



GCE AS – NEW AS

B710U10-1



S16-B710U10-1



ENGLISH LANGUAGE AND LITERATURE

Component 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 40 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 the poem 'The Schoolboy', taken from the **WJEC Eduqas English Language and Literature Poetry Pre-1914 Anthology**
- close reference to **one** of the unseen texts which appear on the following pages

Text A: the poem '**The Schoolboy**' by William Blake (1757-1827).

Text B: an extract from the novel **Nicholas Nickleby** by Charles Dickens, published in 1839. In this extract, Dickens describes the fictional Dotheboys Hall, a boarding school where Nicholas is sent to work as an assistant to the schoolmaster Mr Squeers.

Text C: an **extract from a prepared speech** delivered by Barack Obama, President of the United States of America, to school children in Virginia as part of a 'Back to School' event in 2009.

1. Compare and contrast how school life is presented in Text A 'The Schoolboy' 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
- explore connections between the poem and your chosen text, applying linguistic and literary concepts and methods

[40]

Text A:**THE SCHOOLBOY**
William Blake (1757-1827)

I love to rise in a summer morn,
When the birds sing on every tree;
The distant huntsman winds his horn,
And the skylark sings with me.
Oh! what sweet company.

But to go to school on a summer morn,
Oh! it drives all joy away;
Under a cruel eye outworn,
The little ones spend the day
In sighing and dismay.

Ah! then at times I drooping sit,
And spend many an anxious hour,
Nor in my book can I take delight,
Nor sit in learning's bower,
Worn through with the dreary shower.

How can the bird that is born for joy
Sit in a cage and sing?
How can a child, when fears annoy,
But drop his tender wing,
And forget his youthful spring?

Oh! father and mother! if buds are nipped,
And blossoms blown away,
And if the tender plants are stripped
Of their joy in the springing day,
By sorrow and care's dismay,

How shall the summer arise in joy,
Or the summer's fruits appear?
Or how shall we gather what griefs destroy,
Or bless the mellowing year,
When the blasts of winter appear?

Text B: an extract from the novel *Nicholas Nickleby* by Charles Dickens, published in 1839.

It was such a crowded scene, and there were so many objects to attract attention, that, at first, Nicholas stared about him, really without seeing anything at all. By degrees, however, the place resolved itself into a bare and dirty room, with a couple of windows, whereof a tenth part might be of glass, the remainder being stopped up with old copy-books and paper. There were a couple of long old rickety desks, cut and notched, and inked, and damaged, in every possible way; two or three forms; a detached desk for Squeers; and another for his assistant. The ceiling was supported, like that of a barn, by cross-beams and rafters; and the walls were so stained and discoloured, that it was impossible to tell whether they had ever been touched with paint or whitewash.

But the pupils – the young noblemen! How the last faint traces of hope, the remotest glimmering of any good to be derived from his efforts in this den, faded from the mind of Nicholas as he looked in dismay around! *[omitted text]* There were little faces which should have been handsome, darkened with the scowl of sullen, dogged suffering; there was childhood with the light of its eye quenched, its beauty gone, and its helplessness alone remaining; there were vicious-faced boys, brooding, with leaden eyes, like malefactors in a jail; and there were young creatures on whom the sins of their frail parents had descended, weeping even for the mercenary nurses they had known, and lonesome even in their loneliness. With every kindly sympathy and affection blasted in its birth, with every young and healthy feeling flogged and starved down, with every revengeful passion that can fester in swollen hearts, eating its evil way to their core in silence, what an incipient Hell was breeding here!

Text C: an extract from a prepared speech by President Barack Obama in 2009.

I know that for many of you, today is the first day of school. And for those of you in kindergarten, or starting middle or high school, it's your first day in a new school, so it's understandable if you're a little nervous. I imagine there are some seniors out there who are feeling pretty good right now, with just one more year to go. And no matter what grade you're in, some of you are probably wishing it were still summer, and you could've stayed in bed just a little longer this morning.

I know that feeling. When I was young, my family lived in Indonesia for a few years, and my mother didn't have the money to send me where all the American kids went to school. So she decided to teach me extra lessons herself, Monday through Friday – at 4:30 in the morning. Now I wasn't too happy about getting up that early. A lot of times, I'd fall asleep right there at the kitchen table. But whenever I'd complain, my mother would just give me one of those looks and say, "This is no picnic for me either, buster."

Now I've given a lot of speeches about education. And I've talked a lot about responsibility. I've talked about your teachers' responsibility for inspiring you, and pushing you to learn. I've talked about your parents' responsibility for making sure you stay on track, and get your homework done, and don't spend every waking hour in front of the TV or with that Xbox. I've talked a lot about your government's responsibility for setting high standards, supporting teachers and principals, and turning around schools that aren't working where students aren't getting the opportunities they deserve.

But at the end of the day, we can have the most dedicated teachers, the most supportive parents, and the best schools in the world – and none of it will matter unless all of you fulfil your responsibilities. Unless you show up to those schools; pay attention to those teachers; listen to your parents, grandparents and other adults; and put in the hard work it takes to succeed.

Section B: Creative writing and commentary

Answer the following compulsory question. It is divided into **three parts**, (a), (b) and (c).
You may draw inspiration from Texts A-C on pages 4-5 to help you answer **all parts** of the compulsory question. You may introduce material of your own to help you in your responses.

2. (a) Write an **entry for a handbook for new teachers**, giving advice on how to engage students' interest in the classroom. Aim to write approximately 200 words. [10]

In the **handbook entry** you should:

- consider whether the tone should be serious or light-hearted
- show awareness of audience and purpose
- make appropriate language choices
- use an appropriate tone and style

- (b) Write the **opening of a dramatic monologue**, using a teacher narrator who reflects upon a challenging encounter. Aim to write approximately 200 words. [10]

This must **not** be presented as a transcription.

For your **dramatic monologue** you should:

- write in the first person narrative voice
- consider how to convey the speaker's personality
- make appropriate language choices
- show awareness of audience and purpose

- (c) Write an analytical commentary that compares and contrasts your choices of style, form and content in **both** the **handbook entry** and the **dramatic monologue**. Aim to write approximately 400 words. [20]

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