

**GCE AS**

B720U10-1

**ENGLISH LITERATURE – AS component 1**  
**Prose**

FRIDAY, 17 MAY 2019 – MORNING

2 hours

**ADDITIONAL MATERIALS**

A WJEC pink 16-page answer booklet.

**INSTRUCTIONS TO CANDIDATES**

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

Write your answers in the separate answer booklet provided.

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

e.g. 

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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.

“Ah! Elinor,” said John, “your reasoning is very good, but it is founded on ignorance of human nature. When Edward’s unhappy match takes place, depend upon it his mother will feel as much as if she had never discarded him; and therefore every circumstance that may accelerate that dreadful event, must be concealed from her as much as possible. Mrs. Ferrars can never forget that Edward is her son.”

[omitted text]

“We think *now*”—said Mr. Dashwood, after a short pause, “of *Robert’s* marrying Miss Morton.”

Elinor, smiling at the grave and decisive importance of her brother’s tone, calmly replied, “The lady, I suppose, has no choice in the affair.”

“Choice!—how do you mean?” —

“I only mean, that I suppose from your manner of speaking, it must be the same to Miss Morton whether she marry Edward or Robert.”

“Certainly, there can be no difference; for Robert will now to all intents and purposes be considered as the eldest son;—and as to any thing else, they are both very agreeable young men, I do not know that one is superior to the other.”

Elinor said no more, and John was also for a short time silent.—His reflections ended thus.

“Of *one* thing, my dear sister,” kindly taking her hand, and speaking in an awful whisper—“I may assure you;—and I *will* do it, because I know it must gratify you.—I have good reason to think—indeed I have it from the best authority, or I should not repeat it, for otherwise it would be very wrong to say any thing about it—but I have it from the very best authority—not that I ever precisely heard Mrs. Ferrars say it herself—but her daughter *did*, and I have it from her—That in short, whatever objections there might be against a certain—a certain connection—you understand me—it would have been far preferable to her, it would not have given her half the vexation that *this* does. I was exceedingly pleased to hear that Mrs. Ferrars considered it in that light—a very gratifying circumstance you know to us all. ‘It would have been beyond comparison,’ she said, ‘the least evil of the two, and she would be glad to compound *now* for nothing worse.’ But however, all that is quite out of the question—not to be thought of or mentioned—as to any attachment you know—it never could be—all that is gone by. But I thought I would just tell you of this, because I knew how much it must please you. Not that you have any reason to regret, my dear Elinor. There is no doubt of your doing exceedingly well—quite as well, or better, perhaps, all things considered. Has Colonel Brandon been with you lately?”

- (i) Examine Austen’s presentation of John in this extract. [20]
- (ii) Some critics have argued that “in *Sense and Sensibility*, marriage is a social contract rather than an expression of love.” In the light of this statement, discuss Austen’s presentation of marriage in the novel. In your response, make close reference to **at least two** other parts of *Sense and Sensibility*. [40]

Or,

**Charlotte Brontë: *Jane Eyre* (Penguin Classics)**

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Read the extract below and answer the questions which follow.

‘Fetch that stool,’ said Mr. Brocklehurst, pointing to a very high one from which a monitor had just risen: it was brought.

‘Place the child upon it.’

And I was placed there, by whom I don’t know. I was in no condition to note particulars. I was only aware that they had hoisted me up to the height of Mr. Brocklehurst’s nose, that he was within a yard of me, and that a spread of shot orange and purple silk pelisses, and a cloud of silvery plumage extended and waved below me.

Mr. Brocklehurst hemmed.

‘Ladies,’ said he, turning to his family; ‘Miss Temple, teachers, and children, you all see this girl?’

Of course they did; for I felt their eyes directed like burning-glasses against my scorched skin.

‘You see she is yet young; you observe she possesses the ordinary form of childhood; God has graciously given her the shape that He has given to all of us; no single deformity points her out as a marked character. Who would think that the Evil One had already found a servant and agent in her? Yet such, I grieve to say, is the case.’

A pause — in which I began to steady the palsy of my nerves, and to feel that the Rubicon was passed, and that the trial, no longer to be shirked, must be firmly sustained.

‘My dear children,’ pursued the black marble clergyman with pathos, ‘this is a sad, a melancholy occasion; for it becomes my duty to warn you that this girl, who might be one of God’s own lambs, is a little castaway — not a member of the true flock, but evidently an interloper and an alien. You must be on your guard against her; you must shun her example — if necessary, avoid her company, exclude her from your sports, and shut her out from your converse. Teachers, you must watch her: keep your eyes on her movements, weigh well her words, scrutinise her actions, punish her body to save her soul — if, indeed, such salvation be possible, for (my tongue falters while I tell it) this girl, this child, the native of a Christian land, worse than many a little heathen who says its prayers to Brahma and kneels before Juggernaut — this girl is — a liar!’

Now came a pause of ten minutes, during which I — by this time in perfect possession of my wits — observed all the female Brocklehursts produce their pocket-handkerchiefs and apply them to their optics, while the elderly lady swayed herself to and fro, and the two younger ones whispered, ‘How shocking!’

- (i) Examine Brontë’s presentation of Mr. Brocklehurst in this extract. [20]
- (ii) Consider the view that “in *Jane Eyre*, Brontë encourages her readers to think critically about religion.” In your response, make close reference to **at least two** other parts of the novel. [40]

Or,

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

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Read the extract below and answer the questions which follow.

It was evidently a house which had been built some fifty or sixty years. The stone facings — the long, narrow windows, and the number of them — the flights of steps up to the front door, ascending from either side, and guarded by railing — all witnessed to its age. Margaret only wondered why people who could afford to live in so good a house, and keep it in such perfect order, did not prefer a much smaller dwelling in the country, or even some suburb; not in the continual whirl and din of the factory. Her unaccustomed ears could hardly catch her father's voice, as they stood on the steps awaiting the opening of the door. The yard, too, with the great doors in the dead wall as a boundary, was but a dismal look-out for the sitting-rooms of the house — as Margaret found when they had mounted the old-fashioned stairs, and been ushered into the drawing-room, the three windows of which went over the front door and the room on the right-hand side of the entrance. There was no one in the drawing-room. It seemed as though no one had been in it since the day when the furniture was bagged up with as much care as if the house was to be overwhelmed with lava, and discovered a thousand years hence. The walls were pink and gold: the pattern on the carpet represented bunches of flowers on a light ground, but it was carefully covered up in the centre by a linen drugget, glazed and colourless. The window-curtains were lace; each chair and sofa had its own particular veil of netting, or knitting. Great alabaster groups occupied every flat surface, safe from dust under their glass shades. In the middle of the room, right under the bagged-up chandelier, was a large circular table, with smartly-bound books arranged at regular intervals round the circumference of its polished surface, like gaily-coloured spokes of a wheel. Everything reflected light, nothing absorbed it. The whole room had a painfully spotted, spangled, speckled look about it, which impressed Margaret so unpleasantly that she was hardly conscious of the peculiar cleanliness required to keep everything so white and pure in such an atmosphere, or of the trouble that must be willingly expended to secure that effect of icy, snowy discomfort. Wherever she looked there was evidence of care and labour, but not care and labour to procure ease, to help on habits of tranquil home employment; solely to ornament, and then to preserve ornament from dirt or destruction.

They had leisure to observe, and to speak to each other, in low voices, before Mrs. Thornton appeared. They were talking of what all the world might hear: but it is a common effect of such a room as this to make people speak low, as if unwilling to awaken the unused echoes.

- (i) Examine Gaskell's presentation of setting in this extract. [20]
- (ii) How far do you agree that "it is primarily through location and setting that Gaskell criticises society"? In your response, make close reference to **at least two** other parts of *North and South*. [40]

Or,

**Charles Dickens: *David Copperfield* (Penguin Classics)**

0 4

Read the extract below and answer the questions which follow.

I felt the touch of a hand that I knew was neither her's nor Peggotty's, and slipped to my feet at the bed-side. It was Mr. Murdstone's hand, and he kept it on my arm as he said:

'What's this? Clara, my love, have you forgotten?—Firmness, my dear!'

'I am very sorry, Edward,' said my mother. 'I meant to be very good, but I am so uncomfortable.'

'Indeed!' he answered. 'That's a bad hearing, so soon, Clara.'

'I say it's very hard I should be made so now,' returned my mother, pouting; 'and it is—very hard—isn't it?'

He drew her to him, whispered in her ear, and kissed her. I knew as well, when I saw my mother's head lean down upon his shoulder, and her arm touch his neck—I knew as well that he could mould her pliant nature into any form he chose, as I know, now, that he did it.

'Go you below, my love,' said Mr. Murdstone. 'David and I will come down, together. My friend,' turning a darkening face on Peggotty, when he had watched my mother out, and dismissed her with a nod and a smile: 'do you know your mistress's name?'

'She has been my mistress a long time, sir,' answered Peggotty, 'I ought to it.'

'That's true,' he answered. 'But I thought I heard you, as I came up-stairs, address her by a name that is not hers. She has taken mine, you know. Will you remember that?'

Peggotty, with some uneasy glances at me, curtsied herself out of the room without replying; seeing, I suppose, that she was expected to go, and had no excuse for remaining. When we two were left alone, he shut the door, and sitting on a chair, and holding me standing before him, looked steadily into my eyes. I felt my own attracted, no less steadily, to his. As I recall our being opposed thus, face to face, I seem again to hear my heart beat fast and high.

'David,' he said, making his lips thin, by pressing them together, 'if I have an obstinate horse or dog to deal with, what do you think I do?'

'I don't know.'

'I beat him.'

I had answered in a kind of breathless whisper, but I felt, in my silence, that my breath was shorter now.

'I make him wince, and smart. I say to myself, "I'll conquer that fellow;" and if it were to cost him all the blood he had, I should do it. What is that upon your face?'

'Dirt,' I said.

He knew it was the mark of tears as well as I. But if he had asked the question twenty times, each time with twenty blows, I believe my baby heart would have burst before I would have told him so.

- (i) Examine Dickens' presentation of Mr. Murdstone in this extract. [20]
- (ii) How far do you agree with the view that "even the minor characters in *David Copperfield* add to Dickens' social and moral commentary"? In your response, make close reference to **at least two** other parts of the novel. [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 morning was exceptionally bright for the time of year. The sun fell so flat on the market-house and church and pavement opposite Lucetta's residence that they poured their brightness into her rooms. Suddenly, after a rumbling of wheels, there were added to this steady light a fantastic series of circling irradiations upon the ceiling, and the companions turned to the window. Immediately opposite a vehicle of strange description had come to a standstill, as if it had been placed there for exhibition.

It was the new-fashioned agricultural implement called a horse-drill, till then unknown, in its modern shape, in this part of the country, where the venerable seed-lip was still used for sowing as in the days of the Heptarchy. Its arrival created about as much sensation in the corn-market as a flying machine would create at Charing Cross. The farmers crowded round it, women drew near it, children crept under and into it. The machine was painted in bright hues of green, yellow, and red, and it resembled as a whole a compound of hornet, grasshopper, and shrimp, magnified enormously. Or it might have been likened to an upright musical instrument with the front gone. That was how it struck Lucetta. "Why, it is a sort of agricultural piano," she said.

"It has something to do with corn," said Elizabeth.

"I wonder who thought of introducing it here?"

Donald Farfrae was in the minds of both as the innovator, for though not a farmer he was closely leagued with farming operations. And as if in response to their thought he came up at that moment, looked at the machine, walked round it, and handled it as if he knew something about its make. The two watchers had inwardly started at his coming, and Elizabeth left the window, went to the back of the room, and stood as if absorbed in the panelling of the wall. She hardly knew that she had done this till Lucetta, animated by the conjunction of her new attire with the sight of Farfrae, spoke out: "Let us go and look at the instrument, whatever it is."

Elizabeth-Jane's bonnet and shawl were pitchforked on in a moment, and they went out. Among all the agriculturists gathering round, the only appropriate possessor of the new machine seemed to be Lucetta, because she alone rivalled it in colour.

They examined it curiously; observing the rows of trumpet-shaped tubes one within the other, the little scoops, like revolving salt-spoons, which tossed the seed into the upper ends of the tubes that conducted it to the ground; till somebody said "Good morning, Elizabeth-Jane." She looked up, and there was her stepfather.

- (i) Examine how Hardy creates atmosphere in this passage. [20]
- (ii) "*The Mayor of Casterbridge* is a novel about the tension between tradition and modernity." In the light of this statement, discuss Hardy's presentation of change in the novel. In your response, make close reference to **at least two** other parts of *The Mayor of Casterbridge*. [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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 “Through his characters, Conrad presents us with a world that has lost all its innocence.” How far do you agree with this view of *The Secret Agent*? [40]

Or,

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 “There are no villains or saints in *The Secret Agent*.” In the light of this view, discuss Conrad’s presentation of morality in *The Secret Agent*. [40]

Or,

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

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 Explore the view that “in *A Room with a View*, art and beauty have the power to change people.” [40]

Or,

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 “In *A Room with a View*, Forster persuades us that any hope for the future lies with the young.” How far do you agree with this statement? [40]

Or,

#### Emyr Humphreys: *A Toy Epic* (Seren)

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 “A novel characterised by social division and political uncertainty.” In the light of this statement, discuss Humphreys’ presentation of class and/or status in *A Toy Epic*. [40]

Or,

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 “A novel characterised by the experiences of men and of being male.” In the light of this statement, explore Humphreys’ view of masculinity in *A Toy Epic*. [40]

Or,

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

1 2

“The role of the husbands in *Wide Sargasso Sea* is to expose the faults of the Victorian male.” How far do you agree with this view of the novel? [40]

Or,

1 3

How far do you agree that “in *Wide Sargasso Sea*, Rhys presents us with a fragmented and broken world”? [40]

Or,

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

1 4

Examine the view that “in *The Remains of the Day*, the reader sees the flaws in the characters’ attitudes and values more clearly than the narrator does.” [40]

Or,

1 5

“The real villain of *The Remains of the Day* is the English class system.” In the light of this statement, discuss Ishiguro’s presentation of class in the novel. [40]

**END OF PAPER**