



**GCE A level**

1164/01

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

A.M. WEDNESDAY, 20 June 2012

2½ 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 School in August* by Philip Larkin, written in 1943.

**Text B**

An extract from *Cider with Rosie*, Laurie Lee's autobiography, published in 1959. In this chapter entitled *Village School*, Lee recalls his schooling in the 1920s.

**Text C**

An extract from the opening section of the novel *Gentlemen & Players* by Joanne Harris, published in 2005. The story is set at St Oswald's, an old and long-established boys' grammar school, where the narrator's father is the caretaker.

**Using integrated approaches, compare and contrast the presentation of schools 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 School in August* by Philip Larkin

The cloakroom pegs are empty now,  
 And locked the classroom door,  
 The hollow desks are lined with dust,  
 And slow across the floor  
 A sunbeam creeps between the chairs  
 Till the sun shines no more.

Who did their hair before this glass ?  
 Who scratched 'Elaine loves Jill'  
 One drowsy summer sewing-class  
 With scissors on the sill?  
 Who practised this piano  
 Whose notes are now so still ?

Ah, notices are taken down,  
 And scorebooks stowed away,  
 And seniors grow tomorrow  
 From the juniors today,  
 And even swimming groups can fade,  
 Games mistresses turn grey.

**Text B:** from *Cider with Rosie* by Laurie Lee

Our village school was poor and crowded, but in the end I relished it. It had a lively reek of steaming life: boys' boots, girls' hair, stoves and sweat, blue ink, white chalk, and shavings. We learnt nothing abstract or tenuous there – just simple patterns of facts and letters, portable tricks of calculation, no more than was needed to measure a shed, write out a bill, read a swine-disease warning. Through the dead hours of the morning, through the long afternoons, we chanted away at our tables. Passers-by could hear our rising voices in our bottled-up room on the bank: 'Twelve-inches-one-foot. Three-feet-make-a-yard. Fourteen-pounds-make-a-stone. Eight-stone-a-hundredweight.' We absorbed figures as primal truths declared by some ultimate power. Unhearing, unquestioning, we rocked to our chanting, hammering the gold nails home. 'Twice-two-are-four. One-God-is-Love. One-Lord-is-King. One-King-is-George. One-George-is-Fifth...'. So it was always, had been, would be for ever; we asked no questions; we didn't hear what we said; yet neither did we ever forget it.

So do I now, through the reiterations of those days, recall the schoolroom which I scarcely noticed. Miss Wardley in glory on her high desk throne, her long throat tinkling with glass. The bubbling stove with its chink of red fire; the old world map as dark as tea; dead field-flowers in jars on the windowsills; the cupboard yawning with dog-eared books. Then the boys and the girls, the dwarfs and the cripples; the slow fat ones and the quick bony ones; giants and louts, angels and squinters – Walt Kerry, Bill Timbrell, Spadge Hopkins, Clergy Green, the Ballingers and the Browns, Betty Glead, Clarry Hogg, Sam and Sixpence, Poppy and Jo – we were ugly and beautiful, scrofulous, warted, ring-wormed, and scabbed at the knees, we were noisy, crude, intolerant, cruel, stupid, and superstitious. But we moved together out of the clutch of the Fates, inhabitants of a world without doom; with a scratching, licking and chewing of pens, a whisper and passing of jokes, a titter of tickling, a grumble of labour, a vague stare at the wall in a dream....

*from Cider with Rosie by Laurie Lee, published by The Hogarth Press and Vintage Books.  
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**Text C:** from *Gentlemen & Players* by Joanne Harris

I discovered that most of St Oswald's was screened from public view, the main building by a long avenue of linden trees which bordered the drive, and the land surrounded on all sides by walls and hedges. But through the gates I could see those lawns - mowed to banded perfection by my father - the cricket grounds with their neat hedges; the chapel with its weathervane and its inscriptions in Latin. Beyond that lay a land as strange and remote in my eyes as Narnia or Oz; a world to which I could never belong.

My own school was called Abbey Road Juniors, a squat little building on the council estate, with a bumpy playground built on a slant and two entrance gates with **BOYS** and **GIRLS** written above them in sooty stone. I'd never liked it; but even so I dreaded my arrival at Sunnybank Park, the sprawling comprehensive which I was destined by postcode to attend.

I'd watched the Sunnybankers – cheap green sweatshirts with the school logo, nylon rucksacks, fag-ends, hairspray – with growing dismay. They would hate me, I knew it. They would take one look at me and they would hate me. I sensed it immediately. I was skinny, undersized, a natural hander-in of homework. Sunnybank Park would swallow me whole.

I pestered my father. 'Why? Why the Park? Why there?'

'Don't be a sissy. There's nothing wrong with the Park, kid. It's just a school. They're all the bloody same.'

Well, *that* was a lie. Even I knew that. It made me curious; it made me resentful. And now, as spring began to quicken over the bare land and white buds burst from the blackthorn hedges, I looked once more at that **NO TRESPASSERS** sign, painstakingly lettered in my father's hand, and asked myself: Whose **ORDER**? Why *this* point and not another? And, with an increasing urgency and impatience: what would happen if I crossed that line?

*from Gentlemen & Players by Joanne Harris, published by Black Swan.  
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### 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 which you have studied as part of the English Language and Literature course or selected for wider independent study.**

**Either,**

2. Discuss the presentation and importance of the natural world 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. How is marriage 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. 'As virtue is its own reward, so vice is its own punishment.'  
Consider how themes of justice and injustice 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,**

5. Discuss how different races or nationalities 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,**

6. Consider how writers use different techniques to create character in the texts you have studied.

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