



GCE AS

B710U10-1



THURSDAY, 18 MAY 2023 – 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

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 '**God's Grandeur**' by Gerard Manley Hopkins (1844–1889).

Text B: an extract from the novel ***Hard Times*** by Charles Dickens (1854).

Text C: an extract from a speech on climate change by actor Leonardo DiCaprio delivered at the United Nations Climate Summit in New York City (2014).

1. Compare and contrast how the environment is presented in Text A 'God's Grandeur' 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: 'God's Grandeur' by Gerard Manley Hopkins (1844–1889)

The world is charged with the grandeur of God.
 It will flame out, like shining from shook foil;
 It gathers to a greatness, like the ooze of oil
 Crushed. Why do men then now not reckon his rod?
 Generations have trod, have trod, have trod;
 And all is seared with trade; bleared, smeared with toil;
 And wears man's smudge and shares man's smell: the soil
 Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
 There lives the dearest freshness deep down things;
 And though the last lights off the black West went
 Oh, morning, at the brown brink eastward, springs –
 Because the Holy Ghost over the bent
 World broods with warm breast and with ah! bright wings.

Text B: an extract from the novel 'Hard Times' by Charles Dickens (1854)

Coketown, to which Messrs. Bounderby and Gradgrind now walked, was a triumph of fact; it had no greater taint of fancy in it than Mrs. Gradgrind herself. Let us strike the key-note, Coketown, before pursuing our tune.

It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but as matters stood, it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. It contained several large streets all very like one another, and many small streets still more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and to-morrow, and every year the counterpart of the last and the next.

Text C: an extract from a speech on climate change by Leonardo DiCaprio (2014)

As an actor I pretend for a living. I play fictitious characters often solving fictitious problems. I believe humankind has looked at climate change in that same way: as if it were a fiction, happening to someone else's planet, as if pretending that climate change wasn't real would somehow make it go away.

But I think we know better than that. Every week, we're seeing new and undeniable climate events, evidence that accelerated climate change is here now. We know that droughts are intensifying, our oceans are warming and acidifying, with methane plumes rising up from beneath the ocean floor. We are seeing extreme weather events, increased temperatures, and the West Antarctic and Greenland ice-sheets melting at unprecedented rates, decades ahead of scientific projections.

None of this is rhetoric, and none of it is hysteria. It is fact. The scientific community knows it, industry and governments know it, even the United States military knows it. The Chief of the US Navy's Pacific Command, Admiral Samuel Locklear, recently said that climate change is our single greatest security threat.

My friends, this body – perhaps more than any other gathering in human history – now faces that difficult task. You can make history. Or be vilified by it. To be clear, this is not about just telling people to change their light bulbs or to buy a hybrid car. This disaster has grown beyond the choices that individuals make. This is now about our industries, and governments around the world taking decisive, large-scale action. I am not a scientist, but I don't need to be. Because the world's scientific community has spoken, and they have given us our prognosis, if we do not act together, we will surely perish.

Now is our moment for action.

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 an article** for a school or college magazine entitled ‘Everyone can make a difference: Ways to save the planet!’. In your article you should aim to give young people practical advice on how to be more environmentally friendly. Aim to write approximately 200 words. [10]

In the **article** you should:

- consider the advice you will give
- show awareness of audience and purpose
- make appropriate language choices
- use an appropriate tone and style.

- (b) Write the **introduction for a voiceover to a documentary** describing a place affected by an environmental issue. 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 **documentary voiceover** you should:

- consider the changes to the place you are describing
- show awareness of audience and purpose
- make appropriate language choices
- use an appropriate tone and style.

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

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