



AS ENGLISH LITERATURE

COMPONENT 1

Prose

SPECIMEN PAPER

2 hours



ADDITIONAL MATERIALS

In addition to this examination paper, you will need a 12 page answer book

INSTRUCTIONS TO CANDIDATES

Answer one question in Section A and one question in Section B.
Write your answers in the separate answer book provided.

INFORMATION FOR CANDIDATES

Section A carries 60 marks and Section B carries 40 marks.

As a guide, you should spend approximately one hour and 15 minutes on Section A, and approximately 45 minutes on Section B.

The number of marks is given in brackets at the end of each question or part-question.

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

No certificate will be awarded to a candidate detected in any unfair practice during the examination.

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 discuss how meanings are shaped.

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

- show wider knowledge and understanding of the prose text you have studied
- take account of relevant contexts and different interpretations which have informed your reading.

Either,

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

1. Read the extract below and answer the questions which follow.

"But at least, Mama, you cannot deny the absurdity of the accusation, though you may not think it intentionally ill-natured. Colonel Brandon is certainly younger than Mrs. Jennings, but he is old enough to be *my* father; and if he were ever animated enough to be in love, must have long outlived every sensation of the kind. It is too ridiculous! When is a man to be safe from such wit, if age and infirmity will not protect him?"

"Infirmity!" said Elinor, "do you call Colonel Brandon infirm? I can easily suppose that his age may appear much greater to you than to my mother; but you can hardly deceive yourself as to his having the use of his limbs!"

"Did not you hear him complain of the rheumatism? and is not that the commonest infirmity of declining life?"

"My dearest child," said her mother, laughing, "at this rate you must be in continual terror of *my* decay; and it must seem to you a miracle that my life has been extended to the advanced age of forty."

"Mama, you are not doing me justice. I know very well that Colonel Brandon is not old enough to make his friends yet apprehensive of losing him in the course of nature. He may live twenty years longer. But thirty-five has nothing to do with matrimony."

"Perhaps," said Elinor, "thirty-five and seventeen had better not have anything to do with matrimony together. But if there should by any chance happen to be a woman who is single at seven and twenty, I should not think Colonel Brandon's being thirty-five any objection to his marrying *her*."

- (i) Examine Austen's presentation of the character of Marianne in this extract. [20]
- (ii) "While men appear to be in authority in Jane Austen's world, it is women who possess the real power". With close reference to **at least two** other parts of the novel, discuss Austen's presentation of the relationship between Marianne and Colonel Brandon in the light of this remark. [40]

Or,

Charlotte Brontë: *Jane Eyre* (Penguin Classics)

2. Read the extract below and answer the questions which follow.

I went to my window, opened it, and looked out. There were the two wings of the building; there was the garden; there were the skirts of Lowood; there was the hilly horizon. My eye passed all other objects to rest on those most remote, the blue peaks; it was those I longed to surmount; all within their boundary of rock and heath seemed prison-ground, exile limits. I traced the white road winding round the base of one mountain, and vanishing in a gorge between two. How I longed to follow it farther!

I recalled the time when I had travelled that very road in a coach; I remembered descending that hill at twilight. An age seemed to have elapsed since the day which brought me first to Lowood, and I had never quitted it since. My vacations had all been spent at school. Mrs. Reed had never sent for me to Gateshead; neither she nor any of her family had ever been to visit me. I had had no communication by letter or message with the outer world: school-rules, school-duties, school-habits and notions, and voices, and faces, and phrases, and costumes, and preferences, and antipathies: such was what I knew of existence. And now I felt that it was not enough. I tired of the routine of eight years in one afternoon. I desired liberty; for liberty I gasped; for liberty I uttered a prayer; it seemed scattered on the wind then faintly blowing. I abandoned it and framed a humbler supplication. For change, stimulus. That petition, too, seemed swept off into vague space: "Then," I cried, half desperate, "grant me at least a new servitude!"

- (i) Examine Brontë's presentation of Jane's state of mind in this extract. [20]
- (ii) "The strongest message of this novel is that females, however determined, can never be completely free." In the light of this statement, discuss Brontë's presentation of the theme of freedom. In your response, you must make close reference to **at least two** other parts of *Jane Eyre*. [40]

Or,

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

3. Read the extract below and answer the questions which follow.

'I could almost wish, Margaret — ' he stopped and hesitated. It was so unusual for the fluent lawyer to hesitate that Margaret looked up at him, in a little state of questioning wonder; but in an instant — from what about him she could not tell — she wished herself back with her mother — her father — anywhere away from him, for she was sure he was going to say something to which she should not know what to reply. In another moment the strong pride that was in her came to conquer her sudden agitation, which she hoped he had not perceived. Of course she could answer, and answer the right thing; and it was poor and despicable of her to shrink from hearing any speech, as if she had not power to put an end to it with her high maidenly dignity.

'Margaret,' said he, taking her by surprise, and getting sudden possession of her hand, so that she was forced to stand still and listen, despising herself for the fluttering at her heart all the time;

'Margaret, I wish you did not like Helstone so much — did not seem so perfectly calm and happy here. I have been hoping for these three months past to find you regretting London — and London friends, a little — enough to make you listen more kindly' (for she was quietly, but firmly, striving to extricate her hand from his grasp) 'to one who has not much to offer, it is true — nothing but prospects in the future — but who does love you, Margaret, almost in spite of himself. Margaret, have I startled you too much? Speak!' For he saw her lips quivering almost as if she were going to cry. She made a strong effort to be calm; she would not speak till she had succeeded in mastering her voice, and then she said:

'I was startled. I did not know that you cared for me in that way. I have always thought of you as a friend; and, please, I would rather go on thinking of you so. I don't like to be spoken to as you have been doing. I cannot answer you as you want me to do, and yet, I should feel so sorry if I vexed you.'

- (i) Examine the presentation of Margaret in this extract. [20]
- (ii) Consider the view that Gaskell challenges conventional views in her presentation of love and marriage in *North and South*. In your response, you must refer to **at least two** other parts of the novel. [40]

Or,

Charles Dickens: *David Copperfield* (Penguin Classics)

4. Read the extract below and answer the questions which follow.

“-Hope you have had a pleasant evening, ma’am,” said Peggotty, standing as stiff as a barrel in the centre of the room, with a candlestick in her hand.

“Much obliged to you, Peggotty,” returned my mother, in a cheerful voice, “I have had a very pleasant evening.”

“A stranger or so makes an agreeable change,” suggested Peggotty.

“A very agreeable change, indeed,” returned my mother.

Peggotty continuing to stand motionless in the middle of the room and my mother resuming her singing, I fell asleep, though I was not so sound asleep but that I could hear voices, without hearing what they said. When I half awoke from this uncomfortable doze, I found Peggotty and my mother both in tears, and both talking.

“Not such a one as this, Mr. Copperfield wouldn’t have liked,” said Peggotty. “That I say, and that I swear!”

“Good heavens!” cried my mother, “you’ll drive me mad! was ever any poor girl so ill-used by her servants as I am! Why do I do myself the injustice of calling myself a girl? Have I never been married, Peggotty?”

“God knows you have, ma’am.” returned Peggotty.

“Then, how can you dare,” said my mother - “you know I don’t mean how can you dare, Peggotty, but can you have the heart - to make me so uncomfortable and say such bitter things to me, when you are well aware that I haven’t, out of this place, a single friend to turn to!”

“The more’s the reason,” returned Peggotty, “for saying that it won’t do. No! That it won’t do. No! No price could make it do. No!” - I thought Peggotty would have thrown the candlestick away, she was so emphatic with it.

“How can you be so aggravating,” said my mother, shedding more tears than before, “as to talk in such an unjust manner! How can you go on as if it was all settled and arranged, Peggotty, when I tell you over and over again, you cruel thing, that beyond the commonest civilities nothing has passed! You talk of admiration. What am I to do? If people are so silly as to indulge the sentiment, is it my fault? What am I to do I ask you? Would you wish me to shave my head and black my face, or disfigure myself with a burn, or a scald, or something of that sort? I dare say you would Peggotty. I dare say you’d quite enjoy it.”

- (i) Examine Dickens’ presentation of David’s mother in this extract. [20]
- (ii) “However independent they may appear, the women in Dickens’ world are always dependent in some way upon males.” With close reference to **at least two** other parts of the novel, consider this view of Dickens’ characterisation of females in *David Copperfield*. [40]

Or,

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

5. Read the extract below and answer the questions which follow.

Farfrae hitched the reins to the gate-post, and they approached what was of humble dwellings surely the humblest. The walls, built of kneaded clay originally faced with a trowel, had been worn by years of rain-washings to a lumpy crumbling surface, channelled and sunken from its plane, its gray rents held together here and there by a leafy strap of ivy which could scarcely find substance enough for the purpose. Leaves from the fence had been blown into the corners of the doorway, and lay there undisturbed. The door was ajar; Farfrae knocked; and he who stood before them was Whittle, as they had conjectured.

His face showed marks of deep sadness, his eyes lighting on them with an unfocused gaze; and he still held in his hand the few sticks he had been out to gather. As soon as he recognized them he started.

"What, Abel Whittle; is it that ye are here?" said Farfrae.

"Ay, yes sir! You see, he was kind-like to mother when she wer here below, though 'a was rough to me."

"Who are you talking of?"

"Oh, sir — Mr. Henchet! Didn't ye know it? He's just gone — about half-an-hour ago, by the sun; for I've got no watch to my name."

"Not — dead?" faltered Elizabeth-Jane.

"Yes, ma'am, he's gone! He was kind-like to mother when she wer here below, sending her the best ship-coal, and hardly any ashes from it at all; and taties, and suchlike that were very needful to her. I couldn't forget him, and traipsed out here to look for him, about the time of your worshipful's wedding to the lady at yer side, and I seed him walking along in the rain, and I thought he looked low and faltering. And I followed en over the road, and he turned and saw me, and said 'You go back!' But I followed, and he turned again, and said, 'Do you hear, sir? Go back!' But I saw that he was low, and I followed on still. Then 'a said, 'Whittle, what do ye follow me for when I've told ye to go back all these times?' And I said, 'Because, sir, I see things be bad with ye, and ye wer kind-like to mother if ye wer rough to me, and I would fain be kind-like to you.' Then he walked on, and I followed; and he never complained at me any more. We walked on like that all night; and in the blue o' the morning, when 'twas hardly day, I looked ahead o' me, and I seed that he wambled, and could hardly drag along. By that time we had got past here, but I had seen that this house was empty as I went by, and I got him to come back; and I took down the boards from the windows, and helped him inside. 'What, Whittle,' he said, 'and can ye really be such a poor fond fool as to care for such a wretch as I!' He was as wet as a sponge, and he seemed to have been wet for days. Then I went on further, and some neighbourly woodmen lent me a bed, and a chair, and a few other traps, and we brought 'em here, and made him as comfortable as we could. But he didn't gain strength, for you see, ma'am, he couldn't eat — no, no appetite at all — and he got weaker; and to-day he died. One of the neighbours have gone to get a man to measure him."

- (i) Examine Hardy's presentation of Michael Henchard in this extract. [20]
- (ii) How far do you agree with the view that the only function of Hardy's minor characters is "to provide local colour"? In your response you must make close reference to **at least two** other parts of the novel. [40]

Section B: Prose Fiction Post-1900

Answer **one** question in this section.

In your response you must:

- discuss how meanings are shaped
- take account of relevant contexts and different interpretations which have informed your reading.

Either,

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

6. “The Professor is a product of his time”. Examine Conrad’s presentation of the Professor in the light of this view. [40]

Or,

7. “Conrad shows the reader that personal and political deception are inseparable.” How far do you agree with this view of *The Secret Agent*? [40]

Or,

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

8. “An amusing attack upon the English class system”. Consider Forster’s presentation of snobbery in *A Room with a View* in the light of this remark. [40]

Or,

9. “Much more than an Edwardian lady’s chaperone!”. Examine Forster’s presentation of Charlotte Bartlett in the light of this view. [40]

Or,

Emyr Humphreys: *A Toy Epic* (Seren)

10. “Humphreys charts most effectively the disintegration of traditional Welsh society through his presentation of Albie and his family”. In the light of this view, discuss the role and importance of Albie in *A Toy Epic* [40]

Or,

11. “It is where they live and when they live that defines the characters’ identities in *A Toy Epic*”. In the light of this statement, consider how Humphreys presents issues of identity in *A Toy Epic*. [40]

Or,

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

12. “An interesting blend of female power both old and new”. In the light of this view, consider how Rhys presents the role and importance of Christophine in *Wide Sargasso Sea*. [40]

Or,

13. “In this novel, England and the Caribbean are as far apart spiritually as they are geographically”. In the light of this statement, consider Rhys’s presentation and use of settings in *Wide Sargasso Sea*. [40]

Or,

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

14. “Primarily, the novel charts half a century of changes in social values”. In the light of this statement, explore Ishiguro’s presentation of the theme of duty in *The Remains of the Day*. [40]

Or,

15. Some readers have argued that Ishiguro’s use of settings in *The Remains of the Day* is intended to illustrate more than class differences. How far do you agree with this view of *The Remains of the Day*? [40]