseph Conrad: *The Secret Agent* (Penguin Classics)

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How far do you agree with the view that “in the world of *The Secret Agent*, Conrad blurs the distinction between good and evil”? In your response, you must refer to relevant contexts.

[40]

Or,

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Examine the view that “in *The Secret Agent*, Conrad presents a world which leaves us with little hope or optimism”. In your response, you must refer to relevant contexts. [40]

Or,

E.M. Forster: *A Room with a View* (Penguin Classics)

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How far do you agree with the view that “in *A Room with a View*, Forster depicts a world defined by social change”? In your response, you must refer to relevant contexts.

[40]

Or,

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“Despite Forster’s choice of ending, Lucy remains as powerless at the end of *A Room with a View* as she was at the beginning.” How far do you agree with this view of the novel? In your response, you must refer to relevant contexts.

[40]

Or,

Emyr Humphreys: *A Toy Epic* (Seren)

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How far do you agree with the idea that “the ideas in *A Toy Epic* are most effectively conveyed through Humphreys’ use of multiple narrative voices”? In your response, you must refer to relevant contexts.

[40]

Or,

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“I am a traveller between worlds learning by experience the slow lessons of tolerance which every foreigner must learn” (Iorwerth). In the light of this statement, discuss Humphreys’ presentation of the theme of belonging in *A Toy Epic*. In your response, you must refer to relevant contexts.

[40]

Or,

Jean Rhys: *Wide Sargasso Sea* (Penguin Classics)

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“In *Wide Sargasso Sea*, Rhys attempts to give a voice to the weakest members of society.” Explore this view of the novel. In your response, you must refer to relevant contexts. [40]

Or,

1	3
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Consider the view that “in *Wide Sargasso Sea*, we see a world characterised by the rejection of the new in favour of the old”. In your response, you must refer to relevant contexts. [40]

Or,

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

1	4
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“In *The Remains of the Day*, Ishiguro’s chief concern is to challenge ideas about service.” Examine this view of the novel. In your response, you must refer to relevant contexts. [40]

Or,

1	5
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“Ishiguro presents us with a world characterised by human weakness rather than human potential.” Explore this view of *The Remains of the Day*. In your response, you must refer to relevant contexts. [40]

END OF PAPER