



GCE AS/A level

1161/01 – **LEGACY**



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

A.M. FRIDAY, 20 May 2016

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;
- a 12 page answer book. 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 *She Walks in Beauty* by George Gordon Byron, Lord Byron.

Text B: an online article from *The Independent* about French actress and singer Brigitte Bardot, a famous sex symbol of the 1950s and 1960s.

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**SHE WALKS IN BEAUTY**
George Gordon Byron, Lord Byron (1788–1824)

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which Heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet express,
How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

Text B: an online article from *The Independent* about French actress and singer Brigitte Bardot, a famous sex symbol of the 1950s and 1960s.

Chic, unique: Why Brigitte Bardot is back in vogue

Everybody fancied BB. Every man deliquesced into a lather of sweat at just the thought of being in the same room as her. Every woman dreamed of having BB teach her to cha-cha-cha. Little girls (in the movies anyway) loved being picked up and swung about by this perfect older sister. Every dog, cat, rabbit or horse that she ever kissed in her films (a popular device for showing off her pout without any inconvenient male lips in the way) grew wild with excitement at the honour the human race was bestowing on it. Waiters fawned, musicians swooned and gendarmes blushed as Brigitte Bardot drove through the capital in her little sports car in *Une Parisienne*.

In real life, she was globally adored, the first Continental actress to achieve Hollywood-size fame. From the mid-1950s, her face, her generous mouth, her long slender legs and her fabulous shape became a fixture on magazine covers, newspaper diary columns and the new phenomenon of television sets in Europe and the USA. "She is the princess of pout, the countess of come-hither," breathed *Time* magazine. "Brigitte Bardot exuded a carefree, naïve sexuality that brought a whole new audience to French films." It wasn't just her screen image. On a visit to London in the Fifties, she appeared on BBC TV, where she explained the trouble her little dog was causing: "E make, uh, pee-pee wherev' e go," she said, with a little moue of concern that she'd gone too far. Viewers, especially men, were enchanted.

She was so clearly a face from the future, just as Ursula Andress and Twiggy would be in 1962 and 1966. Bardot was curvaceous in the approved Hollywood style (though her 18-inch waist was freakish) but what set her apart was the combination of eyes, pout and attitude. You could tie her hair in a chignon or in Pollyanna pigtails, squeeze her into Capri slacks or a ruched ballgown but you could do nothing to lessen the impact of her cool, sidelong glance, or the sublime wiggle with which she ambled down the street. By 1960 she and Marilyn Monroe (that other great wiggler) were the most celebrated pin-ups of their day. Whereas Monroe looked grown-up but acted like a little girl, Bardot looked young but acted like a girl who knew far too much already. She was beautiful, sassy, impatient with Fifties pomposity and ever-so-slightly melancholy. At least, men everywhere hoped she was, so they might "look after her".

Or,

02 **Text C:** the poem *God's Grandeur* by Gerard Manley Hopkins.

Text D: an extract from *Places of Enchantment: Meeting God in landscapes*, a collection of religious essays on landscapes written by clergyman Graham Usher in 2012.

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

GOD'S GRANDEUR
Gerard Manley Hopkins (1844-1889)

The world is charged with the grandeur of God.
 It will flame out, like shining from shook foil;
 It gathers to a greatness, like the ooze of oil
 Crushed. Why do men then now not reckon his rod?
 Generations have trod, have trod, have trod;
 And all is seared with trade; bleared, smeared with toil;
 And wears man's smudge and shares man's smell: the soil
 Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;
 There lives the dearest freshness deep down things;
 And though the last lights off the black West went
 Oh, morning, at the brown brink eastward, springs –
 Because the Holy Ghost over the bent
 World broods with warm breast and with ah! bright wings.

Text D: an extract from *Places of Enchantment: Meeting God in landscapes*, a collection of religious essays on landscapes written by clergyman Graham Usher in 2012.

For many people God is not encountered in church buildings, nor in musical settings sung by a robed choir, or even in a carefully planned liturgy. For them, all that seems too restrictive, hemmed in and packaged. However, walk with them into a beautiful landscape and they speak of encountering God in the wonder of the scenery. This book seeks to explore why landscapes are spiritually important for people and why landscapes may continue to be the arena for revelation about God.

Getting out into a landscape is good for our overall health. The National Trust markets its properties on city-centre billboards with the slogan 'Getting back to nature is time well spent', and its website encourages, 'Escape the daily hustle and bustle and head into the outdoors – the perfect place to refresh both the body and soul.' Why is it that we exclaim, 'What a view!' or 'Wow, this is heavenly', see our garden as 'my little piece of paradise', or sense the presence of God somehow there in a landscape in front of us? How is it that in these landscapes God seizes our imagination? It is as if heaven is open to earth and earth is open to heaven, the seen world glimpsing the unseen, and we realize that we are more than just the words we speak and the things we think. Though the opposite can also be true, we have a sense, for perhaps just a fleeting moment, that any distance between ourselves and God is taken away. For that precious instant the earth is a veritable theophany¹ full of the grandeur of God, and everything is bursting forth with God's promise and glory.

Turn the pages of Scripture and you find the divine drama unfolding through the beauty of a garden, between the rocky pinnacles of a mountain, by the coolness of the riverside, in the harsh parched wilderness, and among the turmoil and busyness of a crowded city. Down the centuries a host of seekers and sojourners, poets and pilgrims have sought out these places, often finding God's presence in unexpected ways. Painters have captured in strokes on canvas something of the numinous² they see before them. Chroniclers have etched the way that the aesthetic has changed them. Writers have tried to describe the power that these places play on the imagination. Many of the world's saints went to extreme measures to live deep within a landscape, whether that be in the Egyptian desert or in the squalor of a slum, so that the heartbeat of God in that place might become their own. Even the idyllic scenes from British landscapes, complete with typical weather, form the backdrop for each page of my new passport. It seems that landscape seeps into our identity and helps to make us who we are.

theophany¹: occurs when a god appears to a human

numinous²: a mystical, holy or spiritual quality

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 168 from 'The phone call burst Judith's sleep...' to '...'The change in him was unbelievable!'

Use integrated linguistic and literary approaches to examine how Masters presents Judith in this extract. Go on to compare the presentation of women 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 246 from 'The second interesting incident...' to '...their separate ways.'

Use integrated linguistic and literary approaches to examine how Masters presents the scene in this extract. Go on to compare the presentation of disorder and chaos 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 201/page 202 from 'And Flora, observing how soon Judith began to glow...' to '...feeling fairly chirpy.'

Use integrated linguistic and literary approaches to examine how Gibbons presents Flora and Judith's meeting with Dr Müdel in this extract. Go on to compare the presentation of characters who change elsewhere in both *Cold Comfort Farm* and in *Sons and Lovers*.

Or,

- 06** Read the extract from *Cold Comfort Farm* that begins on page 183/page 184 from 'And he saw Seth...' to '...'More than anything else in the world.'

Use integrated linguistic and literary approaches to discuss how Gibbons presents the scene in this extract. Go on to compare the presentation of occupations 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 131 from ‘...And Dad was still waiting for me...’ to ‘...“Wherever you’re headed, that’s where I’m going.”’

Use integrated linguistic and literary approaches to examine how Capote presents Perry and Tex in this extract. Go on to compare the presentation of fathers 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 45 from ‘The Garden City representative...’ to ‘...paid double indemnity.’

Use integrated linguistic and literary approaches to discuss how Capote presents Herb Clutter in this extract. Go on to compare the presentation of characters’ attitudes towards money 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 30 from ‘Because the Third World is being looted...’ to ‘...pleading, waning, threatening.’

Use integrated linguistic and literary approaches to examine how Minhinnick presents attitudes towards money in this extract. Go on to compare wealth and/or poverty 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 95 from ‘I think of the sands at home...’ to ‘...A good deal of this pollution obviously flows into the sea.’

Using integrated linguistic and literary approaches, discuss how Minhinnick presents pollution in this extract. Go on to compare environmental concerns 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 111 from ‘ “So we got in the car...’ to ‘ ...she just stared and stared.” ’

Using integrated linguistic and literary approaches, discuss how Niffenegger presents the car crash in this extract. Go on to compare the presentation of dramatic events 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 3 from ‘How does it feel?...’ to ‘...and she cannot follow.’

Use integrated linguistic and literary approaches to examine how Niffenegger presents Henry's thoughts and feelings in this extract. Go on to compare attitudes to travel 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 185 from ‘I have found when I am talking...’ to ‘...And he is called a genius.’

Use integrated linguistic and literary approaches to examine how Mehta presents the bureaucrat's thoughts and feelings in this extract. Go on to compare how attitudes to women 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 98 from ‘We passed the police desk...’ to ‘...I can't go on like this.’

Use integrated linguistic and literary approaches to discuss how Mehta presents Nitin Bose in this extract. Go on to compare how characters communicate in different ways elsewhere in *A River Sutra* and in *Short Cuts*.

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