



**GCE AS/A level**

1161/01

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

P.M. FRIDAY, 17 May 2013

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 WJEC 20-page answer booklet (pink), which has been specifically designed for this examination paper. No other style of 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 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 *To My Dear and Loving Husband* by Anne Bradstreet.

**Text B:** an online article entitled *What are the Tricks to a Happy Marriage?* by Molly Edmonds which is taken from the American website, howstuffworks.com.

**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**

**TO MY DEAR AND LOVING HUSBAND**

**Anne Bradstreet (1612-1672)**

If ever two were one, then surely we.  
If ever man were lov'd by wife, then thee.  
If ever wife was happy in a man,  
Compare with me, ye women, if you can.  
I prize thy love more than whole mines of gold  
Or all the riches that the East doth hold.  
My love is such that rivers cannot quench,  
Nor ought but love from thee give recompense.  
Thy love is such I can no way repay.  
The heavens reward thee manifold, I pray.  
Then while we live, in love let's so persevere  
That when we live no more, we may live ever.

**Text B: an online article about marriage****What are the Tricks to a Happy Marriage?****By Molly Edmonds**

Comedian Henny Youngman made a successful career out of his one-liners about marriage and his wife. "I take my wife everywhere, but she keeps finding her way back," he quipped. "I miss my wife's cooking -- as often as I can," he said another time. He became famous for the line "Take my wife -- please!" While on stage, Youngman played the part of a long-suffering husband saddled with a particularly heavy ball and chain, but offstage, he was happily devoted to his wife of 58 years.

Clearly, Mrs. Youngman had a good sense of humor, a trait that many people say is important for a successful marriage. Others believe forgiveness, compromise and patience are the keys to success, while just as many people will throw around ideas like "Never go to bed angry."

Henny Youngman once said, "The secret to a happy marriage is still a secret." Each marriage is a unique situation, and no one set of rules will apply to everyone. A successful marriage in some ways is a series of negotiations and experiments designed to find the secret formula that will work for you and your spouse. While we can't give you the precise ingredients for your own happily ever after, we do have a few tricks that serve as a reliable foundation for any couple:

**Keep the Romance Alive**

Romance can mean anything from romantic dinners to expensive jewellery to flowers presented for no reason at all. Even in rough economic times, though, there's no excuse to shirk on romance. Try leaving little love notes around the house, calling to say "I love you" in the middle of the day or even agreeing to simple favors like picking up the kids from school or leaving the toilet seat in the desired position. Your definition of romance can change as your relationship does, but it should always be part of the picture.

**Make Time for Fun**

While we'd all love fun to just happen spontaneously, it rarely does, so that's why we're saying you should make time for it. Get out those calendars and schedule a regular date night. That may seem near impossible for those with young kids or demanding jobs, but your kids will inevitably thank you for demonstrating a healthy, loving relationship, and if you're willing to work a few extra hours for a client you barely know, you should have a few hours to spare for a spouse.

**Communication is Key**

Good communication is one of the most important tricks to a happy marriage. In the best relationships, good communication starts long before that walk down the aisle; in fact, communication before the wedding has been shown to be one of the best predictors of success in marriage.

Or,

**02** **Text C:** the poem *Ozymandias* by Percy Bysshe Shelley.

**Text D:** a news article from the BBC website, *The day Saddam's statue fell*, written by Middle East correspondent Paul Wood on 9<sup>th</sup> April, 2004.

**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**

**OZYMANDIAS**

**Percy Bysshe Shelley (1792-1822)**

I met a traveller from an antique land  
 Who said: Two vast and trunkless legs of stone  
 Stand in the desert. Near them, on the sand,  
 Half sunk, a shattered visage lies, whose frown,  
 And wrinkled lip, and sneer of cold command,  
 Tell that its sculptor well those passions read  
 Which yet survive, stamped on these lifeless things,  
 The hand that mocked them, and the heart that fed:  
 And on the pedestal these words appear:  
 "My name is Ozymandias, king of kings:  
 Look on my works, ye Mighty and despair!"  
 Nothing beside remains. Round the decay  
 Of that colossal wreck, boundless and bare  
 The lone and level sands stretch far away.

**Text D: an article from BBC News written on 9<sup>th</sup> April, 2004**

## **The day Saddam's statue fell**

Paul Wood  
The BBC's Middle East correspondent

**Paul Wood was in Paradise Square when Iraq's most famous statue of Saddam Hussein came crashing down. He remembers what it was like and analyses the furious debate still raging over how the event was portrayed.**

It was the single image which came to define the war: the huge bronze statue of Saddam pitching forward and falling from its plinth as a roar went up from the crowd.

The hollow, metal dictator hadn't even come to rest before dozens of Iraqis leapt on it: screaming, stamping, cursing, crying, laughing, hitting, remembering, grieving and rejoicing.

"Traitor, liar, infidel, thief, coward," they shouted: insults which would have got them all killed only the day before came out in a torrent.

### **Noose**

White bed sheets flapped from the windows of the Sheraton hotel. No one knew then if the last few hundred metres of Baghdad still nominally under Saddam's control would fall peacefully.

The first sledgehammer blows were being struck at Saddam's plinth by a little group of scarcely half a dozen young Iraqis while US Marines were still crouching by their armoured vehicles and warily sweeping their M16 rifles left and right.

That same small group of Iraqis then started to climb up onto the statue, to try and pull it down with their bare hands. They draped a makeshift noose around Saddam's neck.

**"The knees of the statue bent and Saddam was at 90 degrees, then on the ground"**

Onlookers murmured: "We'll be doing this for real soon."  
Saddam remained stubbornly unyielding. That was when the Marines brought up an armoured vehicle with a winch.

It was, though, the Iraqis who had taken the initiative, calling on US military muscle to finish the job of toppling Saddam.



*Like many iconic images, the depiction of Saddam's fall is bitterly contested*

*Image: TrinityMirror/Mirrorpix/Alamy*

### 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 90 from 'It is in the evening that Stuart finally 'loses it'...' to '...bids us both a pleasant night and drives off.'

Using integrated linguistic and literary approaches, analyse how Masters presents Stuart's behaviour in this extract. Go on to compare the presentation of anger 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 116 from 'Sophie was his girlfriend, mother of the Little 'Un...' to ' "...I'm gonna kill you and everyone ..." '

Using integrated linguistic and literary approaches, analyse how Masters presents Stuart's relationship with Sophie in this extract. Go on to compare the presentation of male and female 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.*

Or,

05

Read the extract from *Cold Comfort Farm* that begins on page 61/page 62 from 'And sighing a little at the greatness of the task...' to ' '...across the web of my solitude.' '

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

Or,

06

Read the extract from *Cold Comfort Farm* that begins on page 175 from 'Suddenly there was a wild cry from the corner in the shadows by the sink...' to '...Urk's face was working with passion.'

Use integrated linguistic and literary approaches to discuss how Gibbons presents Urk in this extract. Go on to compare the presentation of jealousy 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 3 from ‘The master of River Valley Farm, Herbert William Clutter, was forty-eight years old ...’ to ‘...one sister, a year older – the town darling, Nancy.’

Use integrated linguistic and literary approaches to examine how Capote presents Herbert Clutter in this extract. Go on to compare the presentation of male 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 254 from ‘Hickock’s cell had no window; he faced a wide corridor...’ to ‘...he whetted his wire, filed it to a limber stiletto fineness.’

Use integrated linguistic and literary approaches to discuss how Capote presents Dick in this extract. Go on to compare the presentation of the need to escape 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 36 from ‘Two weeks later we were five miles away in the middle of a wood...’ to ‘...I think he was twenty-two years old.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents the young men from the Community Programme scheme in this extract. Go on to compare the presentation of men 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 85 from ‘Getting caught, I would immediately offend again...’ to ‘...its own regime of video games and toasted sandwiches.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents the country pub in this extract. Go on to compare the presentation of change 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 94 from ‘ “Never mind. So you went to a movie, and...?...” ’ to ‘...“I’ll drive you,” she says.’

Using integrated linguistic and literary approaches, discuss how Niffenegger presents Clare’s experiences in this extract. Go on to compare the presentation of violence 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 323 from ‘CLARE: Mama is asleep, finally...’ to ‘...“She’s gone.”’

Use integrated linguistic and literary approaches to examine how Niffenegger presents Clare’s mother in this extract. Go on to compare the presentation of death 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 32 from ‘Instead of rage, fear had coloured my father’s reply...’ to ‘ ‘...the non-violence of ahimsa nor gain freedom from the world.’’

Use integrated linguistic and literary approaches to examine how Mehta presents the Jain monk and his father in this extract. Go on to compare how suffering 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 118 from ‘As that musky fragrance enveloped me...’ to ‘...as if I had been pierced by all five arrows of desire.’

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