

General Certificate of Education  
June 2004  
Advanced Level Examination



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

**LA5W**

Thursday 24 June 2004 1.30 pm to 3.00 pm

**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:
 

<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>Experiences of India</b>
<b>Section C:</b>	Ways of Telling	Option 5	<b>Reflections</b>
		Option 6	<b>Humorous Writing</b>
- Select **one** option from **either** Section A **or** Section B **or** Section C and answer **one** question from this option.

**Information**

- The books 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.

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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

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

**Either**

- 1 Remind yourself of the section of Chapter Thirty-Two in Part Six of *Sacred Hunger* which begins about nine and a half pages from the **end** of the chapter with:  
““That is he, isn’t it, under the sheet?” Paris nodded at the easel...”  
and which ends some seven and a half pages later with:  
““...I do not know why, for the life of me, but I am set on speaking to you as I have spoke to no one else, and I need a distance between us if I am to get through to the end.””

Also remind yourself of the section of *Hawksmoor* which begins about eight and a half pages into Chapter 3 with:

“But to make short this part of my Discourse: my Aunt having no Objection, and the Trade much in need of fresh Hands after the Fire, I was put out as a Mason’s Apprentice to one Richard Creed...”

and which ends some five and three-quarter pages later with:

“Get thee to a Privy, I whispered to myself as he went away chuckling...”

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 presentation of Matthew Paris in *Sacred Hunger* with that of Sir Christopher Wren in *Hawksmoor*.

**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 twelve and a half pages into the chapter with:  
 “In town, the following morning, I saw Joe. He waved and hurried up to me...”  
 and which ends some four and a half pages later with:  
 “But I went, nevertheless, comforting myself with my plan.”

Also remind yourself of the two consecutive letters Nettie writes to Celie (to be found on pages 159 to 163 of *The Women's Press* edition of *The Color Purple*). The first letter begins:

“Dearest Celie,

Every day for the past week I've been trying to get Corrine to remember meeting you in town...”

and ends:

“But, Celie, in the middle of the night she woke up, turned to Samuel and said: I believe. And died anyway.

Your Sister in Sorrow,  
 Nettie”

The second letter begins:

“Dearest Celie,

Just when I think I've learned to live with the heat, the constant dampness, even steaminess of my clothes...”

and ends:

“But how could he? There is so much we don't understand. And so much unhappiness comes because of that.

love and Merry Christmas to you,  
 Your sister Nettie”

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

**Or**

- 4 “To find a kind of freedom the protagonists in both novels (Jeanette and Celie) have first to overcome the corrupting influence of male adults and then to learn to ignore the repressive nature of organised religion.”

Compare and contrast *Oranges Are Not The Only Fruit* and *The Color Purple* to show how far you agree with this opinion.

Turn over ►

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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

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

**Either**

- 5 Remind yourself of the following extracts:

Extract A: The section of Chapter XVI (16) of *Brave New World* which begins about one page into the chapter with:

“Mustapha Mond shook hands with all three of them; but it was to the Savage that he addressed himself...”

and which concludes about eight pages later with:

“‘Bring three men,’ he ordered, ‘and take Mr Marx into a bedroom. Give him a good *soma* vaporization and then put him to bed and leave him.’”

Extract B: The section of Chapter VIII (8) in Part II of *Nineteen Eighty-Four* which begins about two pages into the chapter with:

“He was opposite them now. His solid form towered over the pair of them...”

and concludes some eight and a half pages later with:

“‘The one he gives you will contain a copy of Goldstein’s book. You will return it within fourteen days.’”

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

**Or**

- 6 Compare and contrast Orwell’s and Huxley’s presentation of the relationships between men and women in *Nineteen Eighty-Four* and *Brave New World*.

**OR**

**OPTION 4: EXPERIENCES OF INDIA**

Set Texts

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

**Either**

- 7 Remind yourself of the section of Chapter XXXVI (36) of Part 3 (Temple) of *A Passage to India* which begins about three and a half pages into the chapter with:  
“The European Guest House stood two hundred feet above the water, on the crest of a rocky and wooded spur that jutted from the jungle...”  
and which concludes some six pages later with:  
“Hastily he pulled away, feeling that his companion was not so much a visitor as a guide. He remarked, ‘Shall we go back now?’”

Also remind yourself of the 1923 section of *Heat and Dust* which comes after the diary entry for 31 August and which begins:

“Satipur also had its slummy lanes, but Khatm had nothing else...”

up to the section which concludes some six and a half pages later with:

“She never came to England again but stayed in the house in the mountains he had bought for her.”

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

**Or**

- 8 “In both novels the reader learns little about India or its natives but, instead, learns a great deal about the inward-looking lives of the English characters, who are all either repressed, racist or both.”

By comparing and contrasting *A Passage to India* and *Heat and Dust* say to what extent you agree with this observation.

**TURN OVER FOR THE NEXT QUESTION**

Turn over ►

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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 about seven pages into Chapter 1: *Harvest Home* (in Book 4) of *Precious Bane* which begins:  
“It was merry to hear, also. The voices rang so sweet in the thin, still air...”  
and which ends about nine and a quarter pages later with:  
“‘But it’s foolish in you not to dance,’ he says. ‘A wench with a figure like an apple-blow fairy!’  
He gi’d a little laugh and went.”

Also remind yourself of the section of Chapter 16 of *Cold Comfort Farm* which begins about two pages into the narrative with:

“The great kitchen was full of people. They were all silent...”  
and which concludes some eight and a half pages later with:  
“A withered flower fell from the sukebind wreath into the coals.  
It was half past four.”

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 Jancis Beguildy in *Precious Bane* with that of Elfine Starkadder in *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 Thirty-Five (35) of *Captain Corelli's Mandolin: A Pamphlet Distributed on the Island, Entitled with the Fascist Slogan 'Believe, Fight, and Obey.'*

Also remind yourself of Chapter Eleven (11) of *Catch 22: Captain Black*.

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

**Or**

- 12** Compare and contrast the presentation of the love affair between Corelli and Pelagia in *Captain Corelli's Mandolin* with the love affair between Nately and Nately's whore in *Catch 22*.

**END OF QUESTIONS**

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**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**

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- Question 1 Peter Ackroyd, *Hawksmoor* (Penguin) 1985  
Barry Unsworth, *Sacred Hunger* (Penguin)
- Question 3 Jeanette Winterson, *Oranges Are Not The Only Fruit* (Vintage) 1985  
Alice Walker, *The Color Purple* (The Women's Press) 1983
- Question 5 Aldous Huxley, *Brave New World* (Flamingo) 1932  
George Orwell, *Nineteen Eighty-Four* (Penguin) 1949
- Question 7 Ruth Praver Jhabvala, *Heat and Dust* (Longman Study Texts) 1975  
E.M. Forster, *A Passage to India* (Penguin)
- Question 9 Mary Webb, *Precious Bane* (Virago) 1924  
Stella Gibbons, *Cold Comfort Farm* (Penguin) 1932
- Question 11 Louis de Bernières, *Captain Corelli's Mandolin* (Minerva) 1994  
Joseph Heller, *Catch 22* (Vintage)

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