Unit 4 Lang. Lit.

CPD resources 2018

Section A 2018

**Section A: Comparative analysis of unseen texts**

*Answer the following compulsory question*

1. This question is based on all three texts which follow.

**Text A:** the poem ‘Break, break, break’, written in 1835 by Alfred Lord Tennyson (1809-1892). The poet mourns the sudden death abroad of his close friend Arthur Hallam. The setting is the east coast resort of Mablethorpe in Lincolnshire.

**Text B:** the opening section of the preface from *Channel Shore* by Tom Fort, a collection of travel writing published in 2015, based on his experiences and research of the coast from Dover to Land’s End.

**Text C**:taken from the 2016 BBC2 TV documentary *Coastal Path* in which Paul Rose travels the South West Coastal Path, exploring features of interest such as wildlife, landmarks, sports, historical sites and maritime occupations. In this section, he and his companion have left Lulworth Cove in Dorset in canoes to look at the coastline from the sea.

|  |
| --- |
| **Using integrated approaches, compare and contrast the presentation of the coastin Texts A – C.**In your response you should:* use integrated linguistic and literary approaches to analyse the texts;
* show understanding of the meanings in each text;
* explore the similarities and differences between the texts [60]
 |

**Text A:** ‘Break, break, break’ by Alfred Lord Tennyson

 Break, break, break,

 On thy cold grey stones, O Sea!

 And I would that my tongue could utter

 The thoughts that arise in me.

 O, well for the fisherman’s boy,

 That he shouts with his sister at play!

 O, well for the sailor lad,

 That he sings in his boat on the bay!

 And the stately ships go on

 To their haven under the hill;

 But O for the touch of a vanished hand,

 And the sound of a voice that is still!

 Break, break, break,

 At the foot of thy crags, O Sea!

 But the tender grace of a day that is dead

 Will never come back to me.

**Text B:** *Channel Shore* preface

A July day, and I am in a deckchair, under an umbrella on the beach at Bournemouth, near the pier. It is hot, but English hot, not Mediterranean or Aegean; a tolerable, friendly heat. The sky is blue, brushed by high cirrus, the sea pale-blue topaz. The golden sand which runs for miles is parcelled out evenly between low wooden breakwaters.

 Everyone is here: the old, in invalid chairs or sunk in deckchairs beneath fading sunhats, toddlers tottering across the sand in disposable nappies sagging with sea water, girls with stomach piercings glinting against nut-brown skin, lads with bony chests in long trunks larking around in inflatables, children on body boards making the best of amiable waves. I watch a dark-skinned woman, fully dressed with just her hands feet and head showing, dive and twist in the water. She comes out grinning, squeezing the water from her long black hair. In front of us a Polish couple are tenderly intent on their child. A dozen languages mingle over the sand.

 Elsewhere the world is tearing itself apart in the normal way. But here the offshore breeze is suffused with the contentment of those lucky to be alive and relishing the perfection of an English summer’s day at the seaside.

 A generation ago they told us the seaside holiday was dying and would soon pass away like Empire Day and the Morris Traveller and tinned apricots with evaporated milk and other curious relics. Cheap air travel, package holidays, guaranteed sun, sand and blood-warm sea – that was what the British holidaymaker wanted: not shabby amusement arcades, moth-eaten donkeys, rancid fish-and-chips, hatchet-faced boarding-house landladies, a wind-whipped sea the colour of breeze blocks and colder than the Mr Whippy squirming from stainless steel spouts in the ice-cream stalls.

 But the seaside holiday clung obstinately to life. People realised that when the sun shone – which it tended to do more often and more potently than when I was a little boy, shivering in my shorts at Middleton-on-Sea – our beaches could hold their own against those of the Cote this and the Costa that. They were free, open to anyone, easy to get to. The sea was bracing rather than freezing, and although there might be jellyfish, they were not huge and red with terrifying bunches of tentacles, and the water did not spawn banks of bright-green algal jelly. And some of our seaside towns had charms of their own and had learned to please.

**Text C:** *Coastal Path* TV documentary

Paul Rose (**P**) is the presenter. Derry Billings (**D**) is the local beach warden.

**D:** right Paul so comin’ up to another little spot along the Jurassic Coast here (.) it’s called Steer Hole to be honest if you thought the geology of Lulworth Cove was good this is actually gonna blow your socks off (1) it’s my favourite place along the coastline alright

**P:** pop in there yes please

**D:** yeah let’s go (5) now when we go in Paul what I want you to do is (.)look up to your right (2) that (1) is what we call the Lulworth Crumple

**P:** oh yes (1)that (.) is beautiful

**D:** yeah absolutely stunning (2) different layers of rocks uh some hard and some soft that have been uplifted by the same process that made the Alps and the Pyrenees (2) that is our answer to the Alps

**P:** (*voiceover )* the Lulworth Crumple might not be quite as big as the Alps but the detailed patterns in the rock are stunning

**D:** if you’re studying geography or geology this is the place to be (.) all of those things you learn at school happening right here

**P:** (*voiceover)* I’ve learned so much about this World Heritage coastline but my next stop marks the end of the Jurassic Coast

/ rising intonation

\ falling intonation

\_\_\_\_\_\_ stressed syllable

(.) micropause

(1) timed pause

TOPIC SENTENCES

*Put these in order of usefulness:*

1. The lexical sets of all three texts are very similar due to the fact that they all focus on lexical sets of the sea and nature.
2. Unlike the rather desolate, lifeless feeling in the poem, Text B provides us with those ‘lucky to be alive’, bustling around enjoying the summer heat.
3. The three texts have very different forms and structures, according to their different audiences and purposes.
4. Texts B and C both express pride in presenting the coast as a place of national interest and cultural importance, whereas Text A focusses on the speaker’s emotional reactions to it.
5. Firstly, the use of sibilance is carried through all three texts.

Example of ‘Additional Notes’ from 2018

**The following guidelines for AO1 and AO2 indicate the features of the texts and possible approaches candidates might use. These observations should not be regarded as a checklist. Candidates are free to choose any approach and offer any valid interpretation which is supported by evidence.**

**Any accurate, convincing analysis should be rewarded.**

**Text A ‘Break, break, break’**

**AO1**  Candidates should use coherent written expression.

 Literary and linguistic features which might be explored include, but are not limited to:

* elegy; lyric poem
* four end-stopped quatrains; *abcb* rhyme
* some circularity: sea addressed in stanzas 1 and 4
* variable rhythm: spondee in the title line; some anapestic feet
* first person singular pronouns
* archaic second person determiner ‘thy’
* present tense
* proper noun vocative ‘Sea’
* imperatives addressed to the sea
* parallelism in stanza 2
* fronted conjunctions ‘And’, ‘But’
* interjection ‘O’ with archaic spelling/orthography
* exclamatory tone
* connotations of the tripled verb ‘break’
* monosyllabic lexis e.g. l. 1,2
* premodified noun phrase ‘cold gray stones’
* modal verbs ‘would’ and ‘could’
* auditory imagery; simple verbs ‘shouts’, ‘sings’
* high frequency lexis in stanza 2
* nautical lexical set in l. 5-9
* symbolism of the ‘stately ships’ and their ‘haven’
* lexical set of loss ‘vanish’d’, ‘still’, ‘dead’
* pre-modified noun phrase ‘tender grace’
* adverb ‘never’
* patterned alliteration ‘boat on the bay’, ‘day that is dead’.

Section A Examples of comparative paragraphs

Example 1

Text A uses sibilance in all stanzas except the final one. The first stanza talks of the ‘cold grey stones’ on the coast and I feel that the sibilance in the concrete noun ‘stones’ creates an impression of sadness as it sounds as though the speaker would say this at a slow pace. This is carried throughout and creates an image of despair about the beach. Text B, however, has one sentence in which it uses a lot of sibilance and gives the opposite impression to the reader. In ‘guaranteed sun, sand and blood-warm sea’ the sibilance in the nouns ‘sun’ ‘sand’ and’ sea’ creates positive ideas. This is similar to Text C when the speaker uses sibilance in the phrase ‘absolutely stunning’ which again gives a positive impression of the coast to the reader.

Example 2

In his opening stanza, Tennyson presents the coast as an isolated and harrowing environment, with the asyndetic pair of adjectives ‘cold grey’ in the noun phrase ‘cold grey stones’ carrying connotations of mortality, thus reflecting that the lifeless setting serves to enhance the suffering of the speaker. This contrasts with the presentation in Text B, where the adjectival phrase ‘English hot’ suggests that the coast is both a familiar and manageable environment. Also, the end-focussed adverb ‘evenly’ in the declarative ‘the golden sand which runs for miles is parcelled out evenly’ reinforces Tom Fort’s idea of the coast as a place of harmony and order. The documentary, however, relies less on visual descriptions as viewers can see the scene. The colloquial idiom ‘gonna blow your socks off’ anticipates impressive rock formations, with the focus of Text C on discovery of geology rather than atmosphere.

Section B Developed introductions

1. **Marriage in *The Color Purple***

Throughout the novel ‘The Color Purple’ we are presented with varied explorations of marriage. Most are dysfunctional and possess an element of male ownership over women. In the America of the 1920s and 30s, most black women did not enjoy the prosperity of the roaring 20s. Especially in the Southern states such as Georgia with their legacy of slavery, they endured a combination of abuse, poverty and racism. In the early stages of the novel, marital life can be seen as an outgrowth of this oppression, alerting the reader to the everyday indignities suffered by black women as a consequence of deep-seated injustice and learned prejudices.

1. **Contrasts in *Tess of the D’Urbervilles***

In ‘Tess of the D’Urbervilles’ Hardy initially creates a contrast between the devilish Alec D’Urberville and the quasi-ethereal Angel Clare – one so stark that critic M.A. Goldberg asserted that characterisation had been ‘reduced to formula’ in the novel. As events unfold , however, this contrast between Hardy’s male characters is almost inverted, with Angel Clare coming to embody many of the debased morals that Alec initially represents. This reversal enables Hardy to criticise the values of Victorian society that Angel comes to represent – values that pretend towards modernity and positivism but in fact are built upon conservative social beliefs.

1. **Secrets in *The Handmaid’s Tale***

In ‘The Handmaid’s Tale’ the theme of secrets is important as Offred must keep many during the course of the plot. Due to its dystopian setting, totalitarianism is ever-present in the novel and the concept of secrets goes hand in hand. The state oppression faced by the majority of the characters means that everyone must keep secrets in order to survive. This is an idea explored in many dystopian novels, such as in Orwell’s ‘1984’, which Atwood read whilst growing up.

Contextual Factors

Here is a summary of how these three candidates went on to achieve band 5 for AO3.

1. **Marriage in *The Color Purple***

*( The essay covered: Pa and Mr\_\_\_\_’s domestic violence and abuse; Celie’s stunted emotional and sexual development; her part in Harpo and Sofia’s disputes; Shug Avery’s lifestyle; Shug and Celie’s alternative partnerhip; the Olinka women; Adam and Tashi.)*

Contextual factors:

* black women as second class citizens; divorce not a realistic option for the poor
* rape of black women and children institutionalised; little or no recourse for victims; stereotypes about the sexuality of black women used as justification
* women as property; arranged marriages to benefit men
* homosexuality regarded as aberrant or as an illness
* Walker’s ‘womanist’ beliefs
* financial independence and sexual liberation for some women in 1920s America
* Walker’s novel ‘Possessing the Secret of Joy’

1. **Contrasts in *Tess of the D’Urbervilles***

*(The essay covered: initial impressions of Alec and Angel; their early attitudes to and treatment of Tess; Alec and Tess in the Chase; Angel and Tess at Talbothayes; Angel’s rejection and Alec’s ‘conversion’; comparison between pious Mercy Chant and Tess, ostracised by the Church.)*

Contextual factors:

* villainy in Victorian melodrama
* Tess as fallen woman
* the nouveau-riche and the rise of capitalism; Marxist critic Arnold Kettle
* oppression of the poor by the rich
* impact of 1880s depression on the rural labouring class; novel published 1891
* new philosophical movements such as positivism
* Darwin’s ‘On the Origin of Species’ openly advocated by Hardy
* increased church attendance in late 1800s; the Methodist revival
* the virgin-whore dichotomy
* adverse critical opinions
1. **Secrets in *The Handmaid’s Tale***

*(The essay covered: literature in the Commander’s study; the visit to Jezebel’s; Offred’s affair with Nick and Serena Joy’s involvement; the ‘Mayday’ underground organisation; information revealed in the Historical Notes.’*

Contextual Factors:

* censorship in dystopian writing; book-burning in Bradbury’s ‘’Farenheit 451’
* Atwood’s idea of ‘speculative fiction’
* the forbidden affair between Winston and Julia in ‘1984’
* prostitution and modern sex trafficking
* conservative political activist Phyllis Schafly
* the rise of the ‘religious right’ in 1970s and 80s America