



**GCE AS/A Level**

2710U10-1 – **NEW AS**



**ENGLISH LANGUAGE AND LITERATURE – Unit 1**  
**Comparative Analysis and Creative Writing**

A.M. FRIDAY, 20 May 2016

2 hours

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**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need a 12 page answer book.

**INSTRUCTIONS TO CANDIDATES**

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

Write your answers in the separate answer book provided.

**INFORMATION FOR CANDIDATES**

Question 1 in Section A and Question 2 in Section B both carry 60 marks.

The number of marks is given in brackets at the end of each task in Section B.

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 the following compulsory question.

Your response must include:

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

**Text A:** the poem '**The Kraken**' by Alfred Lord Tennyson (1809-1892).

**Text B:** an extract from the introduction to the television documentary **Searching for Sea Monsters**, released in 2014. The narrator describes a Humboldt squid and the efforts of cameraman Bob Cranston to film them.

**Text C:** an extract from the science fiction novel **Twenty Thousand Leagues Under the Sea**, by Jules Verne, published in 1870, describing Captain Nemo's encounter with a Cephalopod.

**1. Compare and contrast how sea creatures are presented in Text A 'The Kraken' and either Text B or Text C.**

In your response you should:

- use integrated linguistic and literary approaches to analyse both the poem and your chosen text
- consider how relevant contextual factors have shaped your reading of Text A
- explore connections between the poem and your chosen text, applying linguistic and literary concepts and methods

[60]

**Text A: the poem 'The Kraken' by Alfred Lord Tennyson (1809-1892)**

Below the thunders of the upper deep,  
 Far, far beneath in the abysmal sea,  
 His ancient, dreamless, uninvaded sleep  
 The Kraken sleepeth: faintest sunlights flee  
 About his shadowy sides; above him swell  
 Huge sponges of millennial growth and height;  
 And far away into the sickly light,  
 From many a wondrous and secret cell  
 Unnumbered and enormous polypi  
 Winnow with giant fins the slumbering green.  
 There hath he lain for ages, and will lie  
 Battening upon huge sea-worms in his sleep,  
 Until the latter fire shall heat the deep;  
 Then once by man and angels to be seen,  
 In roaring he shall rise and on the surface die.

**Text B: an extract from the introduction to the television documentary *Searching for Sea Monsters*, released in 2014**

Narrator: Deep in the waters of the sea of Cortez, far below the sunlit surface, lurks a creature the locals call the Red Devil. It is armed and dangerous. Its writhing limbs come equipped with a thousand suckers, each full of flesh-tearing teeth. These devils come in the dark of night, rising from the abyss to within a few hundred feet of the surface. They are large, aggressive, in-your-face squid called the Humboldt. They're one of the most formidable predators in the ocean and almost nothing is known about them. To cameraman Bob Cranston, the Humboldt have become an irresistible challenge. He's one of the few to have descended into their midst – at depths where others fear to follow. But his last encounter was a close call. It was three years ago in these very waters. Bob's goal was to film these beasts up close in the open ocean. The usual white filming lights create a circle of light that acts like a wall keeping the squid at bay, so Bob descended with red lights that diffuse almost immediately. Suddenly, the squid were too close. For an instant it seemed they would tear him apart. It was an intense encounter that only fuelled his fascination for the Humboldt.

Bob Cranston: They came right for me with no fear. That got my adrenaline going. Suddenly I was really interested in everything about these guys. I wanted to meet more of their kind.

Narrator: The squid and their relatives live in every ocean. Getting to know the family will take Bob on quite a journey. And if diving with Red Devils is anything to go by he'll need the help of some top-notch guys.

**Text C: an extract from *Twenty Thousand Leagues Under the Sea* by Jules Verne, published in 1870.**

I looked in my turn, and could not repress a gesture of disgust. Before my eyes was a horrible monster worthy to figure in the legends of the marvellous. It was an immense cuttlefish, being eight yards long. It swam crossways in the direction of the Nautilus<sup>1</sup> with great speed, watching us with its enormous staring green eyes. Its eight arms, or rather feet, fixed to its head, that have given the name of cephalopod to these animals, were twice as long as its body, and were twisted like the furies'<sup>2</sup> hair. One could see the 250 air holes on the inner side of the tentacles. The monster's mouth, a horned beak like a parrot's, opened and shut vertically. Its tongue, a horned substance, furnished with several rows of pointed teeth, came out quivering from this veritable pair of shears. What a freak of nature, a bird's beak on a mollusc! Its spindle-like body formed a fleshy mass that might weigh 4,000 to 5,000 lbs.; the varying colour changing with great rapidity, according to the irritation of the animal, passed successively from livid grey to reddish brown. What irritated this mollusc? No doubt the presence of the Nautilus, more formidable than itself, and on which its suckers or its jaws had no hold. Yet, what monsters these poulps<sup>3</sup> are! what vitality the Creator has given them! what vigour in their movements! and they possess three hearts! Chance had brought us in presence of this cuttlefish, and I did not wish to lose the opportunity of carefully studying this specimen of cephalopods. I overcame the horror that inspired me, and, taking a pencil, began to draw it.

Nautilus<sup>1</sup>: the name of Captain Nemo's submarine

furies'<sup>2</sup>: in Greek and Roman mythology the furies were the female spirits of justice and vengeance

poulps<sup>3</sup>: another name for a cephalopod such as an octopus, cuttlefish or squid

### Section B: Creative Writing and commentary

Answer **all parts** of the following compulsory question. You may draw inspiration from Texts A-C on pages 4 and 5 to help you answer **all parts** of Question 2. You may also introduce material of your own to help you in your responses.

2. (i) Write **an extract from a travel article** on a location that has a sense of mystery and intrigue about it. In it, explore your response to the place you are visiting. Aim to write approximately 200 words. [15]

In the **travel article** you should:

- use an appropriate narrative viewpoint
- demonstrate clear awareness of audience and purpose
- use an appropriate tone and style

- (ii) Write **an extract from a play script** set by the sea in which you clearly convey a sense of the place. 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 **play script** you should:

- use appropriate conventions for a play script
- 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 **travel article** and the **play script**. Aim to write approximately 400 words. [30]

**END OF PAPER**

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