



**GCE AS/A level**

1161/01

**ENGLISH LANGUAGE AND LITERATURE**

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

P.M. WEDNESDAY, 16 May 2012

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.

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

*Answer either question 1 or question 2.*

**Either,**

**01** **Text A:** the poem *The War-Song of Dinas Vawr* by Thomas Love Peacock.

**Text B:** an article about sheep rustling from the online newspaper [www.guardian.co.uk](http://www.guardian.co.uk), May 2010.

**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 WAR-SONG OF DINAS VAWR****Thomas Love Peacock (1785-1866)**

The mountain sheep are sweeter,  
 But the valley sheep are fatter;  
 We therefore deem'd it meeter  
 To carry off the latter.  
 We made an expedition;  
 We met a host and quell'd it;  
 We forced a strong position  
 And kill'd the men who held it.

On Dyfed's richest valley,  
 Where herds of kine were browsing,  
 We made a mighty sally,  
 To furnish our carousing.  
 Fierce warriors rush'd to meet us;  
 We met them, and o'erthrew them:  
 They struggled hard to beat us,  
 But we conquer'd them, and slew them.

As we drove our prize at leisure,  
 The king march'd forth to catch us:  
 His rage surpass'd all measure,  
 But his people could not match us.  
 He fled to his hall pillars;  
 And, ere our force we led off,  
 Some sack'd his house and cellars,  
 While others cut his head off.

We there, in strife bewild'ring,  
 Spilt blood enough to swim in:  
 We orphan'd many children  
 And widow'd many women.  
 The eagles and the ravens  
 We glutted with our foemen;  
 The heroes and the cravens,  
 The spearmen and the bowmen.

We brought away from battle,  
 And much their land bemoan'd them,  
 Two thousand head of cattle  
 And the head of him who own'd them:  
 Ednyfed, King of Dyfed,  
 His head was borne before us;  
 His wine and beasts supplied our feasts,  
 And his overthrow, our chorus.

Text B: an article about sheep rustling from [www.guardian.co.uk](http://www.guardian.co.uk)

## Recession and meat prices drive increase in sheep rustling

Martin Wainwright, [guardian.co.uk](http://guardian.co.uk), Sunday 23 May 2010

The first Paul Taylor knew of it was when he saw tyre tracks in one of his fields behind a local tennis club, and then spotted sheep droppings on the wrong side of his fence. After dark and without anyone noticing, 100 ewes and lambs had been taken from his farm at Knutsford, Cheshire.

Taylor's flock had been particularly distinguished, winning prizes at the Cheshire show for putting on fat as lambs. "They even stole my wife, Carly's, favourite sheep which had a dark patch on it, along with its lamb, which had a spot on it," he said of last week's raid. "All my years of hard work have been taken away."

Thirty-five miles to the north, days earlier, thieves in Ramsbottom, Lancashire, staged an even more audacious raid, when 271 sheep were stolen overnight without anyone hearing a bleat. Now police are concerned that a hefty rise in meat prices has turned crime syndicates' attention to the countryside, while the recession is encouraging an ask-no-questions mentality among shoppers eager for bargains.

Police sergeant Ben Hodgkinson, in charge of the Ramsbottom case for Lancashire police, has no doubt trained animal husbandry is involved. Although farmer William Holden reckons his sheep would follow anyone who seemed to be offering them food, the sergeant said: "The offenders must have been well-prepared, and it's likely that they knew how to handle sheep."

*Guardian News & Media Ltd 2010*

Or,

**02** Text C: the poem *Song* by Christina Rossetti.

**Text D:** an extract from the novel *Jane Eyre* by Charlotte Brontë. In the passage the young Jane is visiting her dying friend, Helen Burns.

**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**

**SONG**

**Christina Georgina Rossetti (1830-1894)**

When I am dead, my dearest,  
Sing no sad songs for me;  
Plant thou no roses at my head,  
Nor shady cypress tree:  
Be the green grass above me  
With showers and dewdrops wet:  
And if thou wilt, remember,  
And if thou wilt, forget.

I shall not see the shadows,  
I shall not feel the rain;  
I shall not hear the nightingale  
Sing on as if in pain:  
And dreaming through the twilight  
That doth not rise nor set,  
Haply I may remember,  
And haply may forget.

**Text D: an extract from the novel *Jane Eyre* by Charlotte Brontë**

“Helen!” I whispered softly, “are you awake?”

She stirred herself, put back the curtain, and I saw her face, pale, wasted, but quite composed: she looked so little changed that my fear was instantly dissipated.

“Can it be you, Jane?” she asked, in her own gentle voice.

“Oh!” I thought, “she is not going to die; they are mistaken: she could not speak and look so calmly if she were.”

I got on to her crib and kissed her: her forehead was cold, and her cheek both cold and thin, and so were her hand and wrist; but she smiled as of old.

“Why are you come here, Jane? It is past eleven o’clock: I heard it strike some minutes since.”

“I came to see you, Helen: I heard you were very ill, and I could not sleep till I had spoken to you.”

“You came to bid me good-bye, then: you are just in time probably.”

“Are you going somewhere, Helen? Are you going home?”

“Yes; to my long home - my last home.”

“No, no, Helen!” I stopped, distressed. While I tried to devour my tears, a fit of coughing seized Helen; it did not, however, wake the nurse. When it was over, she lay some minutes exhausted; then she whispered -

“Jane, your little feet are bare; lie down and cover yourself with my quilt.”

I did so: she put her arm over me, and I nestled close to her. After a long silence, she resumed, still whispering -

“I am very happy, Jane; and when you hear that I am dead, you must be sure and not grieve: there is nothing to grieve about. We all must die one day, and the illness which is removing me is not painful; it is gentle and gradual: my mind is at rest. I leave no one to regret me much: I have only a father; and he is lately married, and will not miss me. By dying young, I shall escape great sufferings. I had not qualities or talents to make my way very well in the world: I should have been continually at fault.”

“But where are you going to, Helen? Can you see? Do you know?”

“I believe; I have faith: I am going to God.”

“Where is God? What is God?”

“My Maker and yours, who will never destroy what He created. I rely implicitly on His power, and confide wholly in His goodness: I count the hours till that eventful one arrives which shall restore me to Him, reveal Him to me.”

“You are sure, then, Helen, that there is such a place as heaven, and that our souls can get to it when we die?”

“I am sure there is a future state; I believe God is good; I can resign my immortal part to Him without any misgiving. God is my father; God is my friend: I love Him; I believe He loves me.”

### 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,

- 0|3** Read the extract from *Stuart: A Life Backwards* that begins on page 26 from ‘Curry is “Convict Curry”...’ to ‘...That’s the point I don’t.’

Use integrated linguistic and literary approaches to examine how Masters presents poverty in this extract. Go on to compare the presentation of poverty elsewhere in both *Stuart: A Life Backwards* and in *Once in a House on Fire*.

Or,

- 0|4** Read the extract from *Stuart: A Life Backwards* that begins on page 190 from ‘Hello, Alexander, it’s Stuart...’ to ‘...I just wish once there could be an escape from this madness.’

Using integrated linguistic and literary approaches, analyse how Masters presents Stuart’s feelings in this extract. Go on to compare the presentation of unfair treatment 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 two particular Penguin Classics editions being used, published 2006 and 2008.

Or,

- 0|5** Read the extract from *Cold Comfort Farm* that begins on page 124/page 125 from ‘Now, what is it? Tell me...’ to ‘...and we will buy you a frock.’

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

Or,

- 0|6** Read the extract from *Cold Comfort Farm* from the start of the novel on page 9/page 11 from ‘The education bestowed on Flora Poste...’ to ‘...as her taxi stopped before its door.’

Use integrated linguistic and literary approaches to discuss how Gibbons introduces Flora to the reader in this extract. Go on to compare the presentation of wealth and poverty 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 161 from ‘From there, Nye steered his car ...’ to ‘...in the process, murdered four people.’

Use integrated linguistic and literary approaches to examine how Capote presents Dick’s parents and their home in this extract. Go on to compare the presentation of home elsewhere in *In Cold Blood* and in *True History of the Kelly Gang*.

**Or,**

- 08** Read the extract from *In Cold Blood* from the start of the novel on page 1 from ‘The village of Holcomb...’ to ‘...the steep and swollen grain elevators.’

Use integrated linguistic and literary approaches to discuss how Capote sets the scene in this extract. Go on to compare the presentation of a sense of place 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 131 from ‘Waking in the dark, I feel cold...’ to ‘...looking in the windows of real estate agents.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents the mountain in this extract. Go on to compare the presentation of symbolism and imagery 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 59 from ‘Amazingly, thirteen people had turned up ...’ to ‘...laughed at my naivety.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents the women in this extract. Go on to compare the presentation of women 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 385 from ‘“Stay in here,” Clare commands...’ to ‘“...Sing her a song, yes?”’

Using integrated linguistic and literary approaches, discuss how Niffenegger presents Clare's experiences in this extract. Go on to compare the presentation of pain 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 236 from ‘“Ingrid won't like it.”...’ to ‘...turn out the light but I don't sleep.’

Use integrated linguistic and literary approaches to examine how Niffenegger presents Clare, Celia and Ingrid in this extract. Go on to compare the presentation of female characters 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 3 from ‘To one side of the gardens...’ to ‘...collecting fuel for their cooking fires.’

Use integrated linguistic and literary approaches to examine how Mehta presents the countryside in this extract. Go on to compare how the countryside 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 26 from ‘In doing this my father was gambling...’ to ‘...domestic routine without a tremor.’

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