



GCE AS/A LEVEL

2710U10-1



S18-2710U10-1

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

FRIDAY, 18 MAY 2018 – MORNING

2 hours

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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.

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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 ‘**Sonnet 43: How do I love thee?**’ by Elizabeth Barrett Browning (1806-1861).

Text B: A transcript of the ending of the film **When Harry Met Sally** by Nora Ephron, Rob Reiner and Andrew Scheinman, released in 1989. The two characters, Harry and Sally, have been friends for a number of years and this extract, set at a New Year’s Eve party, is the moment when he tells her that he loves her.

Text C: An extract from the novel **Written on the Body** by Jeanette Winterson, published in 1993. The narrator describes the various clichés used to discuss love.

1. Compare and contrast how love is presented in Text A ‘Sonnet 43: How do I love thee?’ 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 ‘Sonnet 43: How do I love thee?’ by Elizabeth Barrett Browning (1806-1861)

How do I love thee? Let me count the ways.
 I love thee to the depth and breadth and height
 My soul can reach, when feeling out of sight
 For the ends of Being and ideal Grace.
 I love thee to the level of everyday's
 Most quiet need, by sun and candlelight.
 I love thee freely, as men strive for Right;
 I love thee purely, as they turn from Praise.
 I love thee with the passion put to use
 In my old griefs, and with my childhood's faith.
 I love thee with a love I seemed to lose
 With my lost saints,—I love thee with the breath,
 Smiles, tears, of all my life!—and, if God choose,
 I shall but love thee better after death.

KEY TO TRANSCRIPTIONS

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

Text B: a transcript of the ending of the film *When Harry Met Sally*, released in 1989

Harry:	I've been doing a lot of thinking (.) and the thing is (1) I <u>love</u> you
Sally:	(2) what
Harry:	I love you
Party goers:	[counting down to the New Year] five (1) four (1)
Sally:	how do you expect me to respond to <u>this</u>
Party goers:	three (1) two (1)
Harry:	how about (.) you <u>love</u> me <u>too</u>
Party goers:	one (1) [cheers heard and music]
Sally:	how about (.) I'm <u>leaving</u>
Harry:	doesn't what I said mean <u>anything</u> to you
Sally:	I'm sorry Harry (1) I know it's New Year's Eve (1) I know you're feeling lonely but you <u>just can't</u> show up here (.) tell me you love me (.) and expect <u>that</u> to <u>make everything alright</u> (1) <u>it just doesn't work this way</u>
Harry:	<u>well</u> how does it work
Sally:	I don't know (.) but <u>not this way</u>

- Harry:** well (2) how about this way (2) I love that you get cold when it's seventy one degrees out (1) I love that it takes you an hour and a half to order a sandwich (1) I love that you get a little crinkle above your nose when you're looking at me like I'm nuts (1) I love that after I spend a day with you I can still smell your perfume on my clothes (.) and I love that you are the last person I wanna talk to before I go to sleep at night (.) and it's not because I'm lonely and it's not because it's New Year's Eve (2) I came here tonight because when you realise that you want to spend the rest of your life with somebody you want the rest of your life to start as soon as possible (5)
- Sally:** you see that is just like you Harry (1) you say things like that and you make it impossible for me to hate you and I hate you Harry (1) I really hate you [they kiss] I (1) hate (1) you (1) [they kiss again]

Text C: an extract from the novel *Written on the Body* by Jeanette Winterson, published in 1993

Love demands expression. It will not stay still, stay silent, be good, be modest, be seen and not heard, no. It will break out in tongues of praise, the high note that smashes the glass and spills the liquid. It is no conservationist love. It is a big game hunter and you are the game. A curse on this game. How can you stick at a game when the rules keep changing? I shall call myself Alice and play croquet with the flamingos. In Wonderland everyone cheats and love is Wonderland isn't it? Love makes the world go round. Love is blind. All you need is love. Nobody ever died of a broken heart. You'll get over it. It'll be different when we're married. Think of the children. Time's a great healer. Still waiting for Mr Right? Miss Right? and maybe all the little Rights?

It's the clichés that cause the trouble. A precise emotion seeks a precise expression. If what I feel is not precise then should I call it love? It is so terrifying, love, that all I can do is shove it under a dump bin of pink cuddly toys and send myself a greetings card saying 'Congratulations on your Engagement'. But I am not engaged, I am deeply distracted. I am desperately looking the other way so that love won't see me. I want the diluted version, the sloppy language, the insignificant gestures. The saggy armchair of clichés. It's all right, millions of bottoms have sat here before me. The springs are well worn, the fabric smelly and familiar. I don't have to be frightened, look, my grandma and granddad did it, he in a stiff collar and club tie, she in white muslin straining a little at the life beneath. They did it, my parents did it, now I will do it won't I, arms outstretched, not to hold you, just to keep my balance, sleepwalking to that armchair. How happy we will be. How happy everyone will be. And they all lived happily ever after.

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 approaches
- analyse how meanings are shaped
- explore connections across texts.

2. (i) Write an **extract from a novel** where someone confesses their love. This may be a romantic confession from a narrator or character or you may choose another type of relationship (e.g. parent and child, siblings, friends). Aim to write approximately 200 words. [15]

In the **extract from a novel** you should:

- use an appropriate narrative viewpoint
- include a description of the scene as well as dialogue
- use an appropriate tone and style.

- (ii) Write the **opening voiceover of a television documentary** about love. You may choose to focus on a particular aspect of love (e.g. modern or historical relationships, literary romances, familial love, obsessions). 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 **voiceover** you should:

- clearly establish a sense of what the documentary will be about, using appropriate language choices
- 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 novel extract and the voiceover. Aim to write approximately 400 words. [30]

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