



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.

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.

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'.

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]

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**

**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 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

(Turn over)

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. 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 yoooooooooou. 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.

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 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

(Turn over)

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 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 look

(Turn over)

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

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: *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]**

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