



GCE AS/A level

1161/01

ENGLISH LANGUAGE & LITERATURE
LL1: Critical Reading of Literary
and Non-Literary Texts

A.M. MONDAY, 23 May 2011

2½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- 'clean' copies (i.e. with no annotation) of the texts you have studied for Section B.
- a 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer **two** questions, one from Section A and one from Section B.

INFORMATION FOR CANDIDATES

All questions in Section A and Section B carry 40 marks.

In Section A and Section B you will be assessed on your ability to:

- select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression (AO1)
- demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts (AO2)
- use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception (AO3).

You are reminded that assessment will take into account the quality of written communication used in your answers.

Section A: Poetry pre-1900 (closed text) and unseen text

Answer **either** question 1 **or** question 2.

Either,

1. **Text A:** the poem *The Author to Her Book* by Anne Bradstreet.

Text B: an extract from the novel *Frankenstein* by Mary Shelley. In the extract, the scientist Victor Frankenstein is about to bring to life a man he has created from piecing together the body parts of dead people.

Compare and contrast Text A and Text B.

In your response you should:

- show understanding of the meanings in each text;
- explore the influence of different contextual factors;
- use integrated linguistic and literary approaches to analyse the texts.

Text A

THE AUTHOR TO HER BOOK

Anne Bradstreet (1612-1672)

Thou ill-formed offspring of my feeble brain,
 Who after birth didst by my side remain,
 Till snatched from thence by friends, less wise than true,
 Who thee abroad exposed to public view,
 Made thee in rags, halting to th' press to trudge,
 Where errors were not lessened (all may judge).
 At thy return my blushing was not small,
 My rambling brat (in print) should mother call;
 I cast thee by as one unfit for light,
 Thy visage was so irksome in my sight;
 Yet being mine own, at length affection would
 Thy blemishes amend, if so I could:
 I washed thy face, but more defects I saw,
 And rubbing off a spot still made a flaw.
 I stretched thy joints to make thee even feet,
 Yet still thou run'st more hobbling than is meet;
 In better dress to trim thee was my mind,
 But nought save homespun cloth i' th' house I find.
 In this array 'mongst vulgars may'st thou roam.
 In critic's hands beware thou dost not come,
 And take thy way where yet thou art not known;
 If for thy father asked, say thou hadst none;
 And for thy mother, she alas is poor,
 Which caused her thus to send thee out of door.

Text B**An extract from the novel *Frankenstein***

It was on a dreary night of November that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony, I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart.

Or,

2. **Text C:** the poem *Remembrance* by Emily Brontë.

Text D: an article entitled *Time Heals all Wounds, or Does it?* taken from the website www.psychologytoday.com in 2009.

Compare and contrast Text C and Text D.

In your response you should:

- show understanding of the meanings in each text;
- explore the influence of different contextual factors;
- use integrated linguistic and literary approaches to analyse the texts.

Text C

REMEMBRANCE

Emily Brontë (1818-1848)

Cold in the earth, and the deep snow piled above thee!
Far, far removed, cold in the dreary grave!
Have I forgot, my only Love, to love thee,
Severed at last by Time's all-wearing wave?

Now, when alone, do my thoughts no longer hover
Over the mountains, on that northern shore,
Resting their wings where heath and fern leaves cover
Thy noble heart for ever, ever more?

Cold in the earth, and fifteen wild Decembers
From those brown hills, have melted into spring -
Faithful indeed, is the spirit that remembers
After such years of change and suffering!

Sweet Love of youth, forgive if I forget thee,
While the World's tide is bearing me along;
Other desires and other hopes beset me,
Hopes which obscure but cannot do thee wrong!

No later light has lightened up my heaven,
No second morn has ever shone for me:
All my life's bliss from thy dear life was given -
All my life's bliss is in the grave with thee.

But when the days of golden dreams had perished
And even Despair was powerless to destroy,
Then did I learn how existence could be cherished,
Strengthened and fed without the aid of joy;

Then did I check the tears of useless passion,
Weaned my young soul from yearning after thine;
Sternly denied its burning wish to hasten
Down to that tomb already more than mine!

And even yet, I dare not let it languish,
Dare not indulge in memory's rapturous pain;
Once drinking deep of that divinest anguish,
How could I seek the empty world again?

Text D: from the website www.psychologytoday.com

April 24, 2008, Self-Help

Time Heals All Wounds, or Does It?

Time doesn't heal, it's what you DO with the time does.

As a counselor who specializes in end-of-life and bereavement matters, I often hear of people giving bereaved people advice similar to “you just need some time” or “time heals all wounds.” It is as if these well-meaning people are saying: “Just sit back and in time you’ll no longer have the sadness, anguish, yearning, guilt, anger, and fear you’re feeling now. They’ll fade away, and you’ll be fine.” Wow! What an interesting concept! But wait a minute, that approach to grieving raises a couple of questions. First, how long is “some time” - two months, one year, two years, five years? The second question is why doesn’t this apply to the rest of our lives? After all, we have to *look* for a new job, *search* for the right house, *study* to get through school. Even if we want to win the lottery, we still have to *buy* the ticket. We have to take the initiative to do something to cause something else to happen. Is grief different? Can it really be true that time alone is enough for grief to go away? I don’t think so and let me give you an example why.

Last year, a young woman came into my office six years after her father had suddenly died. She described how she had found it very difficult to talk, or even think, about her father without bursting into tears. To keep herself “under control” she kept herself frantically busy. She threw herself into her work, taking on tasks others wouldn’t do, writing proposals until late at night, and traveling on most weekends. She was running from her grief.

She finally realized she had to do something because she couldn’t continue this way. Her first attempt at addressing her situation was to attend a Loss of Parent bereavement support group. However, she could go only once. As she later told me, she was embarrassed that she was in the same place in her mourning as others whose parent had died only six months earlier. Time had done nothing for her; time had NOT been her friend.

After six months of counseling she worked through what she had been running from for over 5 years and found peace with her father’s death. The point here, though, is that time does NOT heal all wounds. A more apt saying is “IT’S WHAT YOU DO WITH THE TIME THAT HEALS.” Like any other aspect of life, mourning is an active, working process, not a passive one.

Section B: Prose (open text)

Answer **one** question from this section.

You will need 'clean' copies (no annotation) of both your **core** text (which you have studied in detail) and your **partner** text (studied for wider reading) in order to answer one of the following questions.

Masters: *Stuart: A Life Backwards* (Core text)
Ashworth: *Once in a House on Fire* (Partner text)

Either,

3. Read the extract from *Stuart: A Life Backwards* that begins on page 7 from 'It was cutting me throat what got me this flat...' to '...as they are at the moment, like a mental institution.'

Use integrated linguistic and literary approaches to examine how Masters presents Stuart's living arrangements in this extract. Go on to compare the presentation of home elsewhere in both *Stuart: A Life Backwards* and in *Once in a House on Fire*.

Or,

4. Read the extract from *Stuart: A Life Backwards* that begins on page 147 from 'I look it up on the Internet. Muscular dystrophy is...' to '...It has started to attack his heart.'

Using integrated linguistic and literary approaches, analyse how Masters presents muscular dystrophy in this extract. Go on to compare the presentation of physical and mental illness elsewhere in both *Stuart: A Life Backwards* and in *Once in a House on Fire*.

Gibbons: *Cold Comfort Farm* (Core text)
Lawrence: *Sons and Lovers* (Partner text)

Page references in the questions on ***Cold Comfort Farm*** may vary slightly depending on the particular Penguin edition being used.

Or,

5. Read the extract from *Cold Comfort Farm* that begins on page 16 from 'Mary, you know I hate parties. My idea of hell...' to '...Flora had only met half a dozen times before.'

Use integrated linguistic and literary approaches to examine how Gibbons presents attitudes to marriage in this extract. Go on to compare the presentation of marriage elsewhere in both *Cold Comfort Farm* and in *Sons and Lovers*.

Or,

6. Read the extract from *Cold Comfort Farm* that begins on page 195 from 'Flora was having quite a nice time...' to '...getting possession of the farm; and he was deeply grateful.'

Use integrated linguistic and literary approaches to discuss how Gibbons presents Reuben's farm management in this extract. Go on to compare the presentation of earning a living elsewhere in both *Cold Comfort Farm* and in *Sons and Lovers*.

Capote: *In Cold Blood* (Core text)
Carey: *True History of the Kelly Gang* (Partner text)

Or,

7. Read the extract from *In Cold Blood* that begins on page 196 from ‘The closeness of Christmas to Nancy Clutter’s birthday...’ to ‘...put on a sweatshirt and go for a run.’

Use integrated linguistic and literary approaches to examine how Capote presents Bobby’s thoughts and feelings in this extract. Go on to compare the presentation of love elsewhere in *In Cold Blood* and in *True History of the Kelly Gang*.

Or,

8. Read the extract from *In Cold Blood* that begins on page 286 from ‘It was hopeless because though Dr Jones agreed to elaborate...’ to ‘...several years and at the time of the crime.’

Use integrated linguistic and literary approaches to discuss how Capote presents Dr. Jones’ observations of Dick’s physical and mental state in this extract. Go on to compare the presentation of intelligence and education elsewhere in *In Cold Blood* and in *True History of the Kelly Gang*.

Minhinnick: *Watching the Fire-Eater* (Core text)
Bryson: *The Lost Continent* (Partner text)

Or,

9. Read the extract from the opening of *Watching the Fire-Eater* that begins on page 9 from ‘It’s oddly comforting to note that Rio de Janeiro ...’ to ‘... they shake their heads, offer money, warnings.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents Rio and Brazilian people in this extract. Go on to compare how Minhinnick and Bryson create a sense of place elsewhere in *Watching the Fire-Eater* and in *The Lost Continent*.

Or,

10. Read the extract from *Watching the Fire-Eater* that begins on page 113 from ‘Yoga was warming up; Welsh had reached...’ to ‘...Teaching: now there was a real maelstrom for you.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents the evening class in this extract. Go on to compare the presentation of education and/or learning experiences elsewhere in *Watching the Fire-Eater* and in *The Lost Continent*.

Niffenegger: The Time Traveler's Wife (Core text)
Wells: The Time Machine (Partner text)

Or,

11. Read the extract from *The Time Traveler's Wife* that begins on page 335 from 'We stand silently for minutes. I am trying to remember ...' to '...“Let's go in,” I say, and we do.'

Using integrated linguistic and literary approaches, discuss how Niffenegger presents Henry's and Gomez's behaviour in this extract. Go on to compare the presentation of male characters elsewhere in *The Time Traveler's Wife* and in *The Time Machine*.

Or,

12. Read the extract from *The Time Traveler's Wife* that begins on page 446 from 'I'm sitting in Kendrick's office, listening to him....' to '...it has been adhered by now-cold sweat. "That's what we'll do."'

Use integrated linguistic and literary approaches to examine how Niffenegger presents the possibilities offered by science in this extract. Go on to compare the presentation of scientific discoveries elsewhere in *The Time Traveler's Wife* and in *The Time Machine*.

Mehta: A River Sutra (Core text)
Carver: Short Cuts (Partner text)

Or,

13. Read the extract from the opening of *A River Sutra* that begins on page 1 from 'The Government still pays my wages but...' to '...an air more Victorian than Mogul.'

Use integrated linguistic and literary approaches to examine how Mehta presents the life of the retired bureaucrat in this extract. Go on to compare how occupations are presented elsewhere in *A River Sutra* and in *Short Cuts*.

Or,

14. Read the extract from *A River Sutra* that begins on page 160 from 'Teaching my daughter was no task at all...' to '...shivered in my embrace as I led her to the platform.'

Use integrated linguistic and literary approaches to discuss how Mehta presents a mother's feelings towards her daughter in this extract. Go on to compare the presentation of parent and child relationships elsewhere in *A River Sutra* and in *Short Cuts*.