



**GCE AS/A level**

1161/01

**ENGLISH LANGUAGE AND LITERATURE**

**LL1: Critical Reading of Literary  
and Non-Literary Texts**

A.M. THURSDAY, 12 January 2012

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;
- 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 *New Prince, New Pomp* by Robert Southwell.

**Text B:** a newspaper article, *We don't want winterval, we want a proper nativity* from The Sunday Times written on 23<sup>rd</sup> December 2007.

**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**

**NEW PRINCE, NEW POMP**  
**Robert Southwell (1561-1595)**

Behold, a seely tender babe  
In freezing winter night  
In homely manger trembling lies,-  
Alas, a piteous sight!

The inns are full, no man will yield  
This little pilgrim bed,  
But forced he is with seely beasts  
In crib to shroud his head.

Despise him not for lying there,  
First, what he is enquire,  
An orient pearl is often found  
In depth of dirty mire.

Weigh not his crib, his wooden dish,  
Nor beasts that by him feed;  
Weigh not his mother's poor attire  
Nor Joseph's simple weed.

This stable is a prince's court,  
This crib his chair of state,  
The beasts are parcel of his pomp,  
The wooden dish his plate.

The persons in that poor attire  
His royal liveries wear;  
The prince himself is come from heaven;  
This pomp is prizèd there.

With joy approach, O Christian wight,  
Do homage to thy king;  
And highly prize his humble pomp  
Which he from heaven doth bring.

**Text B: A Newspaper Article from *The Sunday Times***

The Sunday Times  
December 23, 2007

## **We don't want winterval, we want a proper nativity**

**When his daughter's nursery tried to stage a PC, non-Christian play, our ethnic-minority writer led a revolt.**

Vivek Chaudhary

The moment I was asked what sort of Christmas celebration would be “appropriate”, alarm bells started ringing. As I collected Roshini, my three-year-old daughter, from her nursery, the head teacher Miss T said she wanted to organise a nativity play “with a difference”. So different that, from what I was hearing, it didn't have a lot to do with Christmas.

“I think any play that we do has to make the children more socially aware, and I don't want it to be too faith specific,” said Miss T.

“When the children in the nursery celebrate Diwali, don't you make it clear to them that it's a Hindu festival, and when they celebrate Eid, it's made clear to them that it's a Muslim festival?” I protested. “So what's wrong with Christmas being a Christian festival?”

Almost 90% of the nursery is made up of ethnic minority children. Yet they were all looking forward to taking part in their first nativity play. The only point of contention was who would play Mary and Joseph.

Miss T was not unique. Reports of nativity plays being banned, the word “Christmas” being replaced with “winterval” or being banned altogether, and of workers being prevented from celebrating Christmas have become common.

The excuse usually trotted out when Christmas is under attack is that celebrating it might cause offence to ethnic minorities. But during the course of my entire life in Britain I have yet to meet an ethnic minority person who finds Christmas offensive. In my experience it is usually well-meaning, white, liberal people who impose the bans on Christmas festivities.

I am often asked if I celebrate Christmas and my reply usually surprises people. I do not consider myself to be a Christian, but that does not stop me from taking part in what I consider to be as much a cultural festival as a religious one. I have plenty of white Anglo-Saxon friends who feel exactly the same way about Christmas.

Roshini fulfilled her ambition of playing an angel, but when her big moment arrived she contracted stage fright and didn't say her lines. That didn't stop me from beaming with pride of course as I took lots of photographs of her nativity debut.

Presents were handed out by a black Father Christmas; the multi-racial, multi-religious gathering of parents and children had tea and mince pies and other goodies; the children exchanged cards and Christmas presents with each other; and nobody was offended, not even Miss T, who appeared to enjoy herself as much as everybody else.

As we headed home we all wished each other a happy Christmas. So, whatever your race or faith, a very happy Christmas to you all.

*The Sunday Times*

Or,

02

**Text C:** the poem *A Musical Instrument* by Elizabeth Barrett Browning.

**Text D:** an entry from the Encyclopaedia Britannica for children describing the Greek god Pan.

**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**

**A MUSICAL INSTRUMENT**  
**Elizabeth Barrett Browning (1806-1861)**

What was he doing, the great god Pan,  
 Down in the reeds by the river?  
 Spreading ruin and scattering ban,  
 Splashing and paddling with hoofs of a goat,  
 And breaking the golden lilies afloat  
 With the dragon-fly on the river.

He tore out a reed, the great god Pan,  
 From the deep cool bed of the river:  
 The limpid water turbidly ran,  
 And the broken lilies a-dying lay,  
 And the dragon-fly had fled away,  
 Ere he brought it out of the river.

High on the shore sat the great god Pan  
 While turbidly flowed the river;  
 And hacked and hewed as a great god can,  
 With his hard bleak steel at the patient reed,  
 Till there was not a sign of the leaf indeed  
 To prove it fresh from the river.

He cut it short, did the great god Pan,  
 (How tall it stood in the river!)  
 Then drew the pith, like the heart of a man,  
 Steadily from the outside ring,  
 And notched the poor dry empty thing  
 In holes, as he sat by the river.

“This is the way,” laughed the great god Pan  
 (Laughed while he sat by the river),  
 “The only way, since gods began  
 To make sweet music, they could succeed.”  
 Then, dropping his mouth to a hole in the reed,  
 He blew in power by the river.

Sweet, sweet, sweet, O Pan!  
 Piercing sweet by the river!  
 Blinding sweet, O great god Pan!  
 The sun on the hill forgot to die,  
 And the lilies revived, and the dragon-fly  
 Came back to dream on the river.

Yet half a beast is the great god Pan,  
 To laugh as he sits by the river,  
 Making a poet out of a man:  
 The true gods sigh for the cost and pain, --  
 For the reed which grows nevermore again  
 As a reed with the reeds in the river.

#### **Text D: A description of Pan from Encyclopaedia Britannica for Children**

In the religion and mythology of ancient Greece, Pan was a rural god of wild places who was associated with merriment and revelry. He was worshipped originally in Arcadia and eventually in all areas of Greece. Pan had the form of a human with the legs, horns, and ears of a goat. He was the god who watched over the flocks and the goatherds and shepherds who guarded them, and he was also a fertility god. In the woods and other dark, lonely places at night, the noises heard were attributed to Pan; thus the word panic came to mean the fright that was at one time attributed to being in close proximity to Pan.

In most tales the god Hermes is Pan's father. His mother is sometimes said to be Penelope, the wife of the hero Odysseus. In certain stories Hermes came to Penelope in the shape of a goat, thus explaining Pan's goat parts. In some comic tales Pan is the progeny of Penelope and all the suitors who courted her during Odysseus' absence.

Like the shepherds of the time, Pan was a piper, and his great joy was to play music and dance with the nymphs in the forests. The pipes he is said to have played – a wind instrument made of cane pipes of different lengths put together in a row – are called panpipes or syrinx. One story tells that he created the panpipes after pursuing a nymph named Syrinx. Pan, who was known for his amorousness, had nearly caught her when she cried out for help to her father, a river god. Her father transformed her into a bed of reeds growing on the bank. Pan cut some reeds and made panpipes to console himself for his loss.

The Roman gods Faunus and Silvanus share many attributes of Pan and may have evolved from him. Some Christian depictions of the devil bear a striking resemblance to Pan.

*Reprinted with permission from Compton's Encyclopedia, © 2011  
 by Encyclopaedia Britannica, Inc.*

**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 21 from '“They” is shorthand for doctors, social workers, drug advisers...' to '...Even one or two of the police he likes now and then.'

Use integrated linguistic and literary approaches to examine how Masters presents 'the System' in this extract. Go on to compare the presentation of systems of authority 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 101 from 'Two days after Stuart arrived there was a riot ...' to '...I'm just a petty thief who's come unstuck.'

Using integrated linguistic and literary approaches, analyse how Masters presents Stuart's experiences in this extract. Go on to compare the presentation of fear and danger 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 232 from 'It was purest happiness to see him...' to the end of the novel '...Tomorrow would be a beautiful day.'

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

**Or,**

- 06** Read the extract from *Cold Comfort Farm* that begins on page 34/35 from 'From the dairy a wall extended...' to '...something of earth's old fierce simplicities had seeped into their beings.'

Use integrated linguistic and literary approaches to discuss how Gibbons sets the scene in this extract. Go on to compare the presentation of a sense of place 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 128 from ‘For almost a year father and son lived together...’ to ‘...And all you wore was grass and flowers.’

Use integrated linguistic and literary approaches to examine how Capote presents Perry’s experiences in this extract. Go on to compare the presentation of survival 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 247 from ‘Among the elements contributing to Dewey’s confidence...’ to ‘...used to bind and silence the victims.’

Use integrated linguistic and literary approaches to discuss how Capote presents criminal behaviour in this extract. Go on to compare the presentation of criminal behaviour 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 23 from ‘At home I can walk down a street...’ to ‘...we can enjoy the tourist scene.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents his home town in this extract. Go on to compare the presentation of home 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 107 from ‘Such pollution is an inherited problem...’ to ‘...Their balancing act continues.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents his beliefs in this extract. Go on to compare the presentation of attitudes and beliefs 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 72 from 'I am standing in the Meadow...' to '...I am alone and wanting him.'

Using integrated linguistic and literary approaches, discuss how Niffenegger creates a sense of place in this extract. Go on to compare the presentation of settings 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 274 from 'I am having a hard time....' to '...Now I am afraid when he is gone.'

Use integrated linguistic and literary approaches to examine how Niffenegger presents Clare's art in this extract. Go on to compare the presentation of creativity and inventions 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 42 from 'Today, by the time I reach Tariq Mia's house...' to '...sings his Sufi songs of love to God.'

Use integrated linguistic and literary approaches to examine how Mehta presents friendship in this extract. Go on to compare how friendship 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 213 from 'And so the stranger left our house...' to '...Do you think this river has such power?'

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