



**GCE AS/A level**

1161/01

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

A.M. FRIDAY, 16 May 2014

2 hours 30 minutes

**ADDITIONAL MATERIALS**

In addition to this examination paper, you will need:

- a clean copy (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. Should you run out of space, use a standard 4-page continuation booklet.

**INSTRUCTIONS TO CANDIDATES**

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

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

Write your answer 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 both sections, 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,**

**0 1** **Text A:** the poem *The Mower against Gardens* by Andrew Marvell.

**Text B:** a newspaper article *Put your feet up in an English GM garden* from *The Daily Telegraph* in 2004

**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 MOWER AGAINST GARDENS**  
**Andrew Marvell (1621-1678)**

Luxurious man, to bring his vice in use,  
 Did after him the world seduce;  
 And from the fields the flowers and plants allure,  
 Where Nature was most plain and pure.  
 He first enclosed within the garden's square  
 A dead and standing pool of air,  
 And a more luscious earth for them did knead,  
 Which stupefied them while it fed.  
 The pink grew then as double as his mind;  
 The nutriment did change the kind.  
 With strange perfumes he did the roses taint;  
 And flow'rs themselves were taught to paint.  
 The tulip, white, did for complexion seek,  
 And learned to interline its cheek;  
 Its onion root they then so high did hold,  
 That one was for a meadow sold:  
 Another world was searched, through oceans new,  
 To find the Marvel of Peru;  
 And yet these rarities might be allowed  
 To man, that sovereign thing and proud,  
 Had he not dealt between the bark and tree,  
 Forbidden mixtures there to see.  
 No plant now knew the stock from which it came;  
 He grafts upon the wild the tame:  
 That the uncertain and adulterate fruit  
 Might put the palate in dispute.  
 His green Seraglio has its eunuchs too,  
 Lest any tyrant him outdo;  
 And in the cherry he does Nature vex,  
 To procreate without a sex.  
 'Tis all enforced, the fountain and the grot,  
 While the sweet fields do lie forgot,  
 Where willing Nature does to all dispense  
 A wild and fragrant innocence;  
 And fauns and fairies do the meadows till,  
 More by their presence than their skill.  
 Their statues, polished by some ancient hand,  
 May to adorn the gardens stand,  
 But, howsoe'er the figures do excel,  
 The gods themselves with us do dwell.

**Text B: an article from *The Daily Telegraph* newspaper, 2004.**

## **Put your feet up in an English GM garden Science may take the hard work out of horticulture, reports David Derbyshire**

The perfect garden, with its immaculate lawns, manicured hedges and vibrant borders comes at a heavy, and back-breaking, price. For every hour spent enjoying its calm and tranquility, at least a dozen more are spent on the hated chores of watering, mowing, edging and weeding. But that could be about to change.

According to a leading botanist, traditional gardens are about to get a GM makeover. Within a few years, lawns will need mowing once or twice a month, geraniums will survive the harshest winter frosts, roses will bloom longer and watering cans will be banished to the shed along with shears, hoe and sprinkler.

Some scientists believe the benefits to horticulture from genetic modification will be so clear that garden centres will achieve what the biotech industry has so far failed to do – make GM acceptable. Dr Phil Gates, a plant biologist at Durham University, will make the case for the genetic manipulation of plants at a debate today hosted by the Royal Horticultural Society in London.

He says, “In gardening I doubt whether there will be any major GM uses in food, but there may be considerable benefits for ornamental plants.”

A survey of 500 gardeners carried out by the RHS found that lawns were the least enjoyed feature of gardens, followed by hedges. “Mowing the lawn is an incredible, pointless activity – and it’s extremely wasteful,” said Dr Gates. “It’s a waste of energy and a source of noise pollution.”

GM grass could be the answer. American biotech companies have already produced GM lawns that grow slower than conventional grasses and are tolerant to droughts. Although they were designed for the golf industry, they could have uses in gardens.

Britain’s changing climate, with less rain expected over the coming summers, will make the appeal of GM lawns even stronger, Dr Gates believes. A similar technology could be used to develop slow growing hedges – ending another nuisance chore and a source of neighbourly rows.

GM technology could help hayfever sufferers, he will argue. Pollen-free plants and trees would ease the agony of itching eyes and runny noses because the plants would be sterile.

Scientists have already created GM flowers that stay fresh for longer, but GM also offers the chance of new colours – bringing the elusive blue rose or shrubs with twice as many flowers as normal.

Other benefits include frost tolerant herbaceous plants, and plants that are able to absorb nutrients more efficiently and so need less fertiliser. “I suspect that gardeners will be more responsive to this kind of technology than other consumers,” says Dr Gates. “Gardeners have a long history of innovation and novelty. They have no scruples about crossing species boundaries or creating mutants. Many roses out there are hybrids of up to six species.”

New organic technology could also make gardeners less dependent on chemical pesticides and fertilisers.

Or,

**02** **Text C:** the poem *Dying* by Emily Dickinson.

**Text D:** an extract from the novel *The English Patient* by Michael Ondaatje published in 1992. *The English Patient* is about several characters from different countries who live out the end of World War II together in an Italian villa. In this extract, taken from the end of the novel, the English patient dies.

**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**

**DYING**  
**Emily Dickinson (1830-1886)**

I heard a fly buzz when I died.  
The stillness in the room  
Was like the stillness in the air  
Between the heavens of storm.

The eyes around had wrung them dry,  
And breaths were gathering firm  
For that last onset when the king  
Be witnessed in the room.

I willed my keepsakes, signed away  
What portion of me be  
Assignable; and then it was  
There interposed a fly

With blue, uncertain stumbling buzz  
Between the light and me;  
And then the windows failed; and then  
I could not see to see.

**Text D: an extract from the novel *The English Patient* by Michael Ondaatje**

The villa drifts in darkness. In the hallway by the English patient's bedroom the last candle burns, still alive in the night. Whenever he opens his eyes out of sleep, he sees the old wavering yellow light.

For him now the world is without sound, and even light seems an unneeded thing. He will tell the girl in the morning he wants no candle flame to accompany him while he sleeps.

Around three a.m. he feels a presence in the room. He sees, for a pulse of a moment, a figure at the foot of his bed, against the wall or painted onto it perhaps, not quite discernable in the darkness of foliage beyond the candlelight. He mutters something, something he had wanted to say, but there is silence and the slight brown figure, which could be just a night shadow, does not move. A poplar. A man with plumes. A swimming figure.

He stays awake in any case this night, to see if the figure moves towards him. Ignoring the tablet that brings painlessness, he will remain awake till the light dies out and the smell of candle smoke drifts into his room and into the girl's room farther down the hall. If the figure turns around there will be paint on his back, where he slammed in grief against the mural of trees.<sup>1</sup> When the candle dies out he will be able to see this.

His hand reaches out slowly and touches his book and returns to his dark chest. Nothing else moves in the room.

<sup>1</sup> The English patient has previously described how he placed the body of his dying lover, Katherine Clifton, in a cave that had been painted with several pictures, including a mural of trees.

### 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 57 from 'Between the magistrates' court end ...' to '... This is where the homeless sleep.'

Use integrated linguistic and literary approaches to examine how Masters presents the Lion Yard Car Park in this extract. Go on to compare a sense of place 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 283 from 'Stuart laughs once more ...' to '... The King's Street Run.' A pub.'

Use integrated linguistic and literary approaches to examine how Masters presents his relationship with Stuart in this extract. Go on to compare the presentation of supportive relationships 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 2006 and 2008.

Or,

- 05** Read the extract from *Cold Comfort Farm* that begins on page 109 in both editions from "Her plot to make Adam use a little mop ..." to '... went crossly out for a walk.'

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

Or,

- 06** Read the extract from *Cold Comfort Farm* that begins on page 156/158 from 'Then a startled hush fell upon the clapping ...' to '... as Flora knew by observing the antics of her friends.'

Use integrated linguistic and literary approaches to discuss how Gibbons presents Elfine and Richard Hawk-Monitor in this extract. Go on to compare the presentation of romantic attraction 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 238 from ‘I knelt down beside Mr Clutter ...’ to ‘... the three men ride without speaking.’

Use integrated linguistic and literary approaches to examine how Capote presents the murder of the Clutter family in this extract. Go on to compare the presentation of suffering 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 245 from ‘A month passed, and another ...’ to ‘... *I declined.*’

Use integrated linguistic and literary approaches to discuss how Capote presents Perry’s experiences in this extract. Go on to compare the presentation of imprisonment 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 59 from ‘I arrived at an estate, every street of which was named after the illustrious dead of English literature ...’ to ‘... travel to the estate and unload their own waste.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents life on the estate in this extract. Go on to compare the presentation of women 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 118 from ‘Some newspapers refer to it as the ‘Crafty Pint Syndrome’ ...’ to ‘... a nondescript man in clothes deferential to the weather and the taste of the previous decade.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents his experiences in this extract. Go on to compare the presentation of people at leisure 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 313 from 'When Henry and I had been married for about two years ...' to '... insurance, in case of fire, flood, act of God.'

Using integrated linguistic and literary approaches, discuss how Niffenegger presents Clare's thoughts and feelings in this extract. Go on to compare the presentation of loss 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 473 from 'The Ingrid who lives in my memory ...' to '... Oh Ingrid. "I do care. I don't want you to die."'

Use integrated linguistic and literary approaches to examine how Niffenegger presents Henry and Ingrid in this extract. Go on to compare the presentation of relationships between men and women 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 192 from 'My first music lesson extended for several months ...' to '... as described in the classic texts.'

Use integrated linguistic and literary approaches to examine how Mehta presents the music lesson in this extract. Go on to compare how learning and teaching 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 132 from 'When I finally closed Nitin Bose's diary ...' to '... because I was going to bed.'

Use integrated linguistic and literary approaches to discuss how Mehta presents the bureaucrat's thoughts and feelings in this extract. Go on to compare the use of symbolism and imagery elsewhere in *A River Sutra* and in *Short Cuts*.

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