



**GCE AS/A level**

1161/01

**ENGLISH LANGUAGE AND LITERATURE – LL1**  
**Critical Reading of Literary and Non-Literary Texts**

A.M. FRIDAY, 10 January 2014

2 hours 30 minutes

**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.

Write your answers in the separate answer book provided, following instructions on the front of the answer book.

**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,**

**0 1** **Text A:** the poem ‘*Sonnet CXXX*’ by William Shakespeare.

**Text B:** an extract describing Iranian love poetry from the book *Censoring an Iranian Love Story* by Shahriar Mandanipour published in 2009.

**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**

**SONNET CXXX**

**William Shakespeare (1564-1616)**

My mistress' eyes are nothing like the sun;  
 Coral is far more red, than her lips' red,  
 If snow be white, why then her breasts are dun:  
 If hairs be wires, black wires grow on her head:  
 I have seen roses damask'd, red and white,  
 But no such roses see I in her cheeks;  
 And in some perfumes is there more delight,  
 Than in the breath that from my mistress reeks.  
 I love to hear her speak, yet well I know  
 That music hath a far more pleasing sound:  
 I grant I never saw a goddess go -  
 My mistress when she walks treads on the ground.  
 And yet, by heaven, I think my love as rare,  
 As any she belied with false compare.

**Text B: an extract describing Iranian love poetry**

In many Iranian mystical poems, some of which date back almost a thousand years, the Sufi poet – most classical Iranian poets were Sufis – speaks of an earthly heavenly beloved, a beloved who can be a woman and yet is a representation of God. He uses many words to liken his beloved's beauties to nature, fruits and flowers; of course not directly, but by using familiar similes. It starts with her figure, which is often likened to a cypress tree. To understand the Iranian simile, do not bring to mind the extreme tallness of a cypress tree; instead look at the wideness of its bottom and the narrowness of its top. Then our poet will compare his beloved's eyes to narcissus flowers, or to the eyes of a gazelle, and if they are Oriental eyes, he will compare them to almonds. Her eyebrows he will compare to bows that let fly the arrows of her eyelashes towards her lover's heart. Her lips if they are thin, he will compare to a narrow wisp often woven of silk, and if they are plump, he will compare them to rubies that are of course as sweet as sugar. Then the poet will liken his beloved's breasts to pomegranates. The Iranian Sufi poet does not normally travel any farther down and self-censors the rest of his similes, allowing the reader's imagination to travel south on its own. The few who have dared travel below their beloved's breasts have again used the language of nature and erotic foods. Evidently, in those days Iranians were not familiar with the banana or with the orchid or, for that matter, with the flower in the film *The Wall*<sup>1</sup>.

<sup>1</sup>*The Wall* is a 1982 film by rock band Pink Floyd that uses an animated flower image as a symbol for human reproduction.

Or,

**02** **Text C:** the poem '*Spellbound*' by Emily Brontë.

**Text D:** an extract describing the Wild Wood from *The Wind in the Willows* by Kenneth Grahame published in 1908.

**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**

**SPELLBOUND**

**Emily Brontë (1818-1848)**

The night is darkening round me,  
 The wild winds coldly blow;  
 But a tyrant spell has bound me,  
 And I cannot, cannot go.

The giant trees are bending  
 Their bare boughs weighed with snow;  
 The storm is fast descending,  
 And yet I cannot go.

Clouds beyond clouds above me,  
 Wastes beyond wastes below;  
 But nothing drear can move me:  
 I will not, cannot go.

**Text D: an extract describing the Wild Wood from *The Wind in the Willows***

There was nothing to alarm him at first entry. Twigs crackled under his feet, logs tripped him, funguses on stumps resembled caricatures, and startled him for the moment by their likeness to something familiar and far away; but that was all fun, and exciting. It led him on, and he penetrated to where the light was less, and trees crouched nearer and nearer, and holes made ugly mouths at him on either side.

Everything was very still now. The dusk advanced on him steadily, rapidly, gathering in behind and before; and the light seemed to be draining away like flood-water.

Then the faces began.

It was over his shoulder, and indistinctly, that he first thought he saw a face; a little evil wedge-shaped face, looking out at him from a hole. When he turned and confronted it, the thing had vanished.

He quickened his pace, telling himself cheerfully not to begin imagining things, or there would be simply no end to it. He passed another hole, and another, and another; and then – yes! – no! – yes! certainly a little narrow face, with hard eyes, had flashed up for an instant from a hole, and was gone. He hesitated – braced himself up for an effort and strode on. Then suddenly, and as if it had been so all the time, every hole, far and near, and there were hundreds of them, seemed to possess its face, coming and going rapidly, all fixing on him glances of malice and hatred: all hard-eyed and evil and sharp.

If he could only get away from the holes in the banks, he thought, there would be no more faces. He swung off the path and plunged into the untrodden places of the wood.

Then the whistling began.

Very faint and shrill it was, and far behind him, when first he heard it; but somehow it made him hurry forward. Then, still very faint and shrill, it sounded far ahead of him, and made him hesitate and want to go back. As he halted in indecision it broke out on either side, and seemed to be caught up and passed on throughout the whole length of the wood to its farthest limit. They were up and alert and ready, evidently, whoever they were! And he – he was alone, and unarmed, and far from any help; and the night was closing in.

### 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,

- 03** Read the extract from *Stuart: A Life Backwards* that begins on page 182 from 'This is not to say that everything was fine and dandy ...' to '... the police arrived he told them off, too.'  
 Use integrated linguistic and literary approaches to examine how Masters presents Stuart's behaviour in this extract. Go on to compare the presentation of fathers elsewhere in both *Stuart: A Life Backwards* and in *Once in a House on Fire*.

Or,

- 04** Read the extract from *Stuart: A Life Backwards* that begins on page 19 from 'Everyone agreed that we must send Ruth and John dozens of books ...' to '... Then a bemused female voice from the other side of the room: 'Prisoners get wages?''  
 Using integrated linguistic and literary approaches, analyse how Masters presents Stuart in this extract. Go on to compare the presentation of imprisonment 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, published 2008 and 2006.

Or,

- 05** Read the extract from *Cold Comfort Farm* that begins on page 38/page 39 from 'The meal for the men was set on a long trestle' to '... Secrecy pouted her full mouth.'  
 Use integrated linguistic and literary approaches to examine how Gibbons presents the Starkadder family in this extract. Go on to compare the presentation of family relationships elsewhere in both *Cold Comfort Farm* and in *Sons and Lovers*.

Or,

- 06** Read the extract from *Cold Comfort Farm* that begins on page 173/page 174 from ... 'So I mun go where th' Lord's work calls me ...' to '... out into the dark – and was gone.'  
 Use integrated linguistic and literary approaches to discuss how Gibbons presents the behaviour of Amos and Aunt Ada in this extract. Go on to compare the presentation of dreams and ambitions 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,

07

Read the extract from *In Cold Blood* that begins on page 158 from ‘ ‘Was nothing wrong with my boy, Mr Nye, ...’ to ‘... filed for divorce while he was in prison.’

Use integrated linguistic and literary approaches to examine how Capote presents the Hickocks in this extract. Go on to compare the presentation of marriage elsewhere in *In Cold Blood* and in *True History of the Kelly Gang*.

Or,

08

Read the extract from *In Cold Blood* that begins on page 60 from ‘ ‘Well, it was pretty bad. That wonderful girl – ...’ to ‘... too smart and cool to have left behind any clues like that.’

Use integrated linguistic and literary approaches to discuss how Capote presents the murder scene in this extract. Go on to compare the presentation of violence 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,

09

Read the extract from *Watching the Fire-Eater* that begins on page 16 from ‘This afternoon our hosts startled us ...’ to ‘... a letter written in a foreign language.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents thoughts and feelings about language in this extract. Go on to compare the presentation of language barriers 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 51 from ‘Virgin Atlantic is the Fun Airline ...’ to ‘... Sane city. Cool city.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents his experiences as a traveller in this extract. Go on to compare the presentation of travel 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,

- 1 1** Read the extract from *The Time Traveler's Wife* that begins on page 314 from 'I am sitting, very comfortable and content ...' to '... as though anything good might come of it.'

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

Or,

- 1 2** Read the extract from *The Time Traveler's Wife* that begins on page 481 from 'I wake up early, so early that the bedroom is blue ...' to '... How can I leave her?'

Use integrated linguistic and literary approaches to examine how Niffenegger presents Henry's thoughts and feelings in this extract. Go on to compare the presentation of separation elsewhere in *The Time Traveler's Wife* and in *The Time Machine*.

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

Or,

- 1 3** Read the extract from *A River Sutra* that begins on page 20 from 'You have lived too long in England. You see only the squalor of these bazaars ...' to '... in high arcs over the shifting mass of heads.'

Use integrated linguistic and literary approaches to examine how Mehta presents wealth in this extract. Go on to compare how attitudes to money are presented elsewhere in *A River Sutra* and in *Short Cuts*.

Or,

- 1 4** Read the extract from *A River Sutra* that begins on page 233 from 'Then I will accept that child as alms tonight.' ...' to '... grew so close he knew they had entered the forest.'

Use integrated linguistic and literary approaches to discuss how Mehta presents the Naga Baba's behaviour in this extract. Go on to compare how acts of kindness are presented elsewhere in *A River Sutra* and in *Short Cuts*.

**END OF PAPER**