



**GCE AS/A LEVEL**

**2710U10-1**

**THURSDAY, 19 MAY 2022 – MORNING**

**ENGLISH LANGUAGE AND LITERATURE – AS unit 1**

**Comparative Analysis and Creative Writing**

**2 hours plus your additional time allowance**

**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.

(Turn over)

## **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.

**(Turn over)**

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 marks]**

**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.**

**(Turn over)**

**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-cricket 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 haulm<sup>1</sup>, the dead 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.

(Turn over)

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.

<sup>1</sup>haulm: stalk or stem.

### KEY

(.) micropause

(1) timed pause in seconds

text 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

(Turn over)

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  
 (Turn over)

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 marks]**

**(Turn over)**

**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.**

**2. (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 marks]**

**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.**

**(Turn over)**

2. (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 marks]

**END OF PAPER**