



GCE AS/A LEVEL

2710U10-1



S23-2710U10-1

THURSDAY, 18 MAY 2023 – MORNING

ENGLISH LANGUAGE AND LITERATURE – AS unit 1
Comparative Analysis and Creative Writing

2 hours

2710U101
01

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 60 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.

BLANK PAGE

Section A: Comparative analysis of poetry and unseen text

Answer Question 1.

Your response must include:

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

Text A: the poem ‘**The Passionate Shepherd to His Love**’ by Christopher Marlowe (1564–1593).

Text B: an extract from an article ‘**Why I hate living in the countryside**’ by Ioana Miller from *The Telegraph Online* (2012).

Text C: a live performance by stand-up comedian Michael McIntyre describing his experience of buying a house in the countryside (2014).

1. Compare and contrast how attitudes to the countryside are presented in Text A ‘The Passionate Shepherd to His Love’ and either Text B or Text C.

In your response you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- demonstrate understanding of the significance and influence of the contexts in which **Text A** was produced and received
- explore connections between **Text A** and your chosen text. [60]

Text A: the poem 'The Passionate Shepherd to His Love' by Christopher Marlowe (1564–1593)

Come live with me and be my love,
And we will all the pleasures prove
That valleys, groves, hills, and fields,
Woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lambs we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

A belt of straw and ivy buds,
With coral clasps and amber studs:
And if these pleasures may thee move,
Come live with me, and be my love.

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind may move,
Then live with me and be my love.

Text B: an extract from an article ‘Why I hate living in the countryside’ by Ioana Miller from *The Telegraph Online* (2012)

After two years in Herefordshire, city girl Ioana Miller has decided that rustic living is not for her.

I recall clearly how the nightmare started. Martin, my husband, sat me in the car, and announced: “I have a surprise.” He then proceeded to drive three hours from our flat in Notting Hill to Herefordshire. Rolling hills, sheep, picturesque farmhouses: Herefordshire’s Golden Valley is a bucolic¹ vision. Martin stopped the car at the top of a drive: “This,” he announced, “is Great Brampton House.” At the end of the drive stood a large Regency residence. The sun gilded its charming, if slightly run-down façade. “It’s beautiful!” I trilled, enchanted. “I was hoping you’d say that,” Martin had a twinkle in his eye: “I’ve just bought it.”

He really had. Martin is – among other things – an antique dealer, a hotelier and a distiller, and he enthused about the great deal he’d struck, the vision he had (we’d renovate the house, turn it into a hotel, and build a 7,000 sq. ft contemporary gallery), and most of all about the prospect of our moving to the countryside to enjoy a quieter, more meaningful and healthier life. I, the city girl, would find true happiness in Arcadia².

Two years on, Martin has realised his dream.

But I’ve realised that living in the country is like forcing myself to take a nine-year-old to Alton Towers: very nice in theory, but in practice – get me out of here! At least at a theme park you can opt out of rides. The countryside, on the other hand, is a theme park without opt-out clauses. I am surrounded by sheep, cows and chickens, but for human contact I have to learn Polish to chat to the workmen, drive half an hour to our nearest neighbour, or wait until the vet comes by to check the hens. The cinema is seven miles away. When I sought a bit of culture, a neighbour suggested that I go to the Hereford cattle market on Wednesdays. “We’re in tune with Nature,” Martin boasts to our city friends. He waxes lyrical about the Forest of Dean, the Wye Valley and the Brecon Beacons. I can’t deny that country folk are friendly, the views of the hills are glorious, and I love the birdsong that wakes me each morning. Despite all this, I’m at the end of my tether. I understand only too well why demographers claim that in the next 10 years, 75 per cent of the world’s population will have fled the countryside for the city: they, too, have had enough of mud, muck and loneliness.

¹ bucolic: pleasant aspects of country life

² Arcadia: a mythical rural paradise

KEY TO TRANSCRIPTIONS

(.)	micropause
(1)	timed pause in seconds
<u>text</u>	underlining to indicate stressed syllables
/	rising intonation
\	falling intonation

Text C: a live performance by stand-up comedian Michael McIntyre describing his experience of buying a house in the countryside (2014)

My wife has always had a dream (.) okay (.) to own a little place in the countryside (1) and it became my dream (.) when she told me about it (.) every day for ten years (1) and recently I bought a little place in the countryside for us (.) it's very remote (.) very isolated (.) very private (1) it's surrounded by a farm er it's not our farm but it's just lovely (1) we didn't tell the children we were getting it (.) it was the most magical day when we first moved in (.) standing outside (.) all of us my children running around in the fields couldn't believe it (.) giggling (.) and the sun went down and my wife and I holding hands going (.) we did it (1) it's amazing I'm so happy and tears it was beautiful and (.) lovely little animals (.) nice birds you know (.) cos you don't see nice birds in London (1) all these multi-coloured birds welcoming us [mimics pleasant bird sounds] wife holding hands (.) children running around (.) then the sun went down (3) complete absolute total darkness (3) [audience laughter] pitch black (2) terrified we both looked to where we thought we were (1) darling are you there (.) I can't even see you where are the children children (1) and all those lovely day time animals were suddenly replaced by the night shift animals (2) noises from birds I've never heard before sinister sounds [makes sinister bird noises] my whole family holding hands in a three sixty (.) edging to where we hoped the house was [makes more sinister bird noises] I want to go home (1) we're drifting into the neighbours fields (2) and foxes (.) in the country you hear the noises they make (.) they make this vile sound (.) sort of like they're vomiting violently [makes a vomiting sound] there was this fox just walking towards us [makes vomiting sound] finally we made it into the house (1) you know if you live in the country they say things like (.) we never lock our doors in the country (1) are you joking (.) I was putting furniture in front of the door

Section B: Creative writing and commentary

Answer Question 2. It is divided into **three parts**, (i), (ii) and (iii). 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 (i)** and **part (ii)**, you are required to:

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

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

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

2. (i) Write an **extract from the script of a television advert** for the Great Britain tourist board, promoting holidays in the British countryside. Aim to write approximately 200 words. [15]

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

In the **television advert** you should:

- use an appropriate narrative viewpoint
- use an appropriate tone and style
- clearly establish genre, audience and purpose
- engage the audience's attention.

- (ii) Write an **extract from a gothic or horror novel** describing a location in the countryside. Aim to write approximately 200 words. [15]

For your **novel extract** you should:

- use an appropriate narrative viewpoint
- use an appropriate tone and style
- clearly establish genre, audience and purpose
- consider which details of the location to feature.

- (iii) Write an **analytical commentary** that compares and contrasts your choices of style, form and content in **both** the television advert and the extract from a gothic or horror novel. Aim to write approximately 400 words. [30]

END OF PAPER