



GCE A LEVEL – **NEW**

1710U40-1



S17-1710U40-1

ENGLISH LANGUAGE AND LITERATURE – A2 unit 4
Unseen Texts and Prose Study

THURSDAY, 22 JUNE 2017 – MORNING

2 hours

1710U401
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ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet, and a clean copy (no annotation) of the set text you have studied for Section B.

INSTRUCTIONS TO CANDIDATES

Answer **Question 1** 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 an hour on Section A and an hour on Section B.

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

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Section A: Comparative analysis of unseen texts

Answer Question 1.

This question is based on all three texts which follow.

Text A: An extract from the satirical novel *Vanity Fair* by William Thackeray, first published in 1848. The main character, clever orphan Becky Sharp, has recently married Captain Rawdon Crawley.

Text B: The poem '*Any Woman*' by Katharine Tynan (1859-1931).

Text C: An extract from part of a **speech** made by Hillary Clinton at the United Nations World Conference on Women in 1995. At the time she was the First Lady, the wife of the President of the United States.

1. Compare and contrast the presentation of women in Texts A-C.

In your response you are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *explore connections between the texts.*

[60]

Text A: from *Vanity Fair* by William Thackeray

“Well, I don’t regret it, if you don’t,” the Captain cried, still in an amorous rapture with his wife, who rewarded him with a kiss by way of reply, and was indeed not a little gratified by the generous confidence of her husband.

“If he had but a little more brains,” she thought to herself, “I might make something of him”; but she never let him perceive the opinion she had of him; listened with indefatigable complacency to his stories of the stable and the mess; laughed at all his jokes; felt the greatest interest in Jack Spatterdash, whose cab-horse had come down, and Bob Martingale, who had been taken up in a gambling-house, and Tom Cinqbars, who was going to ride the steeplechase. When he came home she was alert and happy: when he went out she pressed him to go: when he stayed at home, she played and sang for him, made him good drinks, superintended his dinner, warmed his slippers, and steeped his soul in comfort. The best of women (I have heard my grandmother say) are hypocrites. We don’t know how much they hide from us: how watchful they are when they seem most artless and confidential: how often those frank smiles which they wear so easily, are traps to cajole or elude or disarm - I don’t mean in your mere coquettes¹, but your domestic models, and paragons of female virtue. Who has not seen a woman hide the dullness of a stupid husband, or coax the fury of a savage one? We accept this amiable slavishness, and praise a woman for it: we call this pretty treachery truth. A good housewife is of necessity a humbug².

By these attentions, that veteran rake³, Rawdon Crawley, found himself converted into a very happy and submissive married man. His former haunts knew him not. They asked about him once or twice at his clubs, but did not miss him much: in those booths of Vanity Fair people seldom do miss each other. His secluded wife ever smiling and cheerful, his little comfortable lodgings, snug meals, and homely evenings, had all the charms of novelty and secrecy. The marriage was not yet declared to the world, or published in the Morning Post. All his creditors would have come rushing on him in a body, had they known that he was united to a woman without fortune.

¹ flirts

² deceiver

³ playboy

Text B: ‘Any Woman’ by Katharine Tynan

I am the pillars of the house;
The keystone of the arch am I.
Take me away, and roof and wall
Would fall to ruin me utterly.

I am the fire upon the hearth,
I am the light of the good sun,
I am the heat that warms the earth,
Which else were colder than a stone.

At me the children warm their hands;
I am their light of love alive.
Without me cold the hearthstone stands,
Nor could the precious children thrive.

I am the twist that holds together
The children in its sacred ring,
Their knot of love, from whose close tether
No lost child goes a-wandering.

I am the house from floor to roof,
 I deck the walls, the board I spread;
 I spin the curtains, warp and woof¹,
 And shake the down to be their bed.

I am their wall against all danger,
 Their door against the wind and snow,
 Thou Whom a woman laid in a manger,
 Take me not till the children grow!

¹fabric weaving terms

Text C: part of a **speech** made by Hillary Clinton

/ \ / \
 the great challenge of this conference (.) is to give voice to women everywhere whose experiences
 go unnoticed (.) whose words go unheard (1) women comprise more than half the world's population
 (.) 70% of the world's poor (.) and two-thirds of those who are not taught to read and write (1) we are
 the primary caretakers for most of the world's children and elderly (.) yet (.) much of the work we do
 is not valued (.) not by economists (.) not by historians (.) not by popular culture (.) not by government
leaders.

/
 at this very moment (.) as we sit here (.) women around the world are giving birth (.) raising children
 (.) cooking meals (.) washing clothes (.) cleaning houses (.) planting crops (.) working on assembly lines
 (.) running companies (.) and running countries (2) women also are dying from diseases that should
 have been prevented or treated (.) they are watching their children succumb to malnutrition caused
 by poverty (.) they are being denied the right to go to school by their own fathers and brothers (.) they
 are being forced into prostitution and they are being barred from the bank lending offices and banned
 from the ballot box

Key to discourse features

/ rising intonation

\ falling intonation

_____ stressed syllable

(.) micropause

(1) timed pause

Section B: Prose study (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.

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.

Your response must include detailed reference to **one** of the texts from the prescribed list below.

Margaret Atwood: <i>The Handmaid's Tale</i> (Vintage)
Jane Austen: <i>Emma</i> (Penguin Classics)
Charles Dickens: <i>Great Expectations</i> (Penguin Classics)
Thomas Hardy: <i>Tess of the D'Urbervilles</i> (Penguin Classics)
Alice Walker: <i>The Color Purple</i> (W&N)

Either,

2. Discuss the presentation of houses and homes in the text you have studied. [60]

Or,

3. "Characters' lives are shaped by those closest to them." Consider some of the ways used to present the main character's relationships with other characters in the text you have studied. [60]

Or,

4. How are the themes of education and learning explored in the text you have studied? [60]

Or,

5. Explore the causes and presentation of suffering in the text you have studied. [60]

Or,

6. How does the opening of the text you have studied establish important themes and issues? Go on to show how these themes and issues are developed elsewhere in the novel. [60]

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