



GCE AS/A level

1161/01

ENGLISH LANGUAGE & LITERATURE

LL1: Critical Reading of Literary and Non-Literary Texts

P.M. MONDAY, 17 January 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 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.

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

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

Either,

1. **Text A:** the poem *Badger* by John Clare.

Text B: an extract describing an incident of badger baiting from the book *The Badger Afield and Underground* by H. Mortimer Batten published in 1923.

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

BADGER**John Clare (1793-1864)**

When midnight comes a host of dogs and men
 Go out and track the badger to his den,
 And put a sack within the hole, and lie
 Till the old grunting badger passes by.
 He comes and hears - they let the strongest loose.
 The old fox hears the noise and drops the goose.
 The poacher shoots and hurries from the cry,
 And the old hare half wounded buzzes by.
 They get a forkéd stick to bear him down
 And clap the dogs and take him to the town,
 And bait him all the day with many dogs,
 And laugh and shout and fright the scampering hogs.
 He runs along and bites at all he meets:
 They shout and hollo down the noisy streets.

He turns about to face the loud uproar
 And drives the rebels to their very door.
 The frequent stone is hurled where'er they go;
 When badgers fight, then everyone's a foe.
 The dogs are clapped and urged to join the fray:
 The badger turns and drives them all away.
 Though scarcely half as big, demure and small,
 He fights with dogs for hours and beats them all.
 The heavy mastiff, savage in the fray,
 Lies down and licks his feet and turns away.
 The bulldog knows his match and waxes cold,
 The badger grins and never leaves his hold.
 He drives the crowd and follows at their heels
 And bites them through - the drunkard swears and reels.

The frightened women take the boys away,
 The blackguard laughs and hurries on the fray.
 He tries to reach the woods, an awkward race,
 But sticks and cudgels quickly stop the chase.
 He turns again and drives the noisy crowd
 And beats the many dogs in noises loud.
 He drives away and beats them every one,
 And then they loose them all and set them on.
 He falls as dead and kicked by boys and men,
 Then starts and grins and drives the crowd again;
 Till kicked and torn and beaten out he lies
 And leaves his hold and cackles, groans, and dies.

Text B: an extract from the book *The Badger Afield and Underground*.

An amusing anecdote is told in the locality of Hutton-le-Hole concerning a badger drawing test which took place some years ago, and which, as usual, smelt of beer and pigsties. The badger was in the ordinary type of rectangle wooden box, and the owner of it offered bets of two to one that no dog present could get it out. With becoming bashfulness a ruddy-faced farm labourer, the owner of a long-bodied, long-haired sheep dog whelp stepped up and accepted the bet. It goes without saying that the badger was not new to the game, and that his owner's confidence was the result of many similar meetings.

The ground was cleared, and the farm labourer introduced his cur to the mouth of the hole, 'ticing' him on with befitting sounds. The cur was not interested, so the man got hold of him and shoved him down the hole, tail first. A howl from the dog signified that the badger had got a good grip, whereupon the youth let go, and the dog shot out of the artificial earth with the badger still fast to his hind-quarters! So the youth won his bet.

To anyone conversant with the habits and history of this beast, he stands out as a rather pathetic figure; but little is to be gained by dwelling on this unhappy phase of his life. The badger is a friendly and lovable beast. That he is not usually pictured as such is because he is most generally seen under unhappy conditions - perhaps as a cornered and terrified victim, filled with suspicion at his surroundings, and dreading attack. Fortunately, the badger never realises that his case is hopeless. I have known a starving and broken-hearted beast, after days of captivity and misery, to fight as gamely for its life as when first taken from its home, and, so long as a badger lives, its tenacity never wavers no matter how dark the prospects.

Or,

2. **Text C:** the poem *Drinking* by Abraham Cowley.

Text D: a web page from the internet site www.keepthedoctoraway.co.uk (2009), discussing some of the health benefits of drinking alcohol in moderation.

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 C

Drinking

Abraham Cowley (1618-1667)

The thirsty earth soaks up the rain,
 And drinks and gapes for drink again;
 The plants suck in the earth, and are
 With constant drinking fresh and fair;
 The sea itself (which one would think
 Should have but little need of drink)
 Drinks twice ten thousand rivers up,
 So fill'd that they o'erflow the cup.
 The busy Sun (and one would guess
 By's drunken fiery face no less)
 Drinks up the sea, and when he's done,
 The Moon and Stars drink up the Sun:
 They drink and dance by their own light,
 They drink and revel all the night:
 Nothing in Nature's sober found,
 But an eternal health goes round.
 Fill up the bowl, then, fill it high,
 Fill all the glasses there - for why
 Should every creature drink but I?
 Why, man of morals, tell me why?

Text D: a web page from the internet site www.keepthedoctoraway.co.uk

Healthy Drinking: The Health Benefits of Alcohol

Find out how drinking alcohol in moderation can have health benefits, and how much alcohol it is safe to drink.

Alcohol Information: Alcohol can Prevent Heart Disease

Various studies have suggested that drinking alcohol in moderation - about one drink a day - can reduce heart disease and heart attacks, raise good cholesterol and increase beneficial antioxidants.

"At every level, HDL-cholesterol (good cholesterol) went up in association with the number of drinks consumed per week," said investigator Dr Paul T. Williams. "People who drank 6 ounces of alcohol per week were five times more likely to have a desirable cholesterol level than non-drinkers."

Alcohol Health Benefits: What is the Healthiest Alcohol?

Wine and beer, especially the darker ales and stouts, reduce heart disease risk and may also reduce atherosclerosis and cataracts by up to 50 percent, especially in diabetics. Darker beers have more antioxidants than the lighter lager beers so they have stronger heart disease and cancer prevention benefits, and both contain more than other beverages, according to research. But the best type of alcohol to prevent heart disease and other health risks is red wine.

Alcohol Health Risks: Is Alcohol Really Good for You?

Experts say that the reported health benefits of moderate drinking on brain functioning has been overstated. The connection between alcohol consumption and cognition - the processes of thinking, learning and memory - remains controversial. Dr. Williams cautioned that his positive results pertain only to drinking in moderation, and that he is not recommending that non-drinkers start consuming alcohol. He added that research shows an increase in blood pressure from alcohol consumption in people who do not exercise regularly.

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 79 from 'Stuart, aged twenty-four, living in a bedsit...' to '...Smithy took Stuart on drives to pinch things from village shops.'

Use integrated linguistic and literary approaches to examine how Masters presents Stuart and Smithy in this extract. Go on to compare the use of non-standard English 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 290 from 'Of course everyone thought it must have been suicide...' to the end '...she crept up to the grave and removed the cans and needles.'

Using integrated linguistic and literary approaches, analyse how Masters presents Stuart's death and the behaviour of Stuart's friends at his funeral in this extract. Go on to compare the presentation of friendship elsewhere in both *Stuart: A Life Backwards* and *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 77 from 'The man's big body, etched menacingly...' to '...He thought she was doubting his word!'

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

Or,

6. Read the extract from *Cold Comfort Farm* that begins at the start of Chapter 13, on page 145 from 'They passed a pleasant day in London...' to '...a monastic order with the tender peace of a home.'

Use integrated linguistic and literary approaches to discuss how Gibbons presents Flora and Elfine in this extract. Go on to compare the presentation of characters who have a powerful influence over others 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 22 from ‘Nancy and her protégée, Jolene Katz ...’ to ‘...wobbled on one of her bony hands.’

Use integrated linguistic and literary approaches to examine how Capote presents the relationship between Nancy and her mother in this extract. Go on to compare the presentation of family relationships 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 80 from ‘Young Rupp, the last person known to have seen the family alive...’ to ‘...the Clutters were the least likely to be murdered.’

Use integrated linguistic and literary approaches to discuss how Capote presents the thoughts and actions of the KBI in this extract. Go on to compare the presentation of police officers 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 *Watching the Fire-Eater* that begins on page 41 from ‘The pitch, as ever, resembled a paddyfield...’ to ‘...had gone and scored a try.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents the memory of a school rugby match in this extract. Go on to compare the presentation of memories from earlier days elsewhere in *Watching the Fire-Eater* and in *The Lost Continent*.

Or,

10. Read the extract from *Watching the Fire-Eater* that begins at the bottom of page 102 from ‘7.00pm. I doubt if I would enjoy the rainforest...’ to ‘...satisfied for the moment, into the tress.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents the rainforest and the tiger in this extract. Go on to compare the presentation of the effects human beings have on the natural world 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 11 from '“Hello”, I say. Clare is wearing a wine-colored velvet dress...' to '...impress you with my culinary wizardry.'

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

Or,

12. Read the letter from *The Time Traveler's Wife* that begins on page 502 from 'A Letter to Be Opened in the Event of My Death....' to '...I love you, always. Time is nothing. Henry'.

Use integrated linguistic and literary approaches to examine how Niffenegger presents Henry's feelings in this extract. Go on to compare the presentation of love 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 *A River Sutra* that begins on page 52 from 'Even though it meant losing his place...' to '...just another music teacher like himself.'

Use integrated linguistic and literary approaches to examine how Mehta presents the relationship between Master Mohan and his wife in this extract. Go on to compare how marriage is presented elsewhere in *A River Sutra* and in *Short Cuts*.

Or,

14. Read the extract from *A River Sutra* that begins on page 264 from 'The minstrel folded her hands to the river...' to the end of the novel '...the current carried them towards the ocean.'

Use integrated linguistic and literary approaches to discuss how Mehta presents the surprise revelation in this extract. Go on to compare the presentation of unexpected or unusual events elsewhere in *A River Sutra* and in *Short Cuts*.