



GCE AS/A LEVEL

2710U10-1



Z22-2710U10-1

THURSDAY, 19 MAY 2022 – MORNING

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

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 'To Autumn' by John Keats (1795-1821).

Text B: an extract from *The Morville Hours: The Story of a Garden* by Katherine Swift (2009). In her book, Swift describes the process of gardening and the history of her own garden. In this extract she describes the changing of the seasons.

Text C: an introduction from the UK television nature programme *Autumnwatch* (2018), in which the presenters explain that they are in New England, USA, to explore its autumn scenery and wildlife.

1. Compare and contrast how seasons are presented in Text A 'To Autumn' 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 'To Autumn' by John Keats (1795-1821)

Season of mists and mellow fruitfulness!
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For Summer has o'erbrimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind;
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers;
 And sometimes like a gleaner thou dost keep
 Steady thy laden head across a brook;
 Or by a cyder-press, with patient look,
 Thou watchest the last oozings hours by hours.

Where are the songs of Spring? Ay, where are they?
 Think not of them, thou hast thy music too, –
 While barred clouds bloom the soft-dying day,
 And touch the stubble-plains with rosy hue;
 Then in a wailful choir the small gnats mourn
 Among the river shallows, borne aloft
 Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn;
 Hedge-crickets sing; and now with treble soft
 The red-breast whistles from a garden-croft;
 And gathering swallows twitter in the skies.

Text B: an extract from *The Morville Hours: The Story of a Garden* by Katherine Swift (2009)

The morning dawns misty and chill. In the stillness you can hear the sound of leaves falling after the frost: the slow patter of dry horse-chestnut leaves drifting into a pile against the wall of the bonfire yard; the whisper of big soft mulberry leaves, blanketing the ground. The cockspur thorn, all fizzing sparks of orange and flame and vermilion, has collapsed into a plummy heap, leaving the glowing embers of its red berries suspended in mid-air. Across the garden, the last of the Michaelmas daisies gleam, blue as the smoke of November bonfires. In their native America their country names are 'frostweed' and 'farewell summer'.

It feels like the end of something, but there is also the sense of a beginning, the opening of a new phase in the life of the garden, when the frost gets to work to purge it of disease and decay; when the mixture of compost and manure dug into the empty vegetable beds begins its long process of rotting down and enriching the soil. All year the box clippings and the vegetable haulm¹, the dead

¹ haulm: stalk or stem.

heads of spring bulbs and summer flowers, last autumn's leaves and this year's grass, have been layering down into a rich dark crumbly cake from which next year's plants will emerge nourished and stronger.

In our end is our beginning. Senses grow keener again in the cooling air. There is a return to the transparency of spring. Without the distraction of leaves and flowers, you see the garden as it really is.

KEY

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

Text C: an introduction from the UK television nature programme *Autumnwatch* (2018)

- Male presenter: /
hello (1) and welcome to Autumnwatch twenty eighteen coming to you live
from the USA (2) we've come from the UK to New England on the east coast
of North America (1) we've come here because it's probably the best place
on the entire planet to experience autumn (.) or the Fall (.) as they call it here
(1) spectacular leaf colour (.) and lots of amazing animal activity (1)
- Female presenter: /
take a look behind us (2) this is what we've come for (1) this beautiful splash
of colour (1) it's absolutely florescent (1) I promise you (.) when the sun
shines like it did yesterday (.) it is absolutely stunning (2) the American Fall is
when the forests are transformed into this symphony of rich autumnal colours
and we've timed our arrival perfectly for what is known as the (.) peak (.) Fall
(1) when the trees are at their most beautiful and the colours are out in all
their glory (2) look at those rich reds (2)
- Male presenter: there's no doubt that the botany is brilliant (.) but the zoology is zilliant and is
up there with it as well (2) take a look at these massive mammals rampaging
around the woodland here (2) here's a moose (1) some black bears (1) bald
eagles out on the lake (.) in front of that beautiful foliage (1)
- Female presenter: it is all so colourful isn't it (2) even the wildlife is colourful and fabulous (1)

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) You have been invited to give a speech to a group of artists, writers or photographers. Your speech is entitled ‘How to be inspired by autumn!’. Write **an extract from your speech**, conveying your enthusiasm for the season and why it is creatively inspiring; it can be from the beginning, middle or end of the speech. 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 **extract from your speech** you should:

- clearly establish a sense of the situation, using appropriate language choices
- demonstrate clear awareness of audience and purpose
- use an appropriate tone and style.

- (ii) You have been employed by a woodland nature reserve to write the promotional text for a leaflet advertising their autumn half-term activities for children. Write **an extract from the promotional leaflet**, describing the scenery and activities which visitors could experience. Aim to write approximately 200 words. [15]

For the **promotional leaflet** you should:

- clearly advertise the scenery and activities, 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 speech and the leaflet. Aim to write approximately 400 words. [30]

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