



GCE AS

B710U10-1



Z22-B710U10-1



THURSDAY, 19 MAY 2022 – MORNING

ENGLISH LANGUAGE AND LITERATURE
AS component 1

Comparative Analysis and Creative Writing

2 hours

B710U101
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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 40 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 the following compulsory question.

Your response must include:

- detailed analysis of **Text A**, a poem taken from the *WJEC Eduqas AS/A Level English Language and Literature Poetry Pre-1914 Anthology*
- close reference to **one** of the two unseen extracts which appear on the following pages.

Text A: the poem ‘**Sonnet XIX: On His Blindness**’ by John Milton (1608-1674).

Text B: an extract from a talk ‘**What reality are you creating for yourself?**’ by Isaac Lidsky (2016).

Text C: an extract from an article about the writer Sue Townsend on her experience of going blind, published in *The Guardian* (2012).

- 1. Compare and contrast how the experience of going blind is presented in Text A ‘Sonnet XIX: On His Blindness’ and either Text B or Text C. [40]**

In your response, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse ways in which meanings are shaped
- explore connections between **Text A** and your chosen text.

Text A: ‘Sonnet XIX: On His Blindness’ by John Milton (1608-1674)

When I consider how my light is spent,
 Ere half my days in this dark world and wide,
 And that one talent which is death to hide
 Lodged with me useless, though my soul more bent
 To serve therewith my Maker, and present
 My true account, lest he returning chide,
 “Doth God exact day-labour, light denied?”
 I fondly ask. But Patience, to prevent
 That murmur, soon replies: “God doth not need
 Either man’s work or his own gifts; who best
 Bear his mild yoke, they serve him best. His state
 Is kingly: thousands at his bidding speed
 And post o’er land and ocean without rest:
 They also serve who only stand and wait.”

Text B: an extract from ‘What reality are you creating for yourself?’ by Isaac Lidsky (2016)

When I was diagnosed with my blinding disease, I knew blindness would ruin my life. Blindness was a death sentence for my independence. It was the end of achievement for me. Blindness meant I would live an unremarkable life, small and sad, and likely alone. I knew it. This was a fiction born of my fears, but I believed it. It was a lie, but it was my reality. If I had not confronted the reality of my fear, I would have lived it. I am certain of that.

So how do you live your life eyes wide open? It is a learned discipline. It can be taught. It can be practiced. I will summarize very briefly. Hold yourself accountable for every moment, every thought, every detail. See beyond your fears. Recognize your assumptions. Harness your internal strength. Silence your internal critic. Correct your misconceptions about luck and about success. Accept your strengths and your weaknesses, and understand the difference. Open your hearts to your bountiful blessings. Your fears, your critics, your heroes, your villains – they are your excuses, rationalizations, shortcuts, justifications, your surrender. They are fictions you perceive as reality. Choose to see through them. Choose to let them go. You are the creator of your reality. With that empowerment comes complete responsibility.

I chose to step out of fear’s tunnel into terrain uncharted and undefined. I chose to build there a blessed life. Far from alone, I share my beautiful life with Dorothy, my beautiful wife, with our triplets, whom we call the Tripskys, and with the latest addition to the family, sweet baby Clementine.

Helen Keller said that the only thing worse than being blind is having sight but no vision. For me, going blind was a profound blessing, because blindness gave me vision. I hope you can see what I see.

Text C: an extract from an article about Sue Townsend (2012)

How the world went dark for Sue Townsend

Three weeks ago Sue Townsend, author of the bestselling Adrian Mole books, was declared totally blind. In this remarkable interview with Nicci Gerrard she talks for the first time about the new world she inhabits.

She talks about the strangeness of never being able to see her own face again. “It makes me feel as if I’ve disappeared. As if I’m no longer present – though the cruel irony is with my stick I am highly visible. Of course, any woman who’s been behind a pushchair knows what it is like to become invisible; and any woman who’s middle-aged. Even the cab drivers stop talking to you when you get to a certain age.”

She talks about hating being needy (her expression is sour, as if she is sucking a lemon, at the very word); about hating being patronised: a woman came up to her at a reading in a blindingly sunlit conservatory in Cheltenham and told her she was so very brave and “my throat closed up with rage and my heart started hammering – I’ve always had a problem with the misuse of the word ‘brave’ – everybody’s brave now.”

But as she talks and quotes Dorothy Parker (“What fresh hell is this?”) she also hoots with laughter, makes jokes, tells stories, demolishes any notion of self-pity, meets disaster and turns it into a triumph. She is, she says, going to turn blindness to her advantage. For instance, she is going to write a piece for this newspaper (a blind, all-seeing observer for *The Observer*) during the forthcoming election campaign about a terrifyingly poor council estate she visited four years ago and will now revisit, to find out how the people there have done after four years of a New Labour Government.

When she wakes up in the morning and opens her eyes and can’t see and has to remember all over again that she never will, then she feels lonely. “It is my lowest point.” But – she brightens, casting her bright, blind gaze at me – “it is a challenge. I was in a kind of rut, you know, and this is a change. All my life I have loved big changes. I mean, I wouldn’t go as far as dashing out my eyes for change – but now they’ve been dashed out anyway, well, I’m off the treadmill.”

Section B: Creative writing and commentary

Answer Question 2. It is divided into **three parts**, (a), (b) and (c). 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 (a)** and **part (b)**, you are required to:

- demonstrate expertise and creativity in the use of English to communicate in different ways.

In **part (c)**, you are required to:

- apply concepts and methods from integrated linguistic and literary study
- analyse how meanings are shaped
- explore connections across texts.

2. (a) You have been asked to deliver a motivational speech to 17-year-olds entitled 'Overcoming challenges!' Write an **extract from your speech** describing a specific challenge and giving advice on how to overcome it. Aim to write approximately 200 words. [10]

While this is a text to be spoken, it should **not** be presented as a transcript.

In the **extract** you should:

- consider what challenge, relevant to 17-year-olds, you will describe
- show awareness of audience and purpose
- make appropriate language choices
- use an appropriate tone and style.

- (b) Write an **extract from a promotional leaflet** that encourages young people to face a challenge in order to raise money for a specific charity. You should outline the benefits of getting involved. Aim to write approximately 200 words. [10]

While this is a leaflet, do **not** include images.

For your **promotional leaflet** you should:

- identify the charity
- show awareness of audience and purpose
- make appropriate language choices
- use an appropriate tone and style.

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

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