

General Certificate of Education  
June 2006  
Advanced Level Examination



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

**LA5W**

Thursday 22 June 2006 1.30 pm to 3.00 pm

**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.

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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 14 in Part Two of *The Siege of Krishnapur* which begins about seven and a half pages into the chapter with:  
“The Collector still had one more call to make; this was to a shed with open, barred windows which formed the very last of the long row of stables, now converted into the hospital...”  
and which concludes some five and a half pages later:  
“...in the end he was obliged to push the sugar away and drink his tea unsweetened. Luckily, none of the officers had noticed.”

Also remind yourself of the section in Parcel 4 “His Life at 16 Years of Age” in *True History of the Kelly Gang* which begins about thirteen and a half pages into the chapter with:

“It were no more than 15 mi. from Beechworth that we smelled the cursed odour of burning eucalyptus...”

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

“I were a rabbit in his snare but did not know it yet.”

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 George Fleury in *The Siege of Krishnapur* with that of Ned Kelly in *True History of the Kelly Gang*.

**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 six and a half pages into the chapter with:  
“My mother said that we had to go down town...”  
and which ends some five pages later with:  
“...besides it gave me time to think about the fish stall, and Melanie.”

Also remind yourself of the letter Celie writes to God which starts on page 14 of The Women's Press edition of *The Color Purple* with:

“I was in town sitting on the wagon while Mr. \_\_\_\_\_ was in the dry good store...”  
and which ends:  
“What you setting here laughing like a fool fer?”

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

**Or**

- 4** “Both novels are triumphs of exaggeration: Winterson employs grotesque satiric comedy whereas Walker uses inflated sentimentality.”

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

**Turn over for the next question**

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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 11 of *Riddley Walker* which begins about five pages into the chapter with:

“The kid come forit then in to the lite from the vennylater and looking strait at me...”

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

“He said, ‘Cambry is where Im going Im going to have a nother go at that Senter Power Im going to gether with the Eusa folk Im going to try for deaper nor I ben.’”

Also remind yourself of the whole of the short Chapter 7 which concludes Part One of *A Clockwork Orange* and which begins:

“They dragged me into this very bright-lit whitewashed cantora...”

and which concludes:

“That was everything. I’d done the lot, now. And me still only fifteen.”

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 effectiveness of the ways in which the writers present their changed and modified versions of the English Language 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 section of Chapter XXXV (35) of *Tess of the D'Urbervilles* from that part of the novel entitled *The Woman Pays* which starts at the beginning of the chapter: “Her narrative ended; even its re-assertions and secondary explanations were done...” and which concludes some seven and a half pages later with: “In his zest and his gaiety he had hung it there. How foolish and inopportune that mistletoe looked now.”

Also remind yourself of the section of Chapter 21 of *The French Lieutenant's Woman* which begins with the quotation from Arnold's ‘Parting’,

“Forgive me! forgive me!  
 Ah, Marguerite, fain  
 Would these arms reach to clasp thee:-  
 But see! 'tis in vain...”

and which concludes about seven pages later with:  
 “ ‘We must never meet alone again.’ ”

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 the theme of betrayal in the novels.

**Turn over for the next question**

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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 Chapter 3: ‘*The Best Tall Script, Flourished*’ (in Book Three) of *Precious Bane* which starts about three pages from the beginning of the chapter with:  
“When she was gone, they gave me a sup of tea at the *Mug of Cider*, for I was all of a-tremble still...”  
and which ends about six and a half pages later with:  
“ ‘Well, single I am, and single shall stay, I do believe. But if ever I did think of asking to wed, it ud be just such another as that’n.’ ”

Also remind yourself of the section of Chapter 12 of *Cold Comfort Farm* which begins about ten pages into the chapter:

“It was half past eight. Mrs Beetle had finished sweeping the floor...”

and which concludes four or so pages later with:

“ ‘Well, I never,’ said Mrs Beetle, loudly; ‘there’s a narsty temper for you.’ ”

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 conflict in both novels.

**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 Six of *The Bell Jar* which begins about four and a half pages into the narrative with:

“When we were back in Buddy’s room, which reminded me of nothing so much as a monk’s cell, with its bare walls and bare bed and bare floor and the desk loaded with Gray’s *Anatomy* and other thick gruesome books, Buddy lit a candle...”

and which concludes at the end of the chapter some six pages later with:

“...they thought I was so brave, working the way I did just to hide a broken heart.”

Also remind yourself of the extract which begins about twenty-two pages from the end of *One Flew over the Cuckoo's Nest* with:

“Harding drank and watched and shook his head. ‘It isn’t happening. It’s all a collaboration of Kafka and Mark Twain and Martini.’”

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

“ ‘Billy Billy Billy,’ she said. ‘Your mother and I are old friends.’ ”

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 Esther Greenwood in *The Bell Jar* with that of Randle McMurphy in *One Flew over the Cuckoo's Nest*.

**END OF QUESTIONS**

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**There are no questions printed on this page**

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- Question 1      J.G. Farrell, *The Siege of Krishnapur* (Phoenix) 1973  
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* (Vintage) 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