

General Certificate of Education
January 2005
Advanced Level Examination



**ENGLISH LITERATURE (SPECIFICATION A)
Unit 5 Literary Connections**

LA5W

Friday 21 January 2005 9.00 am to 10.30 am

In addition to this paper you will require:
a 12-page answer book.

Time allowed: 1 hour 30 minutes

Instructions

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is LA5W.
- There are **three** sections:

Section A:	Literary Themes	Option 1	History in Literature
		Option 2	A Woman's Struggle
Section B:	Time and Place	Option 3	Visions of the Future
		Option 4	Perspectives on 19th Century England/Experiences of India
Section C:	Ways of Telling	Option 5	Reflections
		Option 6	Humorous Writing
- Select **one** option from **either** Section A **or** Section B **or** Section C and answer **one** question from this option.

Information

- The texts prescribed for all sections **may** be taken into the examination room.
- The maximum mark for this paper is 20.
- All questions carry 20 marks.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.
- *Brave New World*, *Nineteen Eighty-Four*, *A Passage to India* and *Heat and Dust* are examined for the last time in this paper. Questions 13–16 should therefore be attempted only by candidates who are re-sitting these texts.

SECTION A – Literary Themes

If you have chosen this section, select **one** option and answer **one** question from that option.

You should ensure that you explore and comment on relationships and comparisons between your texts.

EITHER**OPTION 1: HISTORY IN LITERATURE**

Set Texts

Sacred Hunger – Barry Unsworth
Hawksmoor – Peter Ackroyd

Either

- 1 Remind yourself of the section of Chapter Thirty-Nine in Part Eight of *Sacred Hunger* which begins about ten pages from the beginning of the chapter with:
“From somewhere on the opposite bank Erasmus heard the sudden chattering cry of a bird...”
and which ends some four and three-quarter pages later at the end of the chapter:
“He promised the silence and dilapidation around him, the whole rotting hulk of the ship, that he would find his renegade cousin wherever he was skulking – find him and see him hanged.”

Also remind yourself of the section of *Hawksmoor* which begins about sixteen pages into Chapter 5 with:

“And o God it is Dark still: Certainly you slept very sound, says *Nat*, and I have already done all my little Jobs and the Floor is so clean...”

and which concludes at the end of the chapter:

“*Let alone, puppy, let alone* was my Thought as I measured him up for his Shroud. Yes, *I said*, yes, it is the third.”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Or

- 2 Compare and contrast the importance of the ways the writers present ideas about and attitudes to death in their novels.

OR

OPTION 2: A WOMAN'S STRUGGLE

Set Texts *Oranges Are Not The Only Fruit* – Jeanette Winterson
 The Color Purple – Alice Walker

Either

- 3 Remind yourself of the section of *Ruth* in *Oranges Are Not The Only Fruit* which begins about seven pages into the chapter with:
“I had gone back to work at the undertakers, or funeral parlour as the woman and her friend Joe preferred to call it.”
and which ends some five pages later with:
“...but Winnet could think about nothing else, and she set her mind to making it happen.”

Also remind yourself of the section of the letter which Nettie writes to Celie which begins about six pages into the letter (on page 198 of The Women's Press edition of *The Color Purple*) with:

“Samuel, of course, was born in the North, in New York, and grew up and was educated there...”
and which ends about five and a half pages later with:

“Did I tell you he writes verses? And loves to sing? He's a son to make you proud.

Your loving sister,

Nettie

P.S. Your brother Samuel sends his love as well.”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Or

- 4 “The only happiness and contentment felt by Jeanette in *Oranges Are Not The Only Fruit* and Celie in *The Color Purple* are achieved through their lesbian relationships. There is nothing else of value in their lives.”

Compare and contrast the novels to show how far you agree with this opinion.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

SECTION B – Time and Place

If you have chosen this section, select **one** option and answer **one** question from that option.

You should ensure that you explore and comment on relationships and comparisons between your texts.

EITHER**OPTION 3: VISIONS OF THE FUTURE**

Set Texts

Riddley Walker – Russell Hoban

A Clockwork Orange – Anthony Burgess

Either

- 5 Remind yourself of the section of Chapter 12 of *Riddley Walker* which begins at the opening of the chapter with:
“Like Ive said it stayd qwyet all day we dint hear nothing nor there wernt no lerting from the dogs...”
and which concludes about six pages later with:
““That dont make no odds. That storys jus what ever it is and thats what storys are.””

Also remind yourself of the section of Chapter 4 of Part One of *A Clockwork Orange* which begins about four pages into the chapter with:

“So now, this smiling winter morning, I drink this very strong chai with moloko and spoon after spoon after spoon of sugar...”

and which concludes at the end of the chapter:

“Then they were going down the stairs and I dropped off to sleep, still with the old Joy Joy Joy Joy crashing and howling away.”

Compare and contrast these two episodes and consider their importance in the novels.

Or

- 6 Compare and contrast the presentation of power in the two novels.

OR

OPTION 4: PERSPECTIVES ON 19th CENTURY ENGLAND

Set Texts

Tess of the D'Urbervilles – Thomas Hardy
The French Lieutenant's Woman – John Fowles

Either

- 7 Remind yourself of the whole of Chapter XLVIII (48) of *Tess of the D'Urbervilles* from the section of the novel entitled *The Convert*. This chapter begins with:
“In the afternoon the farmer made it known that the rick was to be finished that night...”
and ends with Tess' letter to Angel which concludes:
“Come to me – come to me, and save me from what threatens me!
– Your faithful heartbroken
TESS.”

Also remind yourself of the whole of Chapter 49 of *The French Lieutenant's Woman* which, after the quotation from Tennyson's *Maud*, begins:
“Charles found the curate's house and rang the bell...”
and which concludes:
“But then he smiled and reached out his hands. ‘But shall I tell yer someone who 'as? If you and me play our cards right?’”

Compare and contrast the subject matter and style of these episodes and consider their importance in the novels.

Or

- 8 Compare and contrast the ways in which Hardy and Fowles present Victorian morals and values.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

SECTION C – Ways of Telling

If you have chosen this section, select **one** option and answer **one** question from that option.

You should ensure that you explore and comment on relationships and comparisons between your texts.

EITHER**OPTION 5: REFLECTIONS**

Set Texts

Precious Bane – Mary Webb
Cold Comfort Farm – Stella Gibbons

Either

- 9** Remind yourself of the section about six and a half pages into Chapter 9: *The Game of Conquer* (in Book Two) of *Precious Bane* which begins:
“It was the day after this that Jancis came rushing in, all wild, to say that Beguildy was going to take her to the hiring fair on May Day...”
and which ends about five pages later at the end of the chapter:
“All in a minute she’d faded away like a ghost in the wild, dark, stormy woods.”

Also remind yourself of the section of Chapter 19 of *Cold Comfort Farm* which begins at the opening of the chapter:

“After the departure of Seth, life at the farm settled down and became normal again...”

and which ends about four pages later with:

“He did not seem at all offended or hurt, and they drove home together afterwards in comfortable silence.”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Or

- 10** Compare and contrast the presentation of problems and difficulties and how people try to solve them in *Precious Bane* and *Cold Comfort Farm*.

OR

OPTION 6: HUMOROUS WRITING

Set Texts

Captain Corelli's Mandolin – Louis de Bernières
Catch-22 – Joseph Heller

Either

- 11** Remind yourself of Chapter 47 of *Captain Corelli's Mandolin*: *Dr Iannis Counsels his Daughter*.

Also remind yourself of the section of Chapter 33 *Nately's whore* of *Catch-22* which begins about two and a half pages into the chapter with:

"She was not sure what they wanted from her. Each time she slumped over with her eyes closed they shook her awake..."

and which concludes at the end of the chapter:

"But she missed Nately when he was away and was furious with Yossarian when he punched Nately in the face with all his might and knocked him into the hospital with a broken nose."

Compare and contrast the subject matter and style of these two extracts and consider their importance in the novels.

Or

- 12** "Heller's humour is always savage and cynical whereas de Bernières' humour is more mellow and altogether more kindly-intended."

Compare and contrast *Captain Corelli's Mandolin* and *Catch-22* to say how far you agree with this observation.

END OF QUESTIONS

TURN OVER FOR RE-SIT QUESTIONS

Turn over ►

OPTION 3: VISIONS OF THE FUTURE – for re-sit candidates only

Set Texts

Nineteen Eighty-Four – George Orwell*Brave New World* – Aldous Huxley**Either**

- 13** Remind yourself of the section of Chapter VI (6) in Part III (3) of *Nineteen Eighty-Four*, which begins about three and a half pages into the chapter with:
 “He had seen her; he had even spoken to her. There was no danger in it...”
 and which concludes at the end of the novel:
 “He loved Big Brother.”

Also remind yourself of the section of Chapter XVIII (18) of *Brave New World* which begins about ten pages into the chapter with:

“The weather was breathlessly hot, there was thunder in the air...”
 and which concludes at the end of the novel.

Compare and contrast the subject matter and style of these two extracts and consider their appropriateness as conclusions.

Or

- 14** The publishers of both novels claim that *Nineteen Eighty-Four* and *Brave New World* are “brilliant satires”. Compare and contrast the effectiveness of the satire in both novels.

OPTION 4: EXPERIENCES OF INDIA – for re-sit candidates only

Set Texts

A Passage to India – E.M. Forster*Heat and Dust* – Ruth Praver Jhabvala**Either**

- 15** Remind yourself of the section of *A Passage to India*, which begins about fourteen pages into Chapter XIV (14) with:
 “After Mrs Moore all the others poured out...”
 and which concludes at the very end of Chapter XV (15):
 “...thinking with half her mind ‘Sightseeing bores me’ and wondering with the other half about marriage.”

Also remind yourself of the section of the 1923 part of *Heat and Dust*, following the diary entry for 20 June, which begins about three pages into the narrative with:

“That journey was uncomfortable, and not only because of heat and dust...”
 and which concludes at the end of the section with:
 “He laughed and laughed, well pleased with her.”

Compare and contrast the subject matter and style of these two episodes and consider their importance in the novels.

Or

- 16** Compare and contrast the presentation of the relationships between the narrator and Chid in *Heat and Dust* with that of Dr Aziz and Fielding in *A Passage to India*.

END OF RE-SIT QUESTIONS

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| Question 1 | Barry Unsworth, <i>Sacred Hunger</i> (Penguin)
Peter Ackroyd, <i>Hawksmoor</i> (Penguin) 1985 |
| Question 3 | Jeanette Winterson, <i>Oranges Are Not The Only Fruit</i> (Vintage) 1985
Alice Walker, <i>The Color Purple</i> (The Women's Press) 1983 |
| Question 5 | Russell Hoban, <i>Riddley Walker</i> (Picador) 1980
Anthony Burgess, <i>A Clockwork Orange</i> (Penguin) 1962 |
| Question 7 | Thomas Hardy, <i>Tess of the D'Urbervilles</i>
John Fowles, <i>The French Lieutenant's Woman</i> (Vintage) 1996 |
| Question 9 | Mary Webb, <i>Precious Bane</i> (Virago) 1924
Stella Gibbons, <i>Cold Comfort Farm</i> (Penguin) 1932 |
| Question 11 | Louis de Bernières, <i>Captain Corelli's Mandolin</i> (Minerva) 1994
Joseph Heller, <i>Catch-22</i> (Vintage) |
| Question 13 | George Orwell, <i>Nineteen Eighty-Four</i> (Penguin) 1949
Aldous Huxley, <i>Brave New World</i> (Flamingo) 1932 |
| Question 15 | E.M. Forster, <i>A Passage to India</i> (Penguin)
Ruth Praver Jhabvala, <i>Heat and Dust</i> (Longman Study Texts) 1975 |

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