



GCE AS/A LEVEL – NEW

2710U10-1



S17-2710U10-1

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

FRIDAY, 19 MAY 2017 – MORNING

2 hours

2710U101
01

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.

BLANK PAGE

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 '**Leisure**' by William Henry Davies (1871-1940).

Text B: an extract from a talk, '**All it takes is 10 mindful minutes**', by Andy Puddicombe in 2013.

Text C: an extract from '**No Time to Think**', an article by Kate Murphy in *The New York Times* in 2014.

1. Compare and contrast how leisure time is presented in Text A '**Leisure**' 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 'Leisure' by William Henry Davies (1871-1940)

What is this life if, full of care,
We have no time to stand and stare.

No time to stand beneath the boughs
And stare as long as sheep or cows.

No time to see, when woods we pass,
Where squirrels hide their nuts in grass.

No time to see, in broad day light,
Streams full of stars, like skies at night.

No time to turn at beauty's glance,
And watch her feet, how they can dance.

No time to wait till her mouth can
Enrich that smile her eyes began.

A poor life this if, full of care,
We have no time to stand and stare.

Text B: an extract from a talk, 'All it takes is 10 mindful minutes', by Andy Puddicombe in 2013.

We live in an incredibly busy world. The pace of life is often frantic, our minds are always busy, and we're always doing something.

So with that in mind, I'd like you just to take a moment to think, when did you last take any time to do nothing? Just 10 minutes, undisturbed? And when I say nothing, I do mean nothing. So that's no emailing, texting, no Internet, no TV, no chatting, no eating, no reading. Not even sitting there reminiscing about the past or planning for the future. Simply doing nothing. I see a lot of very blank faces (audience laughter). You probably have to go a long way back.

And this is an extraordinary thing, right? We're talking about our mind. The mind, our most valuable and precious resource, through which we experience every single moment of our life. The mind that we rely upon to be happy, content, emotionally stable as individuals, and at the same time, to be kind and thoughtful and considerate in our relationships with others. This is the same mind that we depend upon to be focused, creative, spontaneous, and to perform at our very best in everything that we do. And yet, we don't take any time out to look after it. In fact, we spend more time looking after our cars, our clothes and our hair than we -- okay, maybe not our hair (gestures to his baldness, audience laughter) -- but you see where I'm going.

The result, of course, is that we get stressed. You know, the mind whizzes away like a washing machine going round and round, lots of difficult, confusing emotions, and we don't really know how to deal with that. And the sad fact is that we are so distracted that we're no longer present in the world in which we live. We miss out on the things that are most important to us, and the crazy thing is that everybody just assumes, that's the way life is, so we've just kind of got to get on with it. That's really not how it has to be.

Text C: an extract from ‘No Time to Think’, an article by Kate Murphy in *The New York Times* in 2014.

ONE of the biggest complaints in modern society is being overscheduled, overcommitted and overextended. Ask people at a social gathering how they are and the stock answer is “super busy,” “crazy busy” or “insanely busy.” Nobody is just “fine” anymore.

When people aren’t super busy at work, they are crazy busy exercising, entertaining or taking their kids to Chinese lessons. Or maybe they are insanely busy playing fantasy football, tracing their genealogy or churning their own butter.

And if there is ever a still moment for reflective thought — say, while waiting in line at the grocery store or sitting in traffic — out comes the mobile device. So it’s worth noting a study published last month in the journal ‘Science’, which shows how far people will go to avoid introspection.

“We had noted how wedded to our devices we all seem to be and that people seem to find any excuse they can to keep busy,” said Timothy Wilson, a psychology professor at the University of Virginia and lead author of the study. “No one had done a simple study letting people go off on their own and think.”

The results surprised him and have created a stir in the psychology and neuroscience communities. In 11 experiments involving more than 700 people, the majority of participants reported that they found it unpleasant to be alone in a room with their thoughts for just 6 to 15 minutes.

Moreover, in one experiment, 64 percent of men and 15 percent of women began self-administering electric shocks when left alone to think. These same people, by the way, had previously said they would pay money to avoid receiving the painful jolt.

It didn’t matter if the subjects engaged in the contemplative exercise at home or in the laboratory, or if they were given suggestions of what to think about, like a coming vacation; they just didn’t like being in their own heads.

It could be because human beings, when left alone, tend to dwell on what’s wrong in their lives. We have evolved to become problem-solvers and meaning-makers. What preys on our minds, when we aren’t updating our Facebook page or in spinning class, are the things we haven’t figured out — difficult relationships, personal and professional failures, money trouble, health concerns and so on. And until there is resolution, or at least some kind of understanding or acceptance, these thoughts reverberate in our heads. Hello rumination. Hello insomnia.

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 reflects on the events of their busy day. 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 **dramatic monologue** you should:

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

- (ii) Write a **review for a magazine or newspaper** of a hotel which promises that guests will “be able to relax and unwind”. Aim to write approximately 200 words. [15]

For your **review** you should:

- clearly establish a sense of what the hotel is like, 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 dramatic monologue and the review. Aim to write approximately 400 words. [30]

END OF PAPER

BLANK PAGE