



GCE A level

1164/01

ENGLISH LANGUAGE & LITERATURE

LL4: Comparative Textual Analysis and Review

A.M. MONDAY, 24 January 2011

2½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

- a 'clean' copy (i.e. with no annotation) of the text 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

Section A and Section B both 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.

BLANK PAGE

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 *A Better Resurrection* by Christina Rossetti, first published in 1862.

Text B

An extract from *Bed Among the Lentils*, a monologue in the *Talking Heads* collection written for television by Alan Bennett, first published in 1988. Susan, the narrator, is a vicar's wife. When the extract starts, her husband Geoffrey thinks she has been delivering the parish magazine.

Text C

The opening section of a news article for guardian.co.uk in January 2010, written by Tom Phillips in Port-au-Prince, the capital city of Haiti.

Using integrated approaches, compare and contrast how religion 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: *A Better Resurrection* by Christina Rossetti

A Better Resurrection

I have no wit, no words, no tears;
 My heart within me like a stone
 Is numbed too much for hopes or fears.
 Look right, look left, I dwell alone;
 I lift mine eyes, but dimmed with grief
 No everlasting hills I see;
 My life is in the falling leaf:
 O Jesus, quicken¹ me.

My life is like a faded leaf,
 My harvest dwindled to a husk:
 Truly my life is void and brief
 And tedious in the barren dusk;
 My life is like a frozen thing,
 No bud nor greenness can I see:
 Yet rise it shall — the sap of spring;
 O Jesus, rise in me.

My life is like a broken bowl,
 A broken bowl that cannot hold
 One drop of water for my soul
 Or cordial in the searching cold;
 Cast in the fire the perished thing;
 Melt and remould it, till it be
 A royal cup for Him, my King:
 O Jesus, drink of me.

¹quicken: revive

Text B: *Bed Among the Lentils* by Alan Bennett

Roads busy. Sunday afternoon. Families having a run out. Wheeling the pram, walking the dog. Living. Almighty God unto whom all hearts be open, and from whom no secrets are hid, cleanse the thoughts of our hearts by the inspiration of thy holy spirit that we may perfectly love thee and worthily magnify thy glorious name and not spend our Sunday afternoons parked in a lay-by on the ring road wondering what happened to our life.

When I got back Geoffrey was just off to Evensong, was I going to come? When I said 'No' he said, 'Really? Then I'd better pretend you have a headache.'

Why? One of the unsolved mysteries of life, or the unsolved mysteries of my life, is why the vicar's wife is expected to go to church at all. A barrister's wife doesn't have to go to court, an actor's wife isn't at every performance, so why have I always got to be on parade? Not to mention the larger question of whether one believes in God in the first place. It's assumed that as the vicar's wife one does but the question has never actually come up. I can understand why, of course. To look at me, the hair, the flat chest, the wan smile, you'd think I was just cut out for God. And maybe I am. I'd just like to have been asked that's all. Not that it matters of course. As long as you can run a tight jumble sale you can believe in what you like.

It could be that Geoffrey doesn't believe in God either. I've always longed to ask him only God never seems to crop up. 'Geoffrey,' I'd say. 'Yes, Susan?' 'Do you really believe in God? I mean, cards on the table, you don't honestly, do you? God's just a job like any other. You've got to bring home the bacon somehow.' But no. Not a word. The subject's never discussed.

Reproduced by courtesy of Samuel French Ltd. on behalf of the author.

Text C: News article from guardian.co.uk

Haiti earthquake: religion fills void left by aid agencies

Haiti's evangelical and voodoo priests are providing spiritual and material aid to the homeless and injured

A fierce gust of wind lashes across the sprawling camp, carrying with it the bitter aroma of pepper spray and faeces. Above, Black Hawk helicopters clatter through the cobalt blue sky. On the ground clusters of homeless Haitians with hammers and rusty saws are cobbling together improvised shacks out of corrugated iron and shreds of plastic sheeting. Welcome to Pont-Rouge, refugee camp for about 15,000 displaced people. Here, on waste ground near the city's international airport, among rickety shacks and smouldering campfires, an evangelical revolution is gathering speed.

With the government all but invisible, and humanitarian agencies and the UN struggling to cope, groups of preachers are moving in to fill the void.

'The people need hospital help, food and homes. I'm trying to do what I can,' said Reverend Sauverne Apollon, 75, whose church - the Eglise Mission - was one of the first to be constructed in the slum.

'When God speaks we must listen,' said Apollon, known in Pont-Rouge as 'le pasteur'. 'The earthquake is God's voice and He will do other things. The stars will crash down onto the earth.'

As he spoke, UN troops used pepper spray and rubber bullets to contain Pont-Rouge's residents crushing together in their thousands to queue for water and food. Peruvian soldiers from the UN stabilisation force waved their shotguns to repel children trying to push into the endless queue.

For the homeless, Apollon offers not just an explanation but also physical aid and security. 'He's a good guy, he stops the fighting, there's discipline around the church,' said Tamara Berlome, a 20 year old recruit. 'I don't have anything. There's no government. The pastor is the one helping.'

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 either studied as part of the course or selected for wider independent study.**

Either,

2. 'Sin is the writer's element.' How are evil and wrongdoing presented 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 urban scenes and city or town life 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. How are relationships between adults and children presented 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. Consider some of the effects of the use of dialogue 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 the presentation of the theme of war in the texts you have studied.

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