



**GCE A level**

**1164/01**

**ENGLISH LANGUAGE & LITERATURE – LL4**

**Comparative Textual Analysis and Review**

**A.M. FRIDAY, 6 June 2014**

**2 hours 30 minutes plus your additional time allowance**

## **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, black ball-point pen or your usual method.**

**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.**

**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 'WIND IN THE BEECHWOOD', published in 1918, by Siegfried Sassoon.

**TEXT B:**

From the opening chapter of the novel REBECCA by Daphne du Maurier, published in 1938. The narrator recalls a dream of her former home.

**TEXT C:**

A page from the website of THE WOODLAND TRUST in 2012.

**Using integrated approaches, compare and contrast the presentation of woodlands in Texts A – C.**

**In your response, you should analyse and evaluate how the different contexts and purposes of the texts have influenced literary and linguistic choices. You should also consider how effective each text is in developing its ideas.**

**TEXT A: 'WIND IN THE BEECHWOOD' by Siegfried Sassoon**

**The glorying forest shakes and swings with glancing  
Of boughs that dip and strain; young, slanting sprays  
Beckon and shift like lissom creatures dancing,  
While the blown beechwood streams with drifting rays.  
Rooted in steadfast calm, grey stems are seen  
Like weather-beaten masts; the wood, unfurled,  
Seems as a ship with crowding sails of green  
That sweeps across the lonely billowing world.**

**O luminous and lovely! Let your flowers,  
Your ageless-squadroned wings, your surge and gleam,  
Drown me in quivering brightness: let me fade  
In the warm, rustling music of the hours  
That guard your ancient wisdom, till my dream  
Moves with the chant and whisper of the glade.**

**TEXT B: REBECCA by Daphne du Maurier**

**Last night I dreamt I went to Manderley again. ... The drive wound away in front of me, twisting and turning as it had always done, but as I advanced I was aware that a change had come upon it; it was narrow and unkept, not the drive that we had known. At first I was puzzled and did not understand, and it was only when I bent my head to avoid the low swinging branch of a tree that I realised what had happened. Nature had come into her own again and, little by little, in her stealthy, insidious way had encroached upon the drive with long, tenacious fingers. The woods, always a menace even in the past, had triumphed in the end. They crowded, dark and uncontrolled, to the borders of the drive. The beeches with white, naked limbs leant close to one another, their branches intermingled in a strange embrace, making a vault above my head like the archway of a church. And there were other trees as well, trees that I did not recognise, squat oaks and tortured elms that straggled cheek by jowl with the beeches, and had thrust themselves out of the quiet earth, along with monster shrubs and plants, none of which I remembered.**

The drive was a ribbon now, a thread of its former self, with gravel surface gone and choked with grass and moss. The trees had thrown out low branches, making an impediment to progress; the gnarled roots looked like skeleton claws. Scattered here and again amongst this jungle growth I would recognise shrubs that had been landmarks in our time, things of culture and grace, hydrangeas whose blue heads had been famous. No hand had checked their progress, and they had gone native now, rearing to monster height without a bloom, black and ugly as the nameless parasites that grew beside them.

Reproduced with permission of Curtis Brown Group Ltd, London on behalf of The Chichester Partnership.  
Copyright © Daphne du Maurier 1938.

**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 following questions.**

**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. Explore how the theme of childhood is 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. 'Man's grandeur stems from his knowledge of his own misery'. Consider how painful emotions are 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,**

- 4. How are men 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. Examine the presentation of different values and/or beliefs in the texts you have studied.**

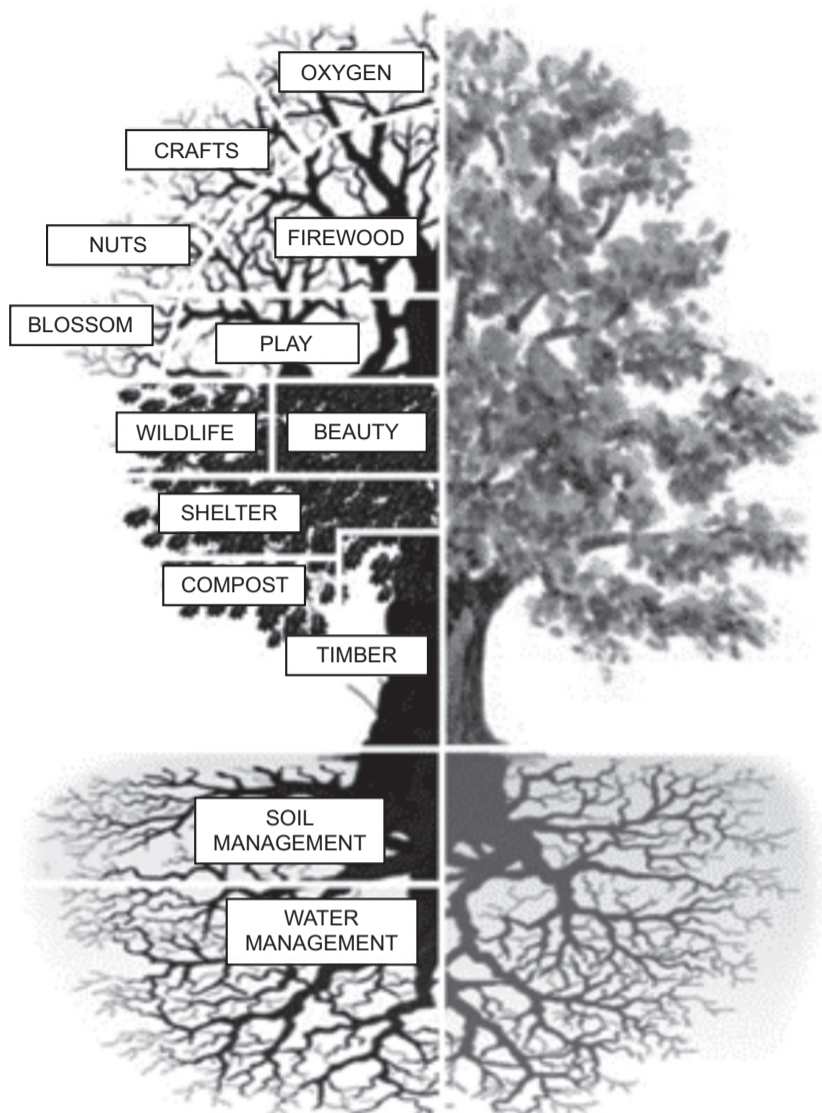
**In your response you must use integrated literary and linguistic approaches and consider the significance of contextual factors.**

**OR,**

- 6. Discuss the presentation of power struggles in the texts you have studied.**

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

**END OF PAPER**



**Brainy and beautiful**

## **PLANTING TREES AND WOODS WITH THE WOODLAND TRUST**

**Trees are fantastic multi-taskers. They work – keeping the air we breathe clean, water pure and soils healthy. They give us shelter and shade, fruits to eat, firewood to burn and timber to work. Trees also enhance our lives. They inspire us, support wildlife and are special places to cherish and enjoy. We’ve helped plant thousands of woods and millions of trees across the UK. It’s what we’re great at – working with people and partners to unlock the benefits of trees. And with generous funding and plenty of support available, we can help you enjoy them all for free.**

### **WHY PLANT TREES AND WOODS?**

**From firewood, wildlife and game cover to helping prevent flooding, trees and woods bring a host of benefits.**

### **HOW TREES CAN SUPPORT AGRICULTURE**

**Trees, woods and shelterbelts planted in the right place can help maintain and improve farm productivity, directly benefiting farmers.**

### **FREE TREES FOR SCHOOLS AND COMMUNITIES**

**We have thousands of free packs of trees to give away to school and community groups next Spring – to claim yours, apply today.**

### **OUR JUBILEE WOODS PROJECT**

**We’re celebrating Her Majesty The Queen’s Diamond Jubilee by planting 6 million trees. We’ve planted over 3 million so far – can you help us by planting your Jubilee tree this winter?**



**WOODLAND  
TRUST**