



GCE AS/A LEVEL

2710U10-1



S25-2710U10-1

THURSDAY, 15 MAY 2025 – MORNING

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

2 hours

2710U101
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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, 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 one hour on each section.

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

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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 '**Spellbound**' by Emily Brontë (1818–1848).

Text B: an extract from the novel ***The Woman in Black*** by Susan Hill (1983).

Text C: an extract from the television documentary ***Britain's Wildest Weather*** (2020).

1. Compare and contrast how the weather is presented in Text A 'Spellbound' 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 ‘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: an extract from the novel *The Woman in Black* by Susan Hill (1983)

It was a Monday afternoon and already growing dark, not because of the lateness of the hour – it was barely three o’clock – but because of the fog, the thickest of London peasoupers, which had hemmed us in on all sides since dawn – if, indeed, there had been a dawn, for the fog had scarcely allowed any daylight to penetrate the foul gloom of the atmosphere. Fog was outdoors, hanging over the river, creeping in and out of alleyways and passages, swirling thickly between the bare trees of the parks and gardens of the city, and indoors, too, seething through cracks and crannies like sour breath, gaining a sly entrance at every opening of a door. It was a yellow fog, a filthy, evil-smelling fog, a fog that choked and blinded, smeared and stained. Groping their way blindly across roads, men and women took their lives in their hands, stumbling along the pavements, they clutched at railings and at one another, for guidance. Sounds were deadened, shapes blurred. It was a fog that had come three days before, and did not seem inclined to go away and it had, I suppose, the quality of all such fogs – it was menacing and sinister, disguising the familiar world and confusing the people in it, as they were confused by having their eyes covered and being turned about, in a game of Blind Man’s Buff. It was, in all, miserable weather and lowering to the spirits in the drearest month of the year.

If I close my eyes, I am sitting in the cab, crawling through the fog on my way to King’s Cross Station, I can smell the cold, damp leather of the upholstery and the indescribable stench of the fog seeping in around the window, I can feel the sensation in my ears, as though they had been stuffed with cotton.

KEY TO TRANSCRIPTIONS

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

Text C: an extract from the television documentary *Britain's Wildest Weather* (2020)

Key to speakers:

N = Narrator

CN = Claire Nasir, Met Office Representative

NG = Nazaneen Ghaffar, Sky News Weather Presenter

N: Britain's weather continues to get more extreme (.) and in twenty twenty (.) it's been wilder than ever (2) this year record-breaking rainfall brought catastrophic floods (1) wildfires raged out of control (2) lightning eviscerated family homes (3) caught on cameras (.) phones and drones by the people who were there (1) as it happened (2) this is Britain's wildest weather twenty twenty (1) as told (1) and filmed (1) by you (4) it's the beginning of twenty twenty and it's the warmest January on record (1) temperatures peak at a weirdly warm fifteen degrees centigrade (2) flowers bloom months too early (1) it's a surreal calm before the storm (2) the first sign of what's to come starts when the wind picks up (1) when the wind lets rip across Britain (.) some harness its power for thrills (.) but most of us can barely hang onto a broom in these conditions (1) when the gales blow our world becomes dangerously unpredictable (.) and the law struggles to keep up (2) walls tumble (2) building sites get battered (2) and trees crash without warning (3) so why does the UK go from mild to wild so suddenly (3)

CN: now (.) for us here in Britain (.) the jet stream is really fundamental as to where our weather will be (.) so when it sits to the north of us we say we are on the warm side of the jet and we tend to get quieter conditions (.) warmer air (2) when it's to the south of us (.) we're on the cold side of the jet (1) that's where development happens across the upper atmosphere (2)

N: January the thirteenth (1) and the jet stream has shifted south it brings with it the first major storm of twenty twenty (2) Brendan (2)

NG: Storm Brendan originated near Canada and moved across the Atlantic (.) and it engaged with a powerful jet stream and then it underwent something called rapid cyclogenesis when an area of low pressure drops at least twenty-four millibars in twenty-four hours bringing with it strong winds where we saw gusts recorded of over a hundred miles per hour across the Scottish mountains (2)

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 a dramatic monologue** in which a character is experiencing an extreme weather situation. Aim to write approximately 200 words. [15]

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

For your **dramatic monologue** you should:

- choose a specific location and decide which features of extreme weather the character experiences
- include an appropriate title
- demonstrate clear awareness of audience and purpose
- use an appropriate tone and style.

- (ii) The weather can impact our mood. Write **an extract from a lively and entertaining article for your school or college website** entitled 'Don't let the weather get you down!' Aim to write approximately 200 words. [15]

For your **online article** you should:

- engage with the ways that the weather can impact mood
- offer advice on how to deal with different weather conditions
- demonstrate clear awareness of audience and purpose
- use an appropriate tone and style.

- (iii) Write an **analytical commentary** that compares and contrasts your choices of style, form and content in **both** the dramatic monologue and the online article. Aim to write approximately 400 words. [30]

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