



GCE AS/A level

1161/01



S15-1161-01

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

A.M. FRIDAY, 15 May 2015

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 pink answer booklet, 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 *To Autumn* by John Keats.

Text B: an article, giving advice to photographers, *Autumn's textures turn the mundane into the magical* from *The Guardian* online in 2012.

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 AUTUMN
John Keats (1795-1821)

Season of mists and mellow fruitfulness!
 Close bosom-friend of the maturing sun;
 Conspiring with him how to load and bless
 With fruit the vines that round the thatch-eaves run;
 To bend with apples the moss'd cottage-trees,
 And fill all fruit with ripeness to the core;
 To swell the gourd, and plump the hazel shells
 With a sweet kernel; to set budding more,
 And still more, later flowers for the bees,
 Until they think warm days will never cease,
 For Summer has o'erbrimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
 Sometimes whoever seeks abroad may find
 Thee sitting careless on a granary floor,
 Thy hair soft-lifted by the winnowing wind;
 Or on a half-reap'd furrow sound asleep,
 Drows'd with the fume of poppies, while thy hook
 Spares the next swath and all its twined flowers;
 And sometimes like a gleaner thou dost keep
 Steady thy laden head across a brook;
 Or by a cyder-press, with patient look,
 Thou watchest the last ooziings hours by hours.

Where are the songs of Spring? Ay, where are they?
 Think not of them, thou hast thy music too, –
 While barred clouds bloom the soft-dying day,
 And touch the stubble-plains with rosy hue;
 Then in a wailful choir the small gnats mourn
 Among the river shallows, borne aloft
 Or sinking as the light wind lives or dies;
 And full-grown lambs loud bleat from hilly bourn;
 Hedge-crickets sing; and now with treble soft
 The red-breast whistles from a garden-croft;
 And gathering swallows twitter in the skies.

Text B: an article from *The Guardian* online, 2012

Autumn's textures turn the mundane into the magical **Damp, dewy nights, misty mornings and drizzly days cast a spell on our surroundings**

Autumn is all about the colours. The focus is understandably on the changing leaves, the fading light and the ripening fruit, and imagery is dominated by blushing red fungi, burnt orange trees and pink evening skies. But there is more to autumn than its lopsided colour palette. For the nature photographer after something a bit different, it's the textures and patterns of the season that can draw the eye.

Take the spider's web, for instance. Damp, dewy nights, misty mornings and drizzly days may not strike those of us with a fondness for duvets as appealing conditions in which to break out the camera gear, but the spell they cast on our surroundings can turn the mundane into the magical. Look for lacy webs bejewelled with droplets of moisture festooned across hedgerows and dry-stone walls. Try different positions; even subtle shifts in direction change the way the light catches on the water droplets and gives them that alluring sparkle.

It's often in the smaller, overlooked subjects that unexpected beauty can be found. A close look at a conker, the fruit of the horse chestnut, reveals rich brown whorls alike to the grain of walnut wood and a smooth surface that reflects light as though polished for the purpose. Photographing conkers in their prickly cases gives a nice contrast between textures; get down low and clear surrounding leaf litter to find the shot you want. Don't be afraid to move your subject to an area of more favourable light if the weather or canopy conspire against you.

For a more dynamic subject matter, try your hand with autumn insects. Crisp, chilly days make invertebrates sluggish and that little bit easier to practise on. Moths are a great group to start with and still abundant at this time of year. The species still active come in attire appropriate for the season; many sport wings in yellows, oranges and golden browns. Don't dismiss the "dull" characters at first glance but look closely at their patterning. Some of the most sophisticated examples of camouflage can be found in the moth world, such as the buff tip's twig ruse or the dead leaf look-a-likes of the thorn family.

For those who enjoy the bigger picture, the skies can provide pattern in a breathtaking form. From late summer onwards, early evenings in certain areas of the UK are accompanied by the muted whoosh of thousands of wings when starlings flock together in large numbers over communal roosting sites. The fluid shapes they form in flight before descending to roost are known as murmurations and provide an infinite number of unique images as they change direction and density.

Birds are also gathering in huge numbers on wetlands and at the coast in readiness for winter. Visit a coastal reserve at low tide to locate key feeding areas for waders like dunlin and knot. Hunker down at the back of the beach and wait for the advancing water to push the feeding birds towards you, perhaps with the swirling patterns of estuary mud and glinting water rivulets as the backdrop.

Or,

02 **Text C:** the poem *To Virgins, To Make Much Of Time* by Robert Herrick.

Text D: the prepared text of a speech delivered to students at Stanford University, USA, by Steve Jobs, Chief Executive Officer of Apple Computer and of Pixar Animation Studios, in 2005.

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

TO VIRGINS, TO MAKE MUCH OF TIME
Robert Herrick (1591-1674)

Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles today,
To-morrow will be dying.

The glorious lamp of heaven, the Sun,
The higher he's a-getting;
The sooner will his race be run,
And nearer he's to setting.

The age is best, which is the first,
When youth and blood are warmer;
But being spent, the worse, and worst
Times still succeed the former.

Then be not coy, but use your time,
And while ye may, go marry;
For having lost but once your prime,
You may for ever tarry.

Text D: a prepared speech delivered to students at Stanford University, USA, by Steve Jobs in 2005

When I was 17, I read a quote that went something like: “If you live each day as if it was your last, someday you’ll most certainly be right.” It made an impression on me, and since then, for the past 33 years, I have looked in the mirror every morning and asked myself: “If today were the last day of my life, would I want to do what I am about to do today?” And whenever the answer has been “No” for too many days in a row, I know I need to change something.

Remembering that I’ll be dead soon is the most important tool I’ve ever encountered to help me make the big choices in life. Because almost everything – all external expectations, all pride, all fear of embarrassment or failure – these things just fall away in the face of death, leaving only what is truly important. Remembering that you are going to die is the best way I know to avoid the trap of thinking you have something to lose. You are already naked. There is no reason not to follow your heart.

About a year ago I was diagnosed with cancer. I had a scan at 7:30 in the morning, and it clearly showed a tumor on my pancreas. I didn’t even know what a pancreas was. The doctors told me this was almost certainly a type of cancer that is incurable, and that I should expect to live no longer than three to six months. My doctor advised me to go home and get my affairs in order, which is doctor’s code for prepare to die. It means to try to tell your kids everything you thought you’d have the next 10 years to tell them in just a few months. It means to make sure everything is buttoned up so that it will be as easy as possible for your family. It means to say your goodbyes.

I lived with that diagnosis all day. Later that evening I had a biopsy, where they stuck an endoscope down my throat, through my stomach and into my intestines, put a needle into my pancreas and got a few cells from the tumor. I was sedated, but my wife, who was there, told me that when they viewed the cells under a microscope the doctors started crying because it turned out to be a very rare form of pancreatic cancer that is curable with surgery. I had the surgery and I’m fine now.

This was the closest I’ve been to facing death, and I hope it’s the closest I get for a few more decades. Having lived through it, I can now say this to you with a bit more certainty than when death was a useful but purely intellectual concept:

No one wants to die. Even people who want to go to heaven don’t want to die to get there. And yet death is the destination we all share. No one has ever escaped it. And that is as it should be, because Death is very likely the single best invention of Life. It is Life’s change agent. It clears out the old to make way for the new. Right now the new is you, but someday not too long from now, you will gradually become the old and be cleared away. Sorry to be so dramatic, but it is quite true.

Your time is limited, so don’t waste it living someone else’s life. Don’t be trapped by dogma – which is living with the results of other people’s thinking. Don’t let the noise of others’ opinions drown out your own inner voice. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary.

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 255 from 'His younger sister, Karen ...' to '... I don't want to talk about it every Thursday between one and three.'

Use integrated linguistic and literary approaches to examine how Masters presents Karen in this extract. Go on to compare sibling relationships 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 37 from "I put meself on the streets ..." to '... '... it is me middle name!'

Use integrated linguistic and literary approaches to examine how Masters presents Stuart's experiences in this extract. Go on to compare the presentation of making a living 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 53 in both editions from 'She dressed in pleasant leisure, studying her room ...' to '... Flora went across and crisply shut it.'

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

Or,

- 06** Read the extract from *Cold Comfort Farm* that begins on page 209/page 210 from 'Someone was coming slowly downstairs ...' to '... And then everybody went sleepily to bed.'

Use integrated linguistic and literary approaches to discuss how Gibbons presents the scene in this extract. Go on to discuss how satisfactory you find the endings of the novels *Cold Comfort Farm* and *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 179 from ‘As though for his brother and sisters ...’ to ‘... he reloaded the gun and killed himself.’

Use integrated linguistic and literary approaches to examine how Capote presents Perry’s family in this extract. Go on to compare the presentation of sibling relationships 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 124 from “RECREATION – INTERESTS ...” to ‘... He loves his Freedom.’

Use integrated linguistic and literary approaches to discuss how Capote presents Perry in this extract. Go on to compare the presentation of teaching and learning 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 19 from ‘The dusk is stiflingly warm ...’ to ‘... only 2 per cent of primary forests remaining here.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents Brazil in this extract. Go on to compare the presentation of locations 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 13 from ‘There is one bus per day to Maringa ...’ to ‘... We walk into the dark.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents his experience as a traveller in this extract. Go on to compare the presentation of challenging situations 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 490 from 'HENRY: It has become very warm ...' to '... then walks heavily away without looking back.'

Using integrated linguistic and literary approaches, discuss how Niffenegger presents Henry and Gomez in this extract. Go on to compare the presentation of supportive relationships 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 514 from 'CLARE: It's a cold bright morning ...' to '... I am the one who is vanishing.'

Use integrated linguistic and literary approaches to examine how Niffenegger presents Clare's thoughts and feelings in this extract. Go on to compare the presentation of places 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 126 from 'Her subtlety was greater ...' to '... Picking up her lantern she disappeared into the jungle.'

Use integrated linguistic and literary approaches to examine how Mehta presents the Executive's punishment in this extract. Go on to compare how abusive relationships 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 198 from 'Still, an entire year passed ...' to '... the clarity of my notes.'

Use integrated linguistic and literary approaches to discuss how Mehta presents the Musician's thoughts and feelings in this extract. Go on to compare the presentation of occupations and pastimes elsewhere in *A River Sutra* and in *Short Cuts*.

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