

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

S24-B720U10-1

**THURSDAY, 16 MAY 2024 – 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.

From a night of more sleep than she had expected, Marianne awoke the next morning to the same consciousness of misery in which she had closed her eyes.

Elinor encouraged her as much as possible to talk of what she felt; and before breakfast was ready, they had gone through the subject again and again; with the same steady conviction and affectionate counsel on Elinor's side, the same impetuous feelings and varying opinions on Marianne's, as before. Sometimes she could believe Willoughby to be as unfortunate and as innocent as herself, and at others, lost every consolation in the impossibility of acquitting him. At one moment she was absolutely indifferent to the observation of all the world, at another she would seclude herself from it for ever, and at a third could resist it with energy. In one thing, however, she was uniform, when it came to the point, in avoiding, where it was possible, the presence of Mrs. Jennings, and in a determined silence when obliged to endure it. Her heart was hardened against the belief of Mrs. Jennings's entering into her sorrows with any compassion.

"No, no, no, it cannot be," she cried; "she cannot feel. Her kindness is not sympathy; her good nature is not tenderness. All that she wants is gossip, and she only likes me now because I supply it."

Elinor had not needed this to be assured of the injustice to which her sister was often led in her opinion of others, by the irritable refinement of her own mind, and the too great importance placed by her on the delicacies of a strong sensibility, and the graces of a polished manner. Like half the rest of the world, if more than half there be that are clever and good, Marianne, with excellent abilities, and an excellent disposition, was neither reasonable nor candid. She expected from other people the same opinions and feelings as her own, and she judged of their motives by the immediate effect of their actions on herself. Thus a circumstance occurred, while the sisters were together in their own room after breakfast, which sunk the heart of Mrs. Jennings still lower in her estimation; because, through her own weakness, it chanced to prove a source of fresh pain to herself, though Mrs. Jennings was governed in it by an impulse of the utmost goodwill.

With a letter in her out-stretched hand, and countenance gaily smiling, from the persuasion of bringing comfort, she entered their room, saying,

"Now, my dear, I bring you something that I am sure will do you good."

Marianne heard enough. In one moment her imagination placed before her a letter from Willoughby, full of tenderness and contrition, explanatory of all that had passed, satisfactory, convincing; and instantly followed by Willoughby himself, rushing eagerly into the room to enforce, at her feet, by the eloquence of his eyes, the assurances of his letter. The work of one moment was destroyed by the next.

- Examine Austen's presentation of Marianne in this extract. [20]
- Consider the view that "in *Sense and Sensibility*, we are shown the consequences of having unrealistic expectations of oneself and others". 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.

‘... But to the point, if you please, sir – Miss Ingram?’

‘Well, I feigned courtship of Miss Ingram, because I wished to render you as madly in love with me as I was with you; and I knew jealousy would be the best ally I could call in for the furtherance of that end.’

‘Excellent! Now you are small – not one whit bigger than the end of my little finger. It was a burning shame and a scandalous disgrace to act in that way. Did you think nothing of Miss Ingram’s feelings, sir?’

‘Her feelings are concentrated in one – pride; and that needs humbling. Were you jealous, Jane?’

‘Never mind, Mr Rochester: it is in no way interesting to you to know that. Answer me truly once more. Do you think Miss Ingram will not suffer from your dishonest coquetry? Won’t she feel forsaken and deserted?’

‘Impossible! – when I told you how she, on the contrary, deserted me: the idea of my insolvency cooled, or rather extinguished, her flame in a moment.’

‘You have a curious, designing mind, Mr Rochester. I am afraid your principles on some points are eccentric.’

‘My principles were never trained, Jane: they may have grown a little awry for want of attention.’

‘Once again, seriously; may I enjoy the great good that has been vouchsafed to me, without fearing that anyone else is suffering the bitter pain I myself felt a while ago?’

‘That you may, my good little girl: there is not another being in the world has the same pure love for me as yourself – for I lay that pleasant unction to my soul, Jane, a belief in your affection.’

I turned my lips to the hand that lay on my shoulder. I loved him very much – more than I could trust myself to say – more than words had power to express.

‘Ask something more,’ he said presently; ‘it is my delight to be entreated, and to yield.’

I was again ready with my request. ‘Communicate your intentions to Mrs Fairfax, sir: she saw me with you last night in the hall, and she was shocked. Give her some explanation before I see her again. It pains me to be misjudged by so good a woman.’

‘Go to your room, and put on your bonnet,’ he replied. ‘I mean you to accompany me to Millcote this morning; and while you prepare for the drive, I will enlighten the old lady’s understanding. Did she think, Janet, you had given the world for love, and considered it well lost?’

‘I believe she thought I had forgotten my station, and yours, sir.’

‘Station! station! – your station is in my heart, and on the necks of those who would insult you, now or hereafter. – Go.’

- i) Examine Brontë’s presentation of Jane in this extract. [20]
- ii) Explore the view that “all the relationships in *Jane Eyre* are characterised by an imbalance of power”. 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.

‘So that was the lady you spoke of as a woman?’ said he indignantly to Higgins. ‘You might have told me who she was.’

‘And then, maybe, yo’d ha’ spoken of her more civil than yo’ did; yo’d gotten a mother who might ha’ kept yo’r tongue in check when yo’ were talking o’ women being at the root o’ all the plagues.’

‘Of course you told that to Miss Hale?’

‘In coorse I did. Leastways, I reckon I did. I telled her she weren’t to meddle again in aught that concerned yo’.’

‘Whose children are those — yours?’ Mr Thornton had a pretty good notion whose they were, from what he had heard; but he felt awkward in turning the conversation round from this unpromising beginning.

‘They’re not mine, and they are mine.’

‘They are the children you spoke of to me this morning?’

‘When yo’ said,’ replied Higgins, turning round, with ill-smothered fierceness, ‘that my story might be true or might not, but it were a very unlikely one. Measter, I’ve not forgotten.’

Mr. Thornton was silent for a moment; then he said: ‘No more have I. I remember what I said. I spoke to you about these children in a way I had no business to do. I did not believe you. I could not have taken care of another man’s children myself, if he had acted towards me as I hear Boucher did towards you. But I know now that you spoke truth. I beg your pardon.’

Higgins did not turn round, or immediately respond to this. But when he did speak, it was in a softened tone, although the words were gruff enough.

‘Yo’ve no business to go prying into what happened between Boucher and me. He’s dead, and I’m sorry. That’s enough.’

‘So it is. Will you take work with me? That’s what I came to ask.’

Higgins’s obstinacy wavered, recovered strength, and stood firm. He would not speak. Mr. Thornton would not ask again. Higgins’s eye fell on the children.

‘Yo’ve called me impudent, and a liar, and a mischief-maker, and yo’ might ha’ said wi’ some truth, as I were now and then given to drink. An’ I ha’ called you a tyrant, an’ an oud bull-dog, and a hard, cruel master; that’s where it stands. But for th’ childer. Measter, do yo’ think we can e’er get on together?’

‘Well!’ said Mr. Thornton, half-laughing, ‘it was not my proposal that we should go together. But there’s one comfort, on your own showing. We neither of us can think much worse of the other than we do now.’

‘That’s true,’ said Higgins, reflectively. ‘I’ve been thinking, ever sin’ I saw you, what a marcy it were yo’ did na take me on, for that I ne’er saw a man whom I could less abide. But that’s maybe been a hasty judgment; and work’s work to such as me.’

- i) Examine Gaskell’s presentation of Higgins in this extract. [20]
- ii) How far do you agree that “in *North and South*, the minor characters do more than add local colour, they contribute to Gaskell’s social commentary”? 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)**0****4**

Read the extract below and answer the questions which follow.

‘I don’t insinuate at all,’ said Peggotty.

‘You do, Peggotty,’ returned my mother. ‘You never do anything else, except your work. You are always insinuating. You revel in it. And when you talk of Mr Murdstone’s good intentions –’

‘I never talked of ’em,’ said Peggotty.

‘No, Peggotty,’ returned my mother, ‘but you insinuated. That’s what I told you just now. That’s the worst of you. You *will* insinuate. I said, at the moment, that I understood you, and you see I did. When you talk of Mr Murdstone’s good intentions, and pretend to slight them (for I don’t believe you really do, in your heart, Peggotty), you must be as well convinced as I am how good they are, and how they actuate him in everything. If he seems to have been at all stern with a certain person, Peggotty – you understand, and so I am sure does Davy, that I am not alluding to any body present – it is solely because he is satisfied that it is for a certain person’s benefit. He naturally loves a certain person, on my account; and acts solely for a certain person’s good. He is better able to judge of it than I am; for I very well know that I am a weak, light, girlish creature, and that he is a firm, grave, serious man. And he takes,’ said my mother, with the tears which were engendered in her affectionate nature, stealing down her face, ‘he takes great pains with me; and I ought to be very thankful to him, and very submissive to him even in my thoughts; and when I am not, Peggotty, I worry and condemn myself, and feel doubtful of my own heart, and don’t know what to do.’

Peggotty sat with her chin on the foot of the stocking, looking silently at the fire.

‘There, Peggotty,’ said my mother, changing her tone, ‘don’t let us fall out with one another, for I couldn’t bear it. You are my true friend, I know, if I have any in the world. When I call you a ridiculous creature, or a vexatious thing, or anything of that sort, Peggotty, I only mean that you are my true friend, and always have been, ever since the night when Mr Copperfield first brought me home here, and you came out to the gate to meet me.’

Peggotty was not slow to respond, and ratified the treaty of friendship by giving me one of her best hugs. I think I had some glimpses of the real character of this conversation at the time; but I am sure, now, that the good creature originated it, and took her part in it, merely that my mother might comfort herself with the little contradictory summary in which she had indulged. The design was efficacious; for I remember that my mother seemed more at ease during the rest of the evening, and that Peggotty observed her less.

- i) Examine Dickens’ presentation of Mrs Murdstone in this extract. [20]
- ii) Consider the view that “in *David Copperfield*, loyalty causes both joy and suffering”. 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.

Farfrae, happy, and thinking no evil, persisted in making light of her fears. Thus they parted, and she went homeward, journeymen now being in the street, waggoners going to the harness-makers for articles left to be repaired, farm-horses going to the shoeing-smiths, and the sons of labour being generally on the move. Elizabeth entered her lodging unhappily, thinking she had done no good, and only made herself appear foolish by her weak note of warning.

But Donald Farfrae was one of those men upon whom an incident is never absolutely lost. He revised impressions from a subsequent point of view, and the impulsive judgment of the moment was not always his permanent one. The vision of Elizabeth's earnest face in the rimy dawn came back to him several times during the day. Knowing the solidity of her character, he did not treat her hints altogether as idle sounds.

But he did not desist from a kindly scheme on Henchard's account that engaged him just then; and when he met Lawyer Joyce, the town-clerk, later in the day, he spoke of it as if nothing had occurred to damp it.

"About that little seedsman's shop," he said; "the shop overlooking the churchyard, which is to let. It is not for myself I want it; but for our unlucky fellow-townsmen, Henchard. It would be a new beginning for him, if a small one; and I have told the Council that I would head a private subscription among them to set him up in it – that I would be fifty pounds, if they would make up the other fifty among them."

"Yes, yes; so I've heard; and there's nothing to say against it for that matter," the town-clerk replied, in his plain, frank way. "But, Farfrae, others see what you don't. Henchard hates ye – ay, hates ye; and 'tis right that you should know it. To my knowledge he was at the King of Prussia last night, saying in public that about you which a man ought not to say about another."

"Is it so – and is it so!" said Farfrae, looking down. "Why should he do it?" added the young man, bitterly; "what harm have I done him that he should try to wrong me?"

"God only knows," said Joyce, lifting his eyebrows. "It shows much long-suffering in you to put up with him, and keep him in your employ."

"But I cannot discharge a man who was once a good friend to me. How can I forget that when I came here 'twas he enabled me to make a footing for myself? No, no. As long as I've a day's work to offer he shall do it if he chooses. 'Tis not I who will deny him such a little as that. But I'll drop the idea of establishing him in a shop till I can think more about it."

- i) Examine how Hardy presents Farfrae in this extract. [20]
- ii) How far do you agree with the view that "in *The Mayor of Casterbridge*, we are persuaded that reason should triumph over passion"? 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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Examine the view that “in *The Secret Agent*, Conrad presents us with a harsh and cruel society, not suitable for the weak and vulnerable”. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

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How far do you agree with the view that “all the characters in *The Secret Agent* are morally weak”? In the course of your response, you must give close consideration 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 “*A Room with a View* is a warning not to repress our passions and desires”? In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

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“A novel in which many boundaries – geographical, class, societal – are crossed, with surprising consequences.” In the light of this statement, discuss how Forster presents the crossing of boundaries in *A Room with a View*. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

Emyr Humphreys: *A Toy Epic* (Seren)

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How far do you agree with the view that “*A Toy Epic* presents us with a specific time and place but its ideas are universal”? In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

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Examine the view that “*A Toy Epic* is a story about the enduring power of friendship”. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

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

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Consider the view that “in *Wide Sargasso Sea*, we see a raw fight for survival”. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

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Examine the view that “*Wide Sargasso Sea* is a novel which relies heavily on symbolism to explore its key ideas”. In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

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

1	4
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Some critics argue that “in Ishiguro’s novel there is a battle between duty and desire, and duty is triumphant”. How far do you agree with this view of *The Remains of the Day*? In the course of your response, you must give close consideration to relevant contexts. [40]

Or,

1	5
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Explore the view that “*The Remains of the Day* is a novel about journeys, both literal and metaphorical”. In the course of your response, you must give close consideration to relevant contexts. [40]

END OF PAPER