



**GCE A level**

1164/01



S16-1164-01

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

A.M. FRIDAY, 17 June 2016

2 hours 30 minutes

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**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 'High Flight' by John Gillespie Magee (1922-1941). The poet was a pilot in the Royal Canadian Air Force. While based in England, he died when his Spitfire was involved in a collision during a training flight over Lincolnshire. This poem was sent home to his parents weeks before the crash.

**Text B:**

An extract from the opening chapter of the novel *Changing Places* by David Lodge, published in 1975. English university lecturer, Philip Swallow, and American, Morris Zapp, are beginning an academic exchange, crossing the Atlantic to take up each other's jobs.

**Text C:**

The opening of an article *You can't beat a Piet* by Bob Grimstead in *Pilot* magazine in January 2015. The article describes how to build an Air Camper and discusses the experience of flying one.

**Using integrated approaches, compare and contrast the presentation of aeroplanes and flying 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:** 'High Flight' by John Gillespie Magee

Oh! I have slipped the surly bonds of Earth  
 And danced the skies on laughter-silvered wings;  
 Sunward I've climbed, and joined the tumbling mirth  
 Of sun-split clouds - and done a hundred things  
 You have not dreamed of - wheeled and soared and swung  
 High in the sunlit silence. Hov'ring there,  
 I've chased the shouting wind along, and flung  
 My eager craft through footless halls of air...

Up, up the long, delirious burning blue  
 I've topped the wind-swept heights with easy grace  
 Where never lark, or even eagle flew -  
 And, while with silent, lifting mind I've trod  
 The high untrespassed sanctity of space,  
 Put out my hand, and touched the face of God.

**Text B:** from *Changing Places* by David Lodge

It is obvious, from his stiff, upright posture and fulsome gratitude to the stewardess serving him a glass of orange juice, that Philip Swallow, flying westward, is unaccustomed to air travel; while to Morris Zapp, slouched in the seat of his eastbound aircraft, chewing a dead cigar (a hostess has made him extinguish it), and glowering at the meagre portion of ice in his plastic tumbler of bourbon, the experience of long-distance air travel is tediously familiar.

Philip Swallow has, in fact, flown before; but so seldom and at such long intervals, that on each occasion he suffers the same trauma, an alternating current of fear and reassurance that charges and relaxes his system in a persistent and exhausting rhythm. While he is on the ground, preparing for his journey, he thinks of flying with exhilaration – soaring up, up and away into the blue empyrean, cradled in aircraft that seem, from a distance, effortlessly at home in that element, as though sculpted from the sky itself. This confidence begins to fade a little when he arrives at the airport and winces at the shrill screaming of jet engines. In the sky the planes look very small. On the runways they look very big. Therefore close up they should look even bigger – but in fact they don't. This impression is confirmed when he passes into the cabin of the aircraft, a cramped tube full of writhing limbs. But when he, and the other passengers, are seated, well-being returns. There is soothing music playing. The lighting is restful. A stewardess offers him the morning paper. His baggage is safely stowed away in the plane somewhere. Flying is, after all, the only way to travel.

But as the plane taxis to the runway, he makes the mistake of looking out of the window at the wings bouncing gently up and down. The panels and rivets are almost painfully visible, the painted markings weathered, there are streaks of soot on the engine cowlings. It is borne in upon him that he is entrusting his life to a machine, the work of human hands, fallible and subject to decay. And so it goes on, even after the plane has climbed safely into the sky: periods of confidence and pleasure punctuated by spasms of panic and emptiness.

The sang-froid<sup>1</sup> of his fellow passengers is a constant source of wonderment to him and he observes their deportment carefully. Flying for Philip Swallow is essentially a dramatic performance and he approaches it like a game amateur actor determined to hold his own in the company of word-perfect professionals. To speak the truth, he approaches most of life's challenges in the same spirit.

sang-froid<sup>1</sup>: composure

**Text C:** article from *Pilot* magazine

## **You can't beat a Piet**

### **For decades one of the most popular homebuilts, Pietenpol's 1929 Air Camper is a delight to fly**

*Bob Grimstead*

Like most of *Pilot's* contributors, I love minimalist flying. To be truly pleasurable, an aeroplane should be cheap to buy, simple to maintain, easy to fly and fun to own. Every sortie should, as Antoine de Saint Exupery implied, free its pilot completely from day-to-day cares and blow away the cobwebs. Today, on a delightful calm, blue afternoon I've just wafted away a year's concerns in just one hour of flying my good friend Graham Hewitt's pretty Pietenpol Air Camper.

OK, the Air Camper's seventy-knot cruise isn't Concorde-fast, but it wasn't meant to be. Its purpose was never really long-distance touring, although plenty of folk have indeed taken them around their continents. It was built for recreation pure and simple. Look again at that word 'recreation' and see its real meaning. You will have truly created yourself anew after flying this delightful aeroplane with its open-cockpit immediacy and refreshing wind-in-the-hair breeze. There is no better way to put the world in its proper perspective than from a gently circling, high-winged open-air aeroplane.

For those who don't already know the cute little Air Camper, it is not only one of the simplest, sweetest two-seaters ever to fly but for decades it has also been one of the most popular true homebuilts to make. Be warned, you can't simply slap together a comprehensive list of parts as with more recent types. This one is a true DIY project: start with the plans, some lengths of wood and sheets of ply and then saw, plane, drill and glue your way to a complete airframe. It is supposed to be built in a reasonable time by guys with average woodworking skills using simple hand tools, although a lot of time can be saved with a bandsaw, bench grinder, pillar drill and linisher.

Of course, if you don't want to spend months ankle-deep in the sweet aroma of wood shavings, you can always buy a pre-loved one.

**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 how writers present the theme of suffering 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 do writers present hopes and ambitions 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. Examine how writers present relationships between men and women 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. Explore how the theme of parenting 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,**

6. Examine the presentation and significance of settings 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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