



GCE A level

1164/01

ENGLISH LANGUAGE AND LITERATURE – LL4

Comparative Textual Analysis and Review

A.M. THURSDAY, 11 June 2015

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 'THE SOLDIER' by Rupert Brooke (1887-1915). Brooke joined the Royal Naval Division and wrote the poem while on leave at Christmas 1914. Brooke did not experience front-line service, but died of blood poisoning from a mosquito bite on the journey to Gallipoli with the Navy.

TEXT B:

From the novel BIRDSONG by Sebastian Faulks, published in 1994. This extract is based on the Battle of the Somme in July 1916.

TEXT C:

An extract from an episode of the television comedy BLACKADDER GOES FORTH, set at the time of the First World War, written by Ben Elton and Richard Curtis and first shown in 1989. The characters are Captain Edmund Blackadder, his Lieutenant George and Private Soldier Baldrick.

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

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

TEXT A: 'THE SOLDIER' by Rupert Brooke

IF I should die, think only this of me:

**That there's some corner of a foreign field
That is forever England. There shall be
In that rich earth a richer dust concealed;
A dust whom England bore, shaped, made aware,
Gave, once, her flowers to love, her ways to roam,
A body of England's, breathing English air,
Washed by the rivers, blest by the suns of home.**

And think, this heart, all evil shed away,

A pulse in the eternal mind, no less

**Gives somewhere back the thoughts by England given;
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.**

TEXT B: from BIRDSONG by Sebastian Faulks

Price was reading the roll call. Before him were standing the men from his company who had managed to return. Their faces were shifty and grey in the dark.

To begin with he asked after the whereabouts of each missing man. After a time he saw that it would take too long. Those who had survived were not always sure whom they had seen dead. They hung their heads in exhaustion, as though every organ of their bodies was begging for release.

Price began to speed the process. He hurried from one unanswered name to the next. Byrne, Hunt, Jones, Tipper, Wood, Leslie, Barnes, Studd, Richardson, Savile, Thompson, Hodgson, Birkenshaw, Llewellyn, Francis, Arkwright, Duncan, Shea, Simons, Anderson, Blum, Fairbrother. Names came pattering into the dusk, bodying out the places of their forbears, the villages and towns where the telegram would be delivered, the houses where the blinds would be drawn, where low moans would come in the afternoon behind closed doors; and the places that had borne them, which would be like nunneries, like dead towns without their life or purpose, without the sound of fathers and their children, without young men at the factories or in the fields, with no husbands for the women, no deep sound of voices in the inns, with the children who would have been born, who would have grown and worked

or painted, even governed, left ungenerated in their fathers' shattered flesh that lay in stinking shellholes in the beet-crop soil, leaving their homes to put up only granite slabs in place of living flesh, on whose inhuman surface the moss and lichen would cast their crawling green indifference.

Of 800 men in the battalion who had gone over the parapet, 155 answered their names. Price told his company to dismiss, though he said it without the bark of the parade ground; he said it kindly. They attempted to turn, then moved off stiffly in new formations, next to men they had never seen before. They closed ranks.

TEXT C: from BLACKADDER GOES FORTH by Ben Elton and Richard Curtis

- Baldrick:** Permission to ask a question, sir...
- Edmund:** Permission granted, Baldrick, as long as it isn't the one about where babies come from.
- Baldrick:** No, the thing is: the way I see it, these days there's a war on right? and, ages ago, there wasn't a war on, right? so, there must have been a moment when there not being a war on went away, right? and there being a war on came along. So, what I want to know is how did we get from the one case of affairs to the other case of affairs?
- Edmund:** Do you mean "How did the war start?"
- Baldrick:** Yeah.
- George:** The war started because of the vile Hun and his villainous empire-building.
- Edmund:** George, the British Empire at present covers a quarter of the globe, while the German Empire consists of a small sausage factory in Tanganyika. I hardly think that we can be entirely absolved of blame on the imperialistic front.
- George:** Oh, no, no, sir, absolutely not. (aside, to Baldrick) Mad as a bicycle!

- Baldrick:** I heard that it started when a bloke called Archie Duke shot an ostrich 'cause he was hungry.
- Edmund:** I think you mean it started when the Archduke of Austro-Hungary got shot.
- Baldrick:** Nah, there was definitely an ostrich involved, sir.
- Edmund:** Well, possibly. But the real reason for the whole thing was that it was just too much effort not to have a war.
- George:** By gum this is interesting; I always loved history – The Battle of Hastings, Henry VIII and his six knives, all that.
- Edmund:** You see, Baldrick, in order to prevent war in Europe, two superblocs developed: us, the French and the Russians on one side, and the Germans and Austro-Hungary on the other. The idea was to have two vast opposing armies, each acting as the other's deterrent. That way there could never be a war.
- Baldrick:** But this is a sort of a war, isn't it, sir?
- Edmund:** Yes, that's right. You see, there was a tiny flaw in the plan.
- George:** What was that, sir?
- Edmund:** It was bollocks.
- Baldrick:** So the poor old ostrich died for nothing.

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. How do writers create and use humour 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. 'It is impossible to love and be wise.' Discuss the presentation of the theme of love 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 how prosperity and/or deprivation 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. In the texts you have studied, explore how writers have used the opening sections to establish important themes and issues.**

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

OR,

- 6. Discuss the presentation of rivalry and/or revenge 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