



GCE A level

1164/01

ENGLISH LANGUAGE AND LITERATURE – LL4
Comparative Textual Analysis and Review

A.M. THURSDAY, 24 January 2013

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:

From the *The Prelude, or Growth of a Poet's Mind*, an autobiographical poem by William Wordsworth. This extract, recalling a childhood experience, was written in 1798-1799, but not published until after the poet's death in 1850.

Text B:

Part of a chapter entitled 'The Wild Wood' from *The Wind in the Willows*, a story for children by Kenneth Grahame, published in 1908.

Text C:

From *Appetite*, a cookery book by Nigel Slater, published in 2000. This is the January section of the 'Eating for the Season' chapter.

Using integrated approaches, compare and contrast the presentation of winter 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: from *The Prelude* by William Wordsworth

And in the frosty season, when the sun
 Was set, and visible for many a mile
 The cottage windows blazed through twilight gloom,
 I heeded not their summons: happy time
 It was indeed for all of us—for me
 It was a time of rapture! Clear and loud
 The village clock tolled six,—I wheeled about,
 Proud and exulting like an untired horse
 That cares not for his home. All shod with steel,
 We hissed along the polished ice in games
 Confederate, imitative of the chase
 And woodland pleasures,—the resounding horn,
 The pack loud chiming, and the hunted hare.
 So through the darkness and the cold we flew,
 And not a voice was idle; with the din
 Smitten, the precipices rang aloud;
 The leafless trees and every icy crag
 Tinkled like iron; while far distant hills
 Into the tumult sent an alien sound
 Of melancholy not unnoticed, while the stars
 Eastward were sparkling clear, and in the west
 The orange sky of evening died away.

Text B: from *The Wind in the Willows* by Kenneth Grahame

There was plenty to talk about on those short winter days when the animals found themselves round the fire; still, the Mole had a good deal of spare time on his hands, and so one afternoon, when the Rat in his arm-chair before the blaze was alternately dozing and trying over rhymes that wouldn't fit, he formed the resolution to go out by himself and explore the Wild Wood, and perhaps strike up an acquaintance with Mr. Badger.

It was a cold still afternoon with a hard steely sky overhead, when he slipped out of the warm parlour into the open air. The country lay bare and entirely leafless around him, and he thought that he had never seen so far and so intimately into the insides of things as on that winter day when Nature was deep in her annual slumber and seemed to have kicked the clothes off. Copses, dells, quarries and all hidden places, which had been mysterious mines for exploration in leafy summer, now exposed themselves and their secrets pathetically, and seemed to ask him to overlook their shabby poverty for a while, till they could riot in rich masquerade as before, and trick and entice him with the old deceptions. It was pitiful in a way, and yet cheering – even exhilarating.

He was glad that he liked the country undecorated, hard, and stripped of its finery. He had got down to the bare bones of it, and they were fine and strong and simple. He did not want the warm clover and the play of seeding grasses; the screens of quickset, the billowy drapery of beech and elm seemed best away; and with great cheerfulness of spirit he pushed on towards the Wild Wood, which lay before him low and threatening, like a black reef in some still southern sea.

There was nothing to alarm him at first entry. Twigs crackled under his feet, logs tripped him, funguses on stumps resembled caricatures, and startled him for the moment by their likeness to something familiar and far away; but that was all fun, and exciting. It led him on, and he penetrated to where the light was less, and trees crouched nearer and nearer, and holes made ugly mouths at him on either side.

Everything was very still now. The dusk advanced on him steadily, rapidly, gathering in behind and before; and the light seemed to be draining away like flood-water.

Then the faces began.

Text C: from *Appetite* by Nigel Slater

January

Detox month, and it is as if nature knows. Suddenly the broccoli seems a deeper green, the purple sprouting more perky, the oranges juicier. Despite the cold and wet, our greengrocers' shops look the picture of health.

Forced rhubarb, pale pink and tempting as a marshmallow, beckons in its long box; tight-skinned clementines and baggy satsumas beg our attention and boxes of pink-shelled lychees offer soft juice and heavenly fragrance. Everything that is good for us suddenly looks good too. Don't bother with the apricots that appear from heaven knows where. They are cotton wool with a stone inside. Go instead for pineapples, bananas and sticky Tunisian dates.

The stars of the month must be the brassicas: the pointed spring cabbages, crinkle-leaved savoys as big as your hat and the long, thin black-green leaves of cavolo nero. If we are lucky we will see sprout tops still with their pea-sized Brussels attached. I tear them all up and add them to chickpea or lentil soups. There is a crispness to our root vegetables too and even celeriac, the knobbiest of them all tempts with its hard, creamy-white flesh. Try it grated and mixed with mustardy mayonnaise or mashed half and half with potatoes (put the celeriac on ten minutes before the tatties.)

This is also when we want some proper winter food – shepherd's pie, Irish stew and braised oxtail the colour of treacle. We can bash amber-fleshed swedes with black pepper and butter and make bowls of hot, sweet onion soup.

Meal of the month must be something of the meal-in-a-bowl variety ladled into warm dishes by a generous hand. Try a gammon joint braised with winter roots, white beans and stock. The fat from the ham will warm you through and turn that old bag of haricots from the back of the cupboard into a velvety consoling treat for a cold and bitter night.

©Nigel Slater, *Appetite, So What Do You Want to Eat Today*, Harper Collins

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. Consider the impact of structural devices 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 how violence 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,

4. 'Money alone sets all the world in motion.' Examine the presentation of wealth and/or poverty 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 how mystery and suspense are created 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 how loss and disappointment 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.