



GCE A level

1164/01

ENGLISH LANGUAGE & LITERATURE

**LL4: Comparative Textual Analysis
and Review**

A.M. THURSDAY, 16 June 2011

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 12 page answer book.

INSTRUCTIONS TO CANDIDATES

Use black ink or black ball-point pen.

Answer the compulsory question in Section A.

Answer **one** question from Section B.

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: Comparative Textual Analysis

Answer the following compulsory question.

1. This question is based on all three texts which follow.

Text A

The poem *On The Sea* by John Keats, written in 1817.

Text B

A monologue from the play *The Hairy Ape* by Eugene O'Neill, first published in 1921. O'Neill was known as the first Irish American playwright and for his focus on the lives of labourers. Paddy's speech is directed mainly at his shipmate, the central character, Yank, who is proud of his job as a stoker in the engine room of a steam ship.

Text C

An extract from *Three Ways to Capsize a Boat*, subtitled *An Optimist Afloat* by the travel writer, Chris Stewart, published in 2009. The writer, an inexperienced sailor, has landed a job sailing a yacht around the Greek islands. He and his crewman have managed to dock on the island of Aegina without crashing into the quay.

Using integrated approaches, compare and contrast how the sea is presented in Texts A – C.

In your response, you must analyse and evaluate how the different contexts and purposes of the texts influence linguistic choice. You must also consider how effective each text is in developing its ideas.

Text A: *On The Sea* by John Keats

It keeps eternal whisperings around
 Desolate shores, and with its mighty swell
 Gluts twice ten thousand Caverns, till the spell
 Of Hecate¹ leaves them their old shadowy sound.
 Often 'tis in such gentle temper found,
 That scarcely will the very smallest shell
 Be moved for days from where it sometime fell
 When last the winds of Heaven were unbound.
 Oh, ye! who have your eyeballs vexed and tired,
 Feast them upon the wideness of the Sea;
 Oh ye! whose ears are dinned with uproar rude,
 Or fed too much with cloying melody...
 Sit ye near some old Cavern's Mouth and brood,
 Until ye start, as if the sea nymphs choired!

¹ *Hecate: goddess associated with magic*

Text B: from the play *The Hairy Ape* by Eugene O'Neill

PADDY: We belong to this, you're saying? We make this ship go, you're saying? Yerra then, that Almighty God have pity on us. (*His voice rises to a wail, he rocks back and forth on his bench. The men stare at him, startled and impressed in spite of themselves.*) Oh, to be back in the fine days of my youth, ochone! Oh, there was fine beautiful ships them days – clippers wid tall masts touching the sky-fine strong men in them—men that was sons of the sea as if 'twas the mother that bore them. Oh, the clean skins of them, and the clear eyes, the straight backs and full chests of them! Brave men they was, and bold men surely! We'd be sailing out, bound down round the Horn maybe. We'd be making sail in the dawn, with a fair breeze, singing a chanty song wid no care to it. And astern the land would be sinking low and dying out, but we'd give it no heed but a laugh, and never a look behind. (*With a sort of religious exaltation*) Oh, to be scudding south again wid the Trade Wind driving her steady on through the nights and days. Full sail on her! Nights and days! Nights when the foam of the wake would be flaming wid fire, when the sky'd be blazing and winking wid stars. And there was the days too. A warm sun on the clean decks. Sun warming the blood of you, and wind over the miles of shiny green ocean like strong drink to your lungs. Work—aye, hard work—but who'd mind that at all? Sure, you worked under the sky and 'twas work wid skill and daring to it. (*His tone of exaltation ceases. He goes on mournfully.*) Yerra, what's the use of talking. 'Tis a dead man's whisper. (*To YANK resentfully*) 'Twas them days men belonged to ships, not now. 'Twas them days a ship was part of the sea, and a man was part of a ship, and the sea joined all together and made it one. (*Scornfully*) Is it one wid this you'd be, Yank – black smoke from the funnels smudging the sea, smudging the decks—the bloody engines pounding and throbbing and shaking—wid divil a sight of sun or a breath of clean air—choking our lungs wid coal dust—breaking our backs and hearts in the hell of the stokehole—feeding the bloody furnace—feeding our lives along wid the coal, I'm thinking—caged in by steel from a sight of the sky like bloody apes in the Zoo! (*With a harsh laugh*) Is it to belong to that you're wishing? Is it a flesh and blood wheel of the engines you'd be?

Text C: from *Three Ways to Capsize a Boat* by Chris Stewart

Brimming with confidence in our new-found powers of seamanship, we left the dock without the engine, under sail. This was a matter of casting off the mooring lines, pushing off and heaving on the anchor line to get a bit of speed up, then raising the staysail, sheeting it hard in so the breeze carried the bow round...then finally up with the sails and off and away to the south. The whole manoeuvre unfolded flawlessly.

There were about twelve miles from the southern tip of Aegina to Hydra, where we would be bearing west for the final run home to Spetses. Our whole beings were suffused with the sheer joy of wind and water and sunshine and the beauty of our little craft.

No wonder people get emotional about their boats. Because boats – or at any rate, old wooden boats – have their personalities, their foibles, their weaknesses and their beauty. The wind sings in the rigging; the hull creaks and groans as the stays take the strain of the wind in the sails; then there's the clanking and rattle of the winches, of the blocks and tackles, of the hoists and lifts and purchases, the jolly rollicking of the parrel balls as they roll up and down the mast. There's the smells too, the wood and the oil, the unforgettable smell of tarred twine and Stockholm tar; there'll always be an undertone of fish, too, and the huge smell of the sea.

And the beauty, the incomparable beauty of sailing boats is a thing that has settled deep in my heart. Of all the beautiful things that mankind by his creative genius and his ability to co-operate has created, it's the tea clipper, racing home from China under full press of sail, that is the absolute zenith for me. There are those who would cite aircraft or rocket ships or buildings...and I concede the beauty of, say, Concorde, the space shuttle and the Parthenon... but still, number one on my list is the Cutty Sark.

And the fact that there is so much lore and literature about boats is because sailing goes back to the dawn of history; it goes deep into the genes of our island races, and if one is not a lover of poetry and literature, then there are few better ways to become one than to spend time sailing in small boats.

Reproduced from 'Three Ways to Capsize a Boat', Chris Stewart, published by Sort of Books, 2009

Section B: Reviewing Approaches

You will need a 'clean' copy (no annotation) of the text which you have studied for this section in order to answer one of the following questions.

Answer one of the questions below.

Your response must include:

- **sustained reference to your chosen set text;**
- **comparative reference to *at least one* other text which you have studied as part of the English Language and Literature course or selected for wider independent study.**

Either,

2. 'Journalism allows its readers to witness history; fiction gives its readers an opportunity to live it.' Discuss the presentation of the past and/or historical events in the texts you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.

Or,

3. Discuss the presentation of women in the texts you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.

Or,

4. Consider some of the ways in which humour is used in the texts you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.

Or,

5. Examine the treatment of the theme of old age in the texts you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.

Or,

6. Discuss some of the ways in which contrasts are created and used in the texts you have studied.

In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.