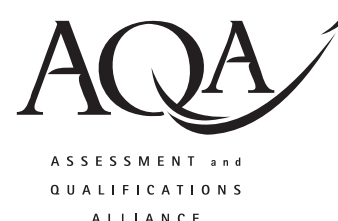


General Certificate of Education
June 2005
Advanced Level Examination



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

LA5W

Thursday 23 June 2005 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:

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
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 of this paper **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.

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 Twenty in Part Three of *Sacred Hunger* which begins about three pages from the beginning of the chapter with:
“He found the two men at table already, presenting the attitudes that in the course of these weeks at sea had come to seem heraldic to Paris...”
and which ends some seven and a half pages later with:
“But that staring child had no world to command, no ship, no community of men to wrench to the shape of his obsession.”

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

“It was Nat who woke me at the Close of Day. As please you sir, *says he* putting his Head around the Door, there is a Gentleman below who wishes to speak with you...”

and which ends some six and a half pages later with:

“I do not recall how it ends, Master, *says Nat* at a Loss. But then, as he stood before me, at last I wept.”

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 Unsworth and Ackroyd present ideas concerning the importance of Time 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 *Exodus* in *Oranges Are Not The Only Fruit* which begins about seventeen pages into the chapter with:
 “Some weeks passed, in which I tried to make myself as ordinary as possible...”
 and which ends some seven pages later with:
 “There was probably a whole township in there, with values of its own, and a style of gossip.”

Also remind yourself of the section of Celie's letter to Nettie which begins about ten pages into the letter (on page 230 of *The Women's Press* edition) with:

“Well, I say, we all have to start somewhere if us want to do better, and our own self is what us have to hand...”

and which ends at the conclusion of the letter about four pages later with:

“And no matter how much the telegram said you must be drown, I still git letters from you.

Your sister,
Celie”

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

Or

- 4 “In both novels all the men are monsters or dismal nonentities; all the women victims or self-important windbags.”

Compare and contrast *Oranges Are Not The Only Fruit* with *The Color Purple* 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 14 of *Riddley Walker* which begins about sixteen pages into the Chapter with:

“I dint have nothing to say about it all I cud do wer sit there and be a crowd of 1 to watch what ever he wer going to show...”

and which concludes about seven and a half pages later with:

“I never seen that show befor nor never heard the names of Punch and Mr On The Levvil and that goast befor yet now as I seen them and heard what they had to say it seamt like I musve all ways knowit about them. Seamt like I knowit mor about them nor I knowit I knowit.”

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

“Where I was wheeled to, brothers, was like no sinny I had ever viddied before...”

and which concludes:

“‘Stop it? *Stop it*, did you say? Why, we’ve hardly started.’ And he and the others smecked quite loud.”

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

Or

- 6** Compare and contrast the presentation of Riddley in *Riddley Walker* with that of Alex in *A Clockwork Orange*.

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 the short Chapter XIX (19) of *Tess of the D'Urbervilles* from the section of the novel entitled *The Rally*. This chapter begins with:
“In general the cows were milked as they presented themselves, without fancy or choice...”
and ends with:
“The insight afforded into Clare’s character suggested to her that it was largely owing to her supposed untraditional newness that she had won interest in his eyes.”

Also remind yourself of the section of Chapter Eighteen (18) of *The French Lieutenant's Woman* which begins about one page into the chapter with:

“Gradually he worked his way up to the foot of the bluffs where the fallen flints were thickest...”
and which concludes at the end of the chapter:

“He felt as ashamed as if he had, without warning her, stepped off the Cobb and set sail for China.”

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

Or

- 8** Compare and contrast the presentation of Angel Clare in *Tess of the D'Urbervilles* with that of Charles Smithson in *The French Lieutenant's Woman*.

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 four pages into Chapter 5: *Dragon-Flies* (in Book 3) of *Precious Bane* which begins:
“There were plenty of dragon-flies about, both big and little...”
and which concludes at the end of the chapter with:
““Not so daggly, neither!”
And I could hear him laughing in the wood.”

Also remind yourself of the section of Chapter 22 of *Cold Comfort Farm* which begins about one and a half pages into the narrative with:

“As she crossed the threshold and passed from the hot sunshine into the cool room, Flora suddenly stepped aside...”

and which concludes at the end of the chapter:

“Smiling, she hung up the receiver to the tiny distant sound of Charles’s laughter.”

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 humour and pathos 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 52 *Developments* in *Captain Corelli's Mandolin*.

Also remind yourself of the section of Chapter 29 *Peckem* of *Catch-22* which starts at the beginning of the chapter with:

“There was no word about Orr the next day, and Sergeant Whitcomb, with commendable dispatch and considerable hope, dropped a reminder in his tickler file...”

and which concludes some seven pages later with:

““Stop in and introduce yourself to Colonel Cargill and tell him what you're up to. I know you two will like each other.””

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

Or

- 12** “Both novels are hilarious and tragic in equal measure.”

Compare *Captain Corelli's Mandolin* and *Catch-22* in the light of this observation.

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

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|-------------|--|
| Question 1 | Peter Ackroyd, <i>Hawksmoor</i> (Penguin) 1985
Barry Unsworth, <i>Sacred Hunger</i> (Penguin) 1992 |
| 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 Classics) 1972 |
| Question 7 | Thomas Hardy, <i>Tess of the D'Urbervilles</i> (Penguin Classics) 1998
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) 1961 |

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