



**GCE A level**

1164/01

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

A.M. TUESDAY, 14 January 2014

2 hours 30 minutes

**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 'Shakespeare' by the English poet Matthew Arnold (1822 - 1888). Arnold was Oxford Professor of Poetry and well known as a literary critic. In this poem he compares Shakespeare with 'others' whose lives and work are less mysterious.

**Text B:**

Part of the preface of *Will in the World*, a biography of Shakespeare by Stephen Greenblatt published in 2004.

**Text C:**

From the Reduced Shakespeare Company's website in 2012. The Reduced Shakespeare Company is a three-man comedy troupe known for reducing serious subjects to short, sharp comedies. Their best known success is *The Complete Works of William Shakespeare (abridged) [revised]* which covers all 37 plays in 97 minutes.

**Using integrated approaches, compare and contrast the presentation of Shakespeare and his work 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:** 'Shakespeare' by Matthew Arnold

### Shakespeare

Others abide our question. Thou art free.  
 We ask and we ask – Thou smilest and art still,  
 Out-topping knowledge. For the loftiest hill,  
 Who to the stars uncrowns his majesty,  
 Planting his steadfast footsteps in the sea,  
 Making the heaven of heavens his dwelling-place,  
 Spares but the cloudy border of his base  
 To the foil'd searching mortality;  
 And thou, who didst the stars and sunbeams know,  
 Self-school'd, self-scann'd, self-honour'd, self-secure,  
 Didst tread on earth unguess'd at. – Better so!  
 All pains the immortal spirit must endure,  
 All weakness which impairs, all griefs which bow,  
 Find their sole speech in that victorious brow.

**Text B:** from the preface of *Will in the World* by Stephen Greenblatt

A young man from a provincial town – a man without independent wealth, without powerful family connections, and without a university education – moves to London in the late 1580s and, in a remarkably short time, becomes the greatest playwright not only of his age alone but of all time. His works appeal to the learned and the unlettered, to urban sophisticates and provincial first-time theatregoers. He makes his audiences laugh and cry; he turns politics into poetry; he recklessly mingles vulgar clowning and philosophical subtlety. He grasps with equal penetration the intimate lives of kings and of beggars; he seems at one moment to have studied law, at another theology, at another ancient history, while at the same time he effortlessly mimes the accents of country bumpkins and takes delight in old wives' tales. How is an achievement of this magnitude to be explained? How did Shakespeare become Shakespeare?

The known facts have been rehearsed again and again for several centuries. Already in the nineteenth century there were fine, richly detailed and well-documented biographies, and each year brings a fresh crop of them, sometimes enhanced with a hard-won crumb or two of new archival findings. After patiently sifting through the available traces, readers rarely feel closer to understanding how the playwright's achievements came about. If anything, Shakespeare often seems a drabber, duller person, and the inward springs of his art seem more obscure than ever. Those springs would be difficult to glimpse if biographers could draw upon letters and diaries, contemporary memoirs and interviews, books with revealing marginalia, notes and first drafts. Nothing of the kind survives, nothing that provides a clear link between the timeless work with its universal appeal and a particular life that left its many scratches in the humdrum bureaucratic records of the age. The work is so astonishing, so luminous, that it seems to have come from a god and not a mortal, let alone a mortal of provincial origins and modest education.

© 'Will in the World' by Stephen Greenblatt, Pimlico, Random House UK, 2004

**Text C:** from the Reduced Shakespeare Company website

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## REDUCED SHAKESPEARE COMPANY *Fast. Funny. Physical. ...*

*Reducing expectations since 1981*

### Shakespeare Returns to the UK!

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Posted on November 6, 2012

**UK National Tour from April 2013!** (And yes, this time we mean Scotland, too). We were very disturbed by the recent survey conducted by Vision Critical that suggests contemporary children have no idea who Shakespeare is and that more than a quarter of adults haven't read his plays. And the final kick in the codpiece that nobody knows Shakespeare was British?! We blame ourselves.

Ever since the three American lads of the **Reduced Shakespeare Company** concocted ***The Complete Works of William Shakespeare (abridged) [revised]***, the play has been such a massive global phenomenon that most people assume that Shakespeare was American. (We thought so too until very recently.) Shakespeare is the most produced playwright in any language in any country. He's EVERYWHERE. He's like the American military or Katy Perry, except with fewer guns or firework-shooting bras.

But we must also lay the blame for Shakespeare's declining popularity and awareness where it most belongs – on William Shakespeare himself. His language is archaic: People just don't talk like that, innit? His comedies aren't as funny as his tragedies. And he didn't leave a paper trail: There are no original copies of the plays written in his own hand, there are no books from his library with his notes in the margins, and worst of all, there are no scandalous diary entries from which enterprising television producers can concoct reality shows like *The Real Merry Housewives of Windsor*.

But have no fear! There are Shakespeare's magnificent plays themselves, thirty-seven gloriously overlong epics which the **Reduced Shakespeare Company** have helpfully shrunk down to a manageable size. The Bad Boys of Abridgment return to the UK in Spring 2013 to unleash our comic heresy ***The Complete Works of William Shakespeare (abridged) [revised]*** on an unsuspecting (and clearly ignorant) British public. Critics have described the show as “**Gloriously, relaxingly funny**” (*Financial Times*), “**The funniest show you are likely to see in your entire lifetime**” (*Montreal Gazette*) and “**a monstrous impertinence**” (*Shakespeare's Mum*).

The RSC (that's the Reduced Shakespeare Company and not that *other* RSC that stole our initials) will take you on a roller-coaster ride through all 37 of Shakespeare's plays in under two hours. You'll laugh, you'll cry, you'll kiss good money goodbye, and you'll leave the theatre knowing that, without a doubt, William Shakespeare was the greatest British playwright of all time. Only a Brit could survive what we cheeky Americans are doing to him.

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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 how the themes of wrongdoing and/or punishment 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,**

3. How is a sense of place 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,**

4. Discuss the presentation and importance of social class 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. 'Happy families are all alike; every unhappy family is unhappy in its own way.' Examine the presentation of family relationships 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 Explore how writers present the theme of learning in the texts you have studied.

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

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