



GCE A level

1164/01

**ENGLISH LANGUAGE AND LITERATURE
LL4: Comparative Textual Analysis
and Review**

P.M. TUESDAY, 24 January 2012

2 ½ hours

ADDITIONAL MATERIALS

In addition to this examination paper, you will need:

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

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 *The Darkling Thrush*, by Thomas Hardy, written on December 31, 1900.

Text B:

The opening of the novel *The Poisonwood Bible*, by Barbara Kingsolver, published in 1998. The story is set in the African equatorial jungle of the Belgian Congo.

Text C:

Part of a leaflet to promote *Freaky Nature* week at the Eden Project, Cornwall in Spring 2010.

Using integrated approaches, compare and contrast the presentation of the natural world 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: *The Darkling Thrush* by Thomas Hardy

I leant upon a coppice gate
 When Frost was spectre-gray,
 And Winter's dregs made desolate
 The weakening eye of day.
 The tangled bine-stems scored the sky
 Like strings of broken lyres,
 And all mankind that haunted night
 Had sought their household fires.

The land's sharp features seemed to be
 The Century's corpse outleant,
 His crypt the cloudy canopy,
 The wind his death-lament.
 The ancient pulse of germ and birth
 Was shrunken hard and dry,
 And every spirit upon the earth
 Seemed fervourless as I.

At once a voice arose among
 The bleak twigs overhead
 In a full-hearted evensong
 Of joy illimited;
 An aged thrush, frail, gaunt, and small,
 In blast-beruffled plume,
 Had chosen thus to fling his soul
 Upon the growing gloom.

So little cause for carolings
 Of such ecstatic sound
 Was written on terrestrial things
 Afar and nigh around,
 That I could think there trembled through
 His happy good-night air
 Some blessed Hope, whereof he knew
 And I was unaware.

Text B: opening of the novel *The Poisonwood Bible* by Barbara Kingsolver

Imagine a ruin so strange it must never have happened. First, picture the forest. I want you to be its conscience, the eyes in the trees. The trees are columns of slick, brindled bark like muscular animals overgrown beyond all reason. Every space is filled with life: delicate, poisonous frogs war-painted like skeletons, clutched in copulation, secreting their precious eggs onto dripping leaves. Vines strangling their own kin in the everlasting wrestle for sunlight. The breathing of monkeys. A glide of snake belly on branch. A single-file army of ants biting a mammoth tree into uniform grains and hauling it down to the dark for their ravenous queen. And, in reply, a choir of seedlings arching their necks out of rotted tree stumps, sucking life out of death. This forest eats itself and lives forever.

Away down below now, single file on the path, comes a woman with four girls in tow, all of them in shirtwaist dresses. Seen from above this way they are pale, doomed blossoms, bound to appeal to your sympathies. Be careful. Later on you'll have to decide what sympathy they deserve.

Reproduced from 'The Poisonwood Bible', Barbara Kingsolver, published by Faber and Faber, 2000

Text C: Eden Project leaflet

FREAKY NATURE

Welcome to

PlantWorks Inc.

Eden's Freaky Nature Factory

DISCOVER REALITY SO BIZARRE THAT YOU COULDN'T MAKE IT UP!

Visit Eden during May half term and you'll never be able to look at plants in quite the same way again. They're not all the quiet unassuming types you might think.

Join our Green Engineers and you'll discover all sorts of tricks plants have come up with to help them survive from **poisonous plants** to **spiky plants**, **sticky plants** to **smelly plants**, **carnivorous plants** and even **exploding plants**!

DESIGNER LIFE

Nature is an excellent designer, equipping plants with all sorts of spikes, bugs and disguises. Follow our Freaky Nature trail round Eden and come back to the lab to create your own designer plant or bug.

CRAFTY CREATURES

Spot the hidden creatures and see if you can camouflage yourself as well as they do. We've got fancy dress kit to help you, and face paints too.

BIG IT UP

Put plants (and bugs and stuff) under the lens with our mega-microscopes.

NATURE'S FLYING MACHINES

Can you better the design of the sycamore seed? Design your own flying seed and give your invention a test flight in our hourly fly-past.

SEED BOMBS

Make a seed bomb and launch it. Warning: messy, mucky and gooey.

WELCOME TO THE DARK SIDE

Deadly or delightful? Illegal plants, carnivorous plants, plants that kill – the bad boys!

STICKY SURVIVAL

Become a burdock seed, hurl yourself at our Velcro wall and learn how stickiness can help your survival.

Reproduced with permission of Eden Project

Section B: Reviewing Approaches

You will need a 'clean' copy (no annotation) of the set 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 that you have either studied as part of the English Language and Literature course or selected for wider independent study.**

Either,

2. Consider some of the ways in which writers encourage readers to take sides 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. Examine the treatment of the theme of education 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 many good books suffer neglect through the inefficiency of their beginnings!' Discuss the handling of openings 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. How is death 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,

6. Discuss the presentation of themes of freedom and imprisonment in the texts you have studied.

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