



GCE AS/A level

1161/01

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

A.M. FRIDAY, 18 January 2013

2 ½ 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;
- you will need a WJEC 20-page answer booklet (pink), which has been specifically designed for this examination paper. No other answer booklet should be used.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen. Do not use gel pen or correction fluid.

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,

01 **Text A:** the poem *Sonnet XIX: On His Blindness* by John Milton.

Text B: a feature article about Angela Wolf, a blind trainee teacher from Austin, Texas, USA. The article was published on The University of Texas website in 2005.

Compare and contrast Text A and Text B.

In your response you should:

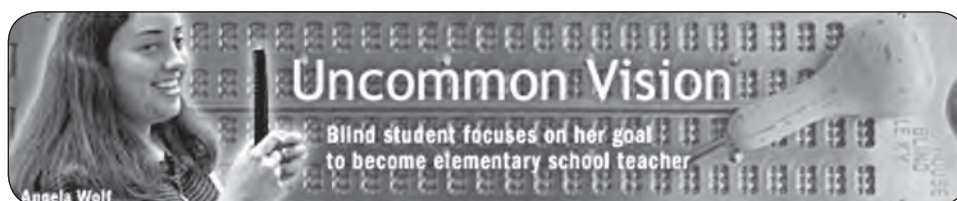
- show understanding of the meanings in each text;
- explore the influence of different contextual factors;
- use integrated linguistic and literary approaches to analyse the texts.

Text A

SONNET XIX: ON HIS BLINDNESS
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: a feature article about Angela Wolf, a blind trainee teacher



Angela Wolf, a student teacher in The University of Texas at Austin’s College of Education, is about to wrap up her final semester as an apprentice teacher, having spent the last three semesters teaching kindergartners and second graders. In May she will leave the university with a teacher’s certificate and, she hopes, a job teaching in an elementary school classroom all her own.

A person who was blessed “with that something extra,” Angela is a leader and activist in the blind community on a national level and the type of individual others allude to in conversations about inspirational behavior or the indomitableness of the human spirit.

At age 12, Angela went from sighted to blind almost overnight when her doctor administered too high a dose of Vitamin A to her, triggering a rare condition known as pseudotumor cerebri. With pseudotumor cerebri—which literally means “false brain tumor”—the body leaps to the alert and reacts as though one has a brain tumor. It produces more fluid around the brain than can be absorbed, and this excess of fluid creates a great deal of pressure. In cases such as Angela’s, the pressure squeezes and destroys the optic nerves.

“I recall thinking almost from the beginning that regardless of my blindness, I could do whatever I wanted to do in life,” says Angela. “I remember telling my parents after I first went blind that I didn’t want to be different or treated like a ‘weirdo.’ I was very, very lucky to have grown up in Shreveport, Louisiana, which is about 60 miles away from a wonderful private training center for the blind. My parents had me in a camp there a matter of months after I lost my sight, and the learning and adaptation began.

“I recall thinking almost from the beginning that regardless of my blindness, I could do whatever I wanted to do in life. Nothing could hold me back.”

—Angela Wolf

“We started out learning Braille and how to use a cane and gradually learned more complex tasks. It’s important that people realize blindness is *not* an impairment — it’s just an inconvenience. As it turns out, I’ve had several wonderful role models who were blind and were happy, independent people, achieving incredible things and having perfectly ‘normal’ lives. I’ve never felt limited.”

To say Wolf has never been limited by her physical disability is a significant understatement.

Courage, optimism and an absence of self-pity have helped Angela to hold onto the childhood dream she had of being a teacher and to treat it like any other challenge that has come her way.

“I know that Ms. Wolf wants to be a teacher when she grows up,” says Desiree Market, an 8-year-old in Angela’s class at St. Elmo, “and I think she’s going to be a pretty good one. She can teach without seeing, and that’s really hard to do. Especially when the kids are not always good. She’s special and very smart and knows all of our voices, even from the other side of the room. I think her next class of kids is going to like her a *whole* lot.”

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Or,

02 Text C: the poem *The Tyger* by William Blake.

Text D: an extract from the novel *Life of Pi* by Yann Martel, published in 2001. *Life of Pi* is a fantasy novel about an Indian boy, Pi, who is stranded on a boat in the Pacific Ocean with a Bengal tiger. The tiger's name is Richard Parker.

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

THE TYGER
William Blake (1757-1827)

Tyger, Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes!
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? What the chain?
In what furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears
And water'd heaven with their tears:
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger, Tyger, burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Text D: an extract from the novel *Life of Pi* by Yann Martel

Richard Parker let go and growled. Not a quiet growl, private and half-hearted, it seemed. He was panting, his tongue hanging from his mouth. He licked his chops. He shook his head. He sniffed the dead hyena. He raised his head high and smelled the air. He placed his forepaws on the stern bench and lifted himself. His feet were wide apart. The rolling of the boat, though gentle, was visibly not to his liking. He looked beyond the gunnel at the open seas. He put out a low, mean snarl. He smelled the air again. He slowly turned his head. It turned – turned – turned full round – till he was looking straight at me.

I wish I could describe what happened next, not as I saw it, which I might manage, but as I felt it. I beheld Richard Parker from the angle that showed him off to greatest effect: from the back, half-raised with his head turned. The stance had something of a pose to it, as if it were an intentional, even affected, display of mighty art. And what art, what might. His presence was overwhelming, yet equally evident was the lithesome grace of it. He was incredibly muscular, yet his haunches were thin and his glossy coat hung loosely on his frame. His body, bright brownish orange streaked with black vertical stripes was incomparably beautiful, matched with a tailor's eye for harmony by his pure white chest and underside and the black rings of his long tail. His head was large and round, displaying formidable sideburns, a stylish goatee and some of the finest whiskers of the cat world, thick, long and white. Atop the head were small, expressive ears shaped like perfect arches. His carrot orange face had a broad bridge and a pink nose, and it was made up with brazen flair. Wavy dabs of black circled the face in a pattern that was striking yet subtle, for it brought less attention to itself than it did to the one part of the face left untouched by it, the bridge whose rufous lustre shone nearly with a radiance. The patches of white above the eyes, on the cheeks and around the mouth came off as finishing touches worthy of a Kathakali¹ dancer. The result was a face that looked like the wings of a butterfly and bore an expression vaguely old and Chinese. But when Richard Parker's amber eyes met mine, the stare was intense, cold and unflinching, not flighty or friendly, and spoke of self-possession on the point of exploding with rage. His ears twitched and then swivelled right around. One of his lips began to rise and fall. The yellow canine thus coyly revealed was as long as my longest finger.

¹Kathakali is a highly stylized classical Indian dance-drama noted for the attractive make-up of characters, elaborate costumes, detailed gestures and well-defined body movements.

Canongate Books, Yann Martel

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 10 from ‘In order to keep track of his newly busy life ...’ to ‘... he always drops the third syllable: not Alex, but Alexander.’

Use integrated linguistic and literary approaches to examine how Masters presents Stuart’s diary in this extract. Go on to compare the presentation of learning 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 88 from ‘Stuart has decided that Fat Frank Who Never Talks About His Past is a paedophile ...’ to ‘... he has a professional vow to keep his clients’ secrets.’

Use integrated linguistic and literary approaches to examine how Masters presents attitudes towards Fat Frank in this extract. Go on to compare the presentation of child abuse 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 two particular Penguin Classics editions being used, published 2006 and 2008.

Or,

- 05** Read the extract from *Cold Comfort Farm* that begins on page 118 from ‘“No, indeed. I’ve already told you, Reuben, that I should be no use at all at running the farm...”’ to ‘...they would all choose to be mad like Ada Doom.’

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

Or,

- 06** Read the extract from *Cold Comfort Farm* that begins on page 120 from ‘It cannot be said that Flora really enjoyed taking walks with Mr Mybug ...’ to ‘... so warm and natural and real, somehow.’

Use integrated linguistic and literary approaches to discuss how Gibbons presents Mr Mybug’s attitudes in this extract. Go on to compare the presentation of sexuality 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 135 from ‘I truthfully feel none of us have *anyone* to blame for *whatever* we have done ...’ to ‘... you’ve heard this many times but once more won’t hurt.’

Use integrated linguistic and literary approaches to examine how Capote presents Barbara’s thoughts and feelings in this extract. Go on to compare the presentation of the ways in which people and places influence characters 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 278 from ‘Hearing this, Mrs Hickock wept ...’ to ‘... Being the kind of woman they say she was.’

Use integrated linguistic and literary approaches to discuss how Capote presents Mrs Hickock in this extract. Go on to compare the presentation of mothers 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 13 from ‘There is one bus per day to Maringa. We wait for an hour and join the mêlée at the door when it arrives ...’ to ‘... phenomenal explosion that has occurred behind the mountains. We walk into the dark.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents his experiences in this extract. Go on to compare the presentation of feeling lost and alone 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 67 from ‘They had made their camp in the sand above the high-tide margin ...’ to ‘... resigned to it as a regrettable but inescapable part of life.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents the behaviour of the people in this extract. Go on to compare the presentation of human disregard for the environment 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 57 from ‘“Listen.” He looks up at me with resignation ...’ to ‘... as though you are responsible for what you do.’’

Using integrated linguistic and literary approaches, discuss how Niffenegger presents Henry's thoughts about free will in this extract. Go on to compare the presentation of freedom 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 300 from ‘As I enter Dr. Kendrick's office, he is making notes in a file ...’ to ‘... *Down Syndrome*’.

Use integrated linguistic and literary approaches to examine how Niffenegger presents Henry and Dr. Kendrick in this extract. Go on to compare the presentation of the unknown 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 7 from ‘A day seldom passes when I do not see white-robed pilgrims walking on the riverbanks ...’ to ‘... most lustrous of all her suitors, the ocean, Lord of Rivers.’

Use integrated linguistic and literary approaches to examine how Mehta presents the pilgrimage in this extract. Go on to compare how endurance is presented elsewhere in *A River Sutra* and in *Short Cuts*.

Or,

- 1 4** Read the extract from *A River Sutra* that begins on page 191 from ‘It is hard to be the child of genius ...’ to ‘... which separated us, and offered to teach me music.’

Use integrated linguistic and literary approaches to discuss how Mehta presents the musician in this extract. Go on to compare the presentation of fathers elsewhere in *A River Sutra* and in *Short Cuts*.

END OF PAPER