



GCE A level

1164/01

ENGLISH LANGUAGE & LITERATURE – LL4
Comparative Textual Analysis and Review

P.M. THURSDAY, 6 June 2013

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 *Impression du Matin* by Oscar Wilde (1854-1900). The French title means 'Impression of the Morning'. Wilde was an admirer of the artist Whistler whose paintings include *Nocturne in Blue and Gold: Old Battersea Bridge* and *Harmony in Gray and Green*.

Text B:

From the first chapter of the novel, *Saturday* by Ian McEwan, published in 2006. The central character, Henry Perowne, a neurosurgeon, wakes in the middle of a February night and observes the view from the bedroom window of his London home.

Text C:

The opening section of the article, *Maybe it's because I'm a Londoner* which appeared in *The Guardian* in March 2009.

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

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

Text A: *Impression du Matin* by Oscar Wilde

The Thames nocturne of blue and gold
 Changed to a Harmony in gray:
 A barge with ochre-coloured hay
 Dropt from the wharf: and chill and cold

The yellow fog came creeping down
 The bridges, till the houses' walls
 Seemed changed to shadows, and St. Paul's
 Loomed like a bubble o'er the town.

Then suddenly arose the clang
 Of waking life; the streets were stirred
 With country waggons: and a bird
 Flew to the glistening roofs and sang.

But one pale woman all alone,
 The daylight kissing her wan hair,
 Loitered beneath the gas lamp's flare,
 With lips of flame and heart of stone.

Text B: from *Saturday* by Ian McEwan

He leans forward, pressing his weight onto his palms against the sill, exulting in the emptiness and clarity of the scene. His vision – always good – seems to have sharpened. He sees the paving stone mica glistening in the pedestrianised square, pigeon excrement hardened by distance and cold into something almost beautiful, like a scattering of snow. He likes the symmetry of black cast-iron posts and their even darker shadows, and the lattice of cobbled gutters. The overfull litter baskets suggest abundance rather than squalor; the vacant benches set around the circular gardens look benignly expectant of their daily traffic – cheerful lunchtime crowds, the solemn studious boys from the Indian hostel, lovers in quiet raptures or crisis, the crepuscular drug dealers, the ruined old lady with her wild, haunting calls. Go away! She'll shout for hours at a time, and squawk harshly, sounding like some marsh bird or zoo creature.

Standing here, as immune to the cold as a marble statue, gazing towards Charlotte Street, towards a foreshortened jumble of scaffolding and pitched roofs, Henry thinks the city is a success, a brilliant invention, a biological masterpiece – millions teeming around the accumulated and layered achievements of the centuries, as though around a coral reef, sleeping, working, entertaining themselves, harmonious for the most part, nearly everyone wanting it to work. And the Perownes' own corner, a triumph of congruent proportions; the perfect square laid out by Robert Adam enclosing a perfect circle of garden – an eighteenth century dream bathed and embraced by modernity, by street light from above, and from below by fibre-optic cables, and cool fresh water coursing down pipes, and sewage borne away in an instant.

An habitual observer of his own moods, he wonders about this sustained, distorting euphoria.

Printed with permission from Ian McEwan

Text C: from an article by Nicholas Lezard in *The Guardian*

Maybe it's because I'm a Londoner

I love my city, but I hate it too. So I am equally pleased and distressed that Americans have turned London into a verb.

Last year the *New Yorker* incorporated a new term into one of its restaurant reviews: 'Londoned'. A news report this week confirmed its spread. 'Londoned' means –well, the *Urban Dictionary* is rather good on this kind of thing, so here is their definition: "A stateside expression for being overrated, overpriced and underwhelming." Example: "By the time the day was over I had been truly londoned." (One notes that lower-case "l".) It also suggests you look at the following related terms: "screwed, ripped off, overrated, overpriced, underwhelming".

Let me, before I go any further, get one thing straight: I am a Londoner. I was born here, I have lived about 95% of my life here, I continue to do so, and when I take my children to the top of Primrose Hill and show them the staggering cityscape, I tell them: "that's yours. That's *your* city. And it's the greatest city in the world." At which point I murmur: "After New York, of course."

These days, I am fortunate to live closer to its heart than I ever have, in W1: right in there, in its clotted heart. I love it. I also love London. But I love it in the way you love a mangy, decrepit old dog that you've had since your childhood. It is a love born of loyalty and deep familiarity. Its breath is rotten. Its fur is falling out in clumps. It walks so slowly it takes you an hour to get to the corner shop. It drools and has scant control over its bodily functions. But it's your dog. Seen by someone else, though, it's a pathetic, poignant disaster.

London started dying when they got rid of most of the red phone boxes and then, later, the Routemaster; this much is indisputable. When you no longer care about your street furniture, appreciate what made your town beautiful and unique, then you can no longer be considered a competent caretaker. And the collapse of the infrastructure has become a leitmotif so familiar we hardly even notice it. Take the council policy that any spare money has to be spent by the end of the financial year. This makes driving in London in March a no-no. Cones and emergency traffic lights go up to bugger the traffic around, but look carefully as you inch past: chances are there will be no hole behind them. You know what they're doing? They're londoning you.

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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. Consider the influences of narrators and narrative voices 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. 'Children need models rather than critics.' How are different attitudes to 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,

4. Consider the presentation of the theme of prejudice 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 human faults and failings 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. Discuss the presentation of loyalty and/or friendship in the texts you have studied.

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