



GCE AS

B710U10-1



S24-B710U10-1



THURSDAY, 16 MAY 2024 – MORNING

ENGLISH LANGUAGE AND LITERATURE

AS component 1

Comparative Analysis and Creative Writing

2 hours

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **Question 1** in Section A and **Question 2** in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 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 on each section.

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

Section A: Comparative analysis of poetry and unseen text

Answer the following compulsory question.

Your response must include:

- detailed analysis of **Text A**, a poem taken from the *WJEC Eduqas AS/A Level English Language and Literature Poetry Pre-1914 Anthology*
- close reference to **one** of the two unseen extracts which appear on the following pages.

Text A: the poem '**Spellbound**' by Emily Brontë (1818–1848).

Text B: the opening of the novel **Rebecca** by Daphne du Maurier, published in 1938. The narrator recalls a dream of her former home, Manderley, a country estate.

Text C: an extract from an episode of '**Ramblings**', broadcast on Radio 4 in 2013. Clare Balding is walking with nature writer Robert Macfarlane near his Cambridgeshire home. He is an expert on ancient footpaths.

1. Compare and contrast how the natural world is presented in Text A 'Spellbound' and either Text B or Text C. [40]

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- explore connections between **Text A** and your chosen text.

Text A: 'Spellbound' by Emily Brontë (1818–1848)

The night is darkening round me,
The wild winds coldly blow;
But a tyrant spell has bound me,
And I cannot, cannot go.

The giant trees are bending
Their bare boughs weighed with snow;
The storm is fast descending,
And yet I cannot go.

Clouds beyond clouds above me,
Wastes beyond wastes below;
But nothing drear can move me:
I will not, cannot go.

Text B: the opening of the novel *Rebecca* by Daphne du Maurier, published in 1938

Last night I dreamt I went to Manderley again ... The drive wound away in front of me, twisting and turning as it had always done, but as I advanced I was aware that a change had come upon it; it was narrow and unkept, not the drive that we had known. At first I was puzzled and did not understand and it was only when I bent my head to avoid the low swinging branch of a tree that I realised what had happened. Nature had come into her own again and, little by little, in her stealthy insidious way had encroached upon the drive with long, tenacious fingers. The woods, always a menace in the past, had triumphed in the end. They crowded, dark and uncontrolled, to the borders of the drive. The beeches with white, naked limbs leant close to one another, their branches intermingled in a strange embrace, making a vault above my head like the archway of a church. And there were other trees as well, trees that I did not recognise, squat oaks and tortured elms that straggled cheek by jowl with the beeches, and had thrust themselves out of the quiet earth, along with the monster shrubs and plants, none of which I remembered.

The drive was a ribbon now, a thread of its former self, with the gravel surface gone, and choked with grass and moss. The trees had thrown out low branches, making an impediment to progress; the gnarled roots looked like skeleton claws. Scattered here and again amongst this jungle growth I would recognise shrubs that had been landmarks in our time, things of culture and grace, hydrangeas whose blue heads had been famous. No hand had checked their progress, and they had gone native now, rearing to monster height without a bloom, black and ugly as the nameless parasites that grew beside them.

Text C: an extract from an episode of 'Ramblings', broadcast on Radio 4 in 2013

Clare: You write very movingly of coming out of your house that we've just left at night when it had snowed.

Robert: Yes, I love night walking and the strangeness that night brings. Night in the snow is extraordinary. A kind of luminous blue glow that you walk through. I remember walking this very road seeing the televisions buzzing in the houses and these prints that you suddenly start seeing and you realise how many animals and birds are also out walking. Now we'll pass through this wonderful Narnia-like hole in a hedge that takes us down to the first path.

Clare: When did walking become acceptable and fashionable as a leisure activity rather than just out of necessity? Do you know?

Robert: Well, 'pedestrian' still has a tang of sniffiness about it, a sense that walking is a lower status activity. But the twentieth century saw a complete reversal of that and ideas of walking for recreation and joy and beauty and discovery start to emerge and here we are in 2013 happy to be out on a late Spring day. And soon we'll drop through this wonderful little magic cupboard in the hedge to a more complex landscape. I'm fascinated by these little Alice holes in the countryside and here's one of them.

Clare: It's very narrow and you don't really know what's on the other side. Oh, fantastic! It opens up then we can see the field beyond it glowing yellow.

Robert: And we're in a cloud of scent and birdsong. I'm sure everyone has their version of this path who loves walking.

Clare: So this fabulous tunnel takes your vision towards the sky and the clouds ahead.

Robert: We've got this wonderful complex English hedgerow with dog rose and field maple and hawthorn and blackthorn and they all weave and mesh together to give us these green walls. We keep passing this amazing plant, these big foamy creamy cups of blossom. Here it is. So this is a viburnum and its nickname is the wayfarer tree and it was planted along pilgrimage routes which have been used for a very long time. We're about to step off a fifty-year-old path on to a two-thousand-year-old path and then a five-thousand-year-old path.

Section B: Creative writing and commentary

Answer Question 2. It is divided into **three parts, (a), (b) and (c)**. You may draw inspiration from Texts A–C in Section A to help you answer **all parts** of the question. You may introduce material of your own to help you in your responses.

In **part (a)** and **part (b)**, you are required to:

- demonstrate expertise and creativity in the use of English to communicate in different ways.

In **part (c)**, you are required to:

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

2. (a) Write an **extract from a ghost story** in which you create a sinister atmosphere. Aim to write approximately 200 words. [10]

In the **extract** you should:

- develop a sense of place
- create suspense
- make appropriate language choices
- show awareness of audience and purpose
- use an appropriate tone and style.

- (b) Write the **introduction to a new reality TV entertainment show** in which contestants will face dangerous outdoor challenges. Aim to write approximately 200 words. [10]

While this is a text written to be spoken, it should **not** be presented as a transcript.

For your **introduction** you should:

- invent a suitable name and location for the show
- outline some challenges contestants will face
- make appropriate language choices
- show awareness of audience and purpose
- use an appropriate style and tone.

- (c) Write an **analytical commentary** that compares and contrasts your choices of style, form and content in **both** the extract and the introduction. Aim to write approximately 400 words. [20]

END OF PAPER