

General Certificate of Education  
January 2006  
Advanced Level Examination



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

**LA5W**

Monday 23 January 2006 9.00 am to 10.30 am

**For this paper you must have:**

- 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:
 

<b>Section A:</b>	Literary Themes	Option 1	<b>History in Literature</b>
		Option 2	<b>A Woman's Struggle</b>
<b>Section B:</b>	Time and Place	Option 3	<b>Visions of the Future</b>
		Option 4	<b>Perspectives on 19th Century England</b>
<b>Section C:</b>	Ways of Telling	Option 5	<b>Reflections</b>
		Option 6	<b>Minds under Stress</b>
- Select **one** option from **either** Section A **or** Section B **or** Section C and answer **one** question from this option.
- Do all rough work in the answer book. Cross through any work you do not want marked.

**Information**

- The texts prescribed for all sections **may** be taken into the examination room.
- The maximum mark for this paper is 20.
- There are 20 marks for each question.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.
- *Sacred Hunger*, *Hawksmoor*, *Captain Corelli's Mandolin* and *Catch-22* 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.

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**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.

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**EITHER****OPTION 1: HISTORY IN LITERATURE**

Set Texts

*The Siege of Krishnapur* – J.G. Farrell*True History of the Kelly Gang* – Peter Carey**Either**

- 1 Remind yourself of the section of Chapter 10 in Part Two of *The Siege of Krishnapur* which begins about four pages into the chapter with:  
“It was Harry who had established the emplacement for the six-pounder on the verandah...”  
and which concludes at the end of the chapter with:  
“After a brief debate with himself he decided it was best to venture outside again among the living.”

Also remind yourself of the section in Parcel 9 “The Murders at Stringybark Creek” in *True History of the Kelly Gang* which begins about twelve pages into the chapter with:

“This were the hour my mother woke to face her prison day I don’t know if she thought of me but I thought of her as her 2 sons followed the waters of Bullock Creek in the direction of the police...”  
and which concludes about seven and a half pages later with:

“Steve Hart began to sing some mournful song in the old language I told him to be quiet we would write our own damned history from here on.”

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 ways Farrell and Carey present ideas about displacement and of people not fitting in.

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**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 *Numbers* in *Oranges Are Not The Only Fruit* which begins about eleven and a half pages into the chapter with:  
“Week after week I went back there, just to watch.  
Then one week she wasn't there any more...”  
and which ends some six pages later with:  
“...When everyone arrived and started to pass the potato pie, we stood on the balcony, looking down on them. Our family. It was safe.”

Also remind yourself of the **three** consecutive short letters that Celie writes to God which start with the letter (on page 93 of The Women's Press edition of *The Color Purple*) which begins:  
“Shug write she got a big surprise, and she intend to bring it home for Christmas...”  
and which ends five pages later (on page 97 of The Women's Press edition) with:  
“Way after while, I act like a little lost baby too.”

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

**Or**

- 4** *Oranges Are Not The Only Fruit* and *The Color Purple* deal with “love, loss, grief, rage and above all courage” (Jeanette Winterson).

Compare and contrast the novels to show how far you think that this opinion applies to both novels.

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**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.

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**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 14 of *Riddley Walker* which begins about five and a half pages into the chapter with:  
“Goodparley wer all as cited telling that his littl eyes wer shyning you cud see it wer hy telling for him...”  
and which concludes about seven pages later with:  
“ ‘I know itwl take tryl narrer and spare the mending but may be this time wewl do it.’ ”

Also remind yourself of the whole of the short Chapter 4 of Part Three of *A Clockwork Orange* which begins:

“Home, home, home, it was home I was wanting, and it was HOME I came to, brothers...”

and which concludes at the end of the chapter:

“ ‘Poor poor boy, you must have had a terrible time. A victim of the modern age, just as she was. Poor poor poor girl.’ ”

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

**Or**

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

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**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 section of Chapter XIV (14) of *Tess of the D'Urbervilles* (from that part of the novel entitled *Maiden no More*) which begins about three and a half pages into the chapter with: "The face of Tess flushed slightly, but still she did not pause..." and which concludes some seven pages later with: "...to whom the cottage interior was the universe, the week's weather climate, new-born babyhood human existence, and the instinct to suck human knowledge."

Also remind yourself of the whole of Chapter 40 of *The French Lieutenant's Woman* which begins with the quotation from Arnold's 'Parting':

"To the lips, ah, of others,  
Those lips have been prest..."

and which concludes:

"He was racked by an intolerable spasm. Twisting sideways he began to vomit into the pillow beside her shocked, flungback head."

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

**Or**

- 8 Compare and contrast the ways in which Hardy and Fowles present misunderstandings in the novels.

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**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.

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**EITHER****OPTION 5: REFLECTIONS**

Set Texts

*Precious Bane* – Mary Webb  
*Cold Comfort Farm* – Stella Gibbons

**Either**

- 9** Remind yourself of the section of *Precious Bane* which begins nine lines from the end of Chapter 5 *The Love Spinning* (in Book Two) with:  
“And just as we were singing that, and the wheels going like churn-owls, there was a quick footfall without...”  
and which ends about seven pages later in Chapter 6 *The Game of Costly Colours*:  
“As I sat down I twisted the words of Felena in my mind, and said in the deeps of myself–  
‘Not a man to gamble for. A man to die for.’ ”

Also remind yourself of the section of Chapter 1 of *Cold Comfort Farm* which begins about two pages into the chapter:

“Mrs Smiling’s second interest was her collection of brassières, and her search for a perfect one...”  
and which concludes at the end of the chapter:

“Mrs Smiling said ‘Good night, darling.’ She added that to-morrow Flora would have thought better of it.”

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 the Beguildy family in *Precious Bane* with that of the Starkadder family in *Cold Comfort Farm*.

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**OR**

**OPTION 6: MINDS UNDER STRESS**

Set Texts

*The Bell Jar* – Sylvia Plath

*One Flew over the Cuckoo's Nest* – Ken Kesey

**Either**

- 11** Remind yourself of the section of Chapter Thirteen of *The Bell Jar* which begins about one page into the narrative with:

“We browned hotdogs on the public grills at the beach, and by watching Jody and Mark and Cal very carefully I managed to cook my hotdog...”

and which concludes about six pages later with:

“I knew when I was beaten.

I turned back.”

Also remind yourself of the extract which begins about nineteen pages into Part Two of *One Flew over the Cuckoo's Nest* with:

“He went on getting a kick out of it till about Wednesday of the next week...”

and which concludes some six pages later with:

“...by the time they got a screwdriver and undid the grate and brought Cheswick up, with the grate still clutched by his chubby pink and blue fingers, he was drowned.”

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

**Or**

- 12** Compare and contrast the presentation of hospitals and hospital life in both novels.

**END OF QUESTIONS**

**Turn over for re-sit questions**

**EITHER****OPTION 1: HISTORY IN LITERATURE – for re-sit candidates only**

Set Texts

*Sacred Hunger* – Barry Unsworth  
*Hawksmoor* – Peter Ackroyd

**Either**

- 13** Remind yourself of the section of Chapter Thirty-Seven in Part Eight of *Sacred Hunger* which begins about sixteen pages from the beginning of the chapter with:  
“Kemp was indignant. He could not imagine any government, of whatever complexion, exposing the nation to foreign competition...”  
and which ends some eight and a half pages later at the end of the chapter with:  
“Suddenly he felt like a man who has played by the rules and been cheated by an opponent more cunning – so cunning that it was not possible to see how the trick had been done.”

Also remind yourself of the section of *Hawksmoor* which begins about sixteen pages into Chapter 7 with:

“It is one of the greatest Curses visited upon Mankind, *he told me*, that they shall fear where no Fear is...”

and which concludes at the end of the chapter:

“You are new to this Game, *says she*, for I see that the Body is still fresh.”

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

**Or**

- 14** Compare and contrast the ways the writers present knowledge and learning in both novels.

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**OR**

**OPTION 6: HUMOROUS WRITING – for re-sit candidates only**

Set Texts

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

**Either**

- 15** Remind yourself of Chapter 2 of *Captain Corelli's Mandolin: The Duce*.

Also remind yourself of the section of Chapter 21 *General Dreedle* of *Catch-22* which begins at the beginning of the chapter with:

“Colonel Cathcart was not thinking anything at all about the chaplain, but was tangled up in a brand-new, menacing problem of his own: *Yossarian!*...”

and which concludes some seven pages later with:

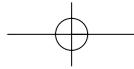
“...he ought to increase the number at once to seventy, eighty, a hundred, or even two hundred, three hundred, or six thousand!”

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

**Or**

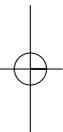
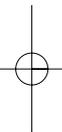
- 16** Compare and contrast the presentation of Dunbar in *Catch-22* with that of Carlo in *Captain Corelli's Mandolin*.

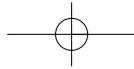
**END OF RE-SIT QUESTIONS**



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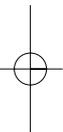
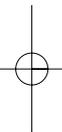
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Peter Carey, *True History of the Kelly Gang* (Faber) 2000
- Question 3 Jeanette Winterson, *Oranges Are Not The Only Fruit* (Vintage) 1985  
Alice Walker, *The Color Purple* (The Women's Press) 1983
- Question 5 Russell Hoban, *Riddley Walker* (Picador) 1980  
Anthony Burgess, *A Clockwork Orange* (Penguin Classics) 1962
- Question 7 Thomas Hardy, *Tess of the D'Urbervilles* (Penguin Classics) 1891  
John Fowles, *The French Lieutenant's Woman* (Vintage) 1969
- Question 9 Mary Webb, *Precious Bane* (Virago) 1924  
Stella Gibbons, *Cold Comfort Farm* (Penguin) 1932
- Question 11 Sylvia Plath, *The Bell Jar* (Faber and Faber) 1963  
Ken Kesey, *One Flew over the Cuckoo's Nest* (Picador) 1962
- Question 13 Barry Unsworth, *Sacred Hunger* (Penguin) 1992  
Peter Ackroyd, *Hawksmoor* (Penguin) 1985
- Question 15 Louis de Bernières, *Captain Corelli's Mandolin* (Minerva) 1994  
Joseph Heller, *Catch-22* (Vintage) 1961

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M/Jan06/LA5W