



GCE A LEVEL

1710U40-1

FRIDAY, 14 JUNE 2024 – AFTERNOON

**ENGLISH LANGUAGE AND LITERATURE –
A2 unit 4**

Unseen Texts and Prose Study

**2 hours plus your additional time
allowance**

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

Use black ink, black ball-point pen or your usual method.

Answer QUESTION 1 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.

(Turn over)

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.

(Turn over)

SECTION A: COMPARATIVE ANALYSIS OF UNSEEN TEXTS

Answer Question 1.

THIS QUESTION IS BASED ON ALL THREE TEXTS WHICH FOLLOW.

TEXT A: the poem 'AFTERNOONS' by Philip Larkin, written in 1959.

TEXT B: an extract from MORE THAN A WOMAN, a memoir by Caitlin Moran, published in 2020.

TEXT C: taken from a stand-up comedy routine in 2017 by American comedian Bill Burr, entitled 'MOTHERHOOD ISN'T THE HARDEST JOB'.

(Turn over)

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- 1. Using integrated approaches, compare and contrast the presentation of motherhood in Texts A–C.**

In your response you should:

- apply concepts and methods from integrated linguistic and literary study**
- analyse how meanings are shaped**
- explore connections between the texts. [60 marks]**

(Turn over)

TEXT A: 'AFTERNOONS' by Philip Larkin

Summer is fading:

The leaves fall in ones and twos

From trees bordering

The new recreation ground.

In the hollows of afternoons

Young mothers assemble

At swing and sandpit

Setting free their children.

Behind them, at intervals,

Stand husbands in skilled trades,

An estateful of washing,

And the albums, lettered

Our Wedding, lying

Near the television:

Before them, the wind

Is ruining their courting-places

(Turn over)

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**That are still courting-places
(But the lovers are all in school),
And their children, so intent on
Finding more unripe acorns,
Expect to be taken home.
Their beauty has thickened.
Something is pushing them
To the side of their own lives.**

(Turn over)

**TEXT B: from MORE THAN A WOMAN by
Caitlin Moran**

This, obviously is the easy bit. I do work, for which I am paid, and where I deal with adults who thank me when I do something, and don't – most of the time, anyway – lie down on the floor and cry if their piece of cheese gets 'broken'. This is, really, my leisure time. Work. Work is the fun-time for women.

In between the work, I fill in the passport forms, put on the tea, kill moths in the coat cupboard by hand, e-mail a child's friend's mother about a 'playdate', i.e. 'child-dump', get as far as measuring up the stair for a new carpet, load the dishwasher, fill in a Haringey voting census form, tweet a petition about the NHS, order an inflatable mattress for Christmas (you can never start the prep too early!!!!), pour boiling

(Turn over)

water down the bathroom basin, because it's issuing a 'bummy' smell, then take the U-bend off and remove a slimy rat-like fist of hair, phlegm, soap and toothpaste, book in to donate blood, yadda, yadda, yadda. The doorbell rings. The phone rings. Often, it will be a child – oblivious to the notion of 'mummy being at work' – asking me if I can 'swing by' the school, and 'drop off' a folder they 'forgot'. During these kinds of days, I always think, with merriment, about the legendary story of Samuel Taylor Coleridge beginning to write 'Kubla Khan' 'in a fever dream' before being interrupted by a 'person from Porlock' and then becoming furious at 'losing his vision' for ever. I think it is so repeatedly mentioned – as one of the all-time stories of frustrated literary ambition – because it's the only instance in history where a man was interrupted at work.

(Turn over)

Women have fifteen 'persons from Porlock' a day.

Anyway, I won't give you the full list of my day's tasks because you, too, are probably a working woman, and this list will be giving you by way of PTSD a reminder of what you were doing but twenty minutes ago.

I do all this now, because, at 4.30pm, when the kids arrive from school, I will be too busy being a parent to be a housewife. The wife, the employee, the mother, and the housekeeper all take it in shifts. You're more than a woman. You are many women. You're every woman. They're all in yooooooooooooou. It's kind of cool. You get to live many lives. Who doesn't want to do that? That is the ultimate dream of mankind!

The only niggle is, that they all happen at once.

(Turn over)

KEY

/ rising intonation

\ falling intonation

underlining to indicate stressed syllables

(.) micropause

(1) timed pause (in seconds)

TEXT C: from Bill Burr's stand-up comedy routine 'MOTHERHOOD ISN'T THE HARDEST JOB'

I love to watch my girlfriend watch the Oprah Winfrey Show I wait for Oprah to say something I don't agree with and then

I take it out on my girlfriend (.) so Oprah brings out this guest she gives her this huge intro she's been on this she's been on that and she does the most difficult job

(Turn over)

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on the planet she's a mother (1) so I look
/
at my girlfriend I'm like really being a mom
/
is the most difficult job on the planet (1)
how many mothers died on 'Ice Road
Truckers' last season (2) any moms get
washed overboard on 'The Deadliest
Catch' (2) I'm not tryin to be disrespectful
but what'd you rather have as a job you
wanna scoop scallops off the bottom of
the ocean catching that lobster trap to the
back of your head (1) or you wanna hang
in the sunshine with a coupla rugrats (1)
you send them to bed any time you want
on some trumped-up charges cos you
wanna have a drink and watch 'The Price
/
Is Right' (2) I don't know I mean maybe

(Turn over)

\
 I'm wrong I mean I thought roofing in the
 /
 middle of July as a redhead I thought that
 was a difficult job but evidently these
 mothers they're bending over at the waist
 putting DVDs into DVD players (.) going
 / /
 to war pinned down by a sniper what a
 /
joke (1) you ever burp a baby and forget to
 put that towel up there (1) there's another
 shirt you gotta wash oh lift with your
knees and put it in that machine that does
 it for you (2) any job you can do in your
 pyjamas is not difficult it isn't (.) these
 \
 mothers (1) watching cartoons taking naps

(Turn over)

look I'm messing around but you know
come on I know it's a difficult job but the
most difficult job on the whole planet (.)
remember when Saddam set the oil fields
on fire and those poor bastards had to go
put em out 4000 degrees walking in with
your little asbestos shield just walking
into flames (2) you wanna do that or watch
'Bob the Builder' again I mean be honest
with yourself

(Turn over)

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.**

(Turn over)

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

MARGARET ATWOOD: The Handmaid's Tale (VINTAGE)

JANE AUSTEN: Emma (PENGUIN CLASSICS)

CHARLES DICKENS: Great Expectations (PENGUIN CLASSICS)

THOMAS HARDY: Tess of the D'Urbervilles (PENGUIN CLASSICS)

ALICE WALKER: The Color Purple (W&N)

(Turn over)

EITHER,

- 2. Discuss the presentation of work in the text you have studied. [60 marks]**

OR,

- 3. How does the writer present turning points for the protagonist in the text you have studied? [60 marks]**

OR,

- 4. Consider the presentation of male-female relationships in the text you have studied. [60 marks]**

(Turn over)

OR,

- 5. How are ideas about freedom and restriction explored in the text you have studied? [60 marks]**

OR,

- 6. Discuss the presentation of influential characters in the text you have studied. [60 marks]**

END OF PAPER