

General Certificate of Education  
June 2004  
Advanced Level Examination



**ENGLISH LANGUAGE AND LITERATURE  
(SPECIFICATION A)  
Unit 4 Comparative Literary Studies**

**NTA4**

Tuesday 15 June 2004 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 NTA4.
- Answer **one** question on two linked texts.

**Information**

- The books prescribed for this paper **may** be taken into the examination room.
- The maximum mark for this paper is 150.
- All questions carry 150 marks.
- You will be assessed according to 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.

Answer **one** question.

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*The Miller's Tale* – Geoffrey Chaucer  
**and**  
*Talking Heads 2* – Alan Bennett

**EITHER**

- 1 Compare Chaucer's presentation of Absolon in *The Miller's Tale* and Bennett's presentation of Henry in 'Nights in the Gardens of Spain'.

**OR**

- 2 Compare the ways in which Chaucer in *The Miller's Tale* and Bennett in *Talking Heads 2* present the relationships between married couples. You should refer to appropriate sections from *The Miller's Tale* and to either **one** or **two** of Bennett's monologues.

*The Dead Sea Poems* – Simon Armitage  
**and**  
*Mean Time* – Carol Ann Duffy

**OR**

- 3 Compare the ways in which Armitage and Duffy present painful experiences in their poems. You should refer to **two** poems from each poet.

**OR**

- 4 Compare ‘C.V.’ by Armitage with ‘Like Earning a Living’ by Duffy, paying particular attention to how thoughts and feelings are presented.

**Turn over ►**

*Measure for Measure* – William Shakespeare  
**and**  
*Murmuring Judges* – David Hare

**OR**

- 5 Compare the ways in which attitudes about sex are presented in *Measure for Measure* and *Murmuring Judges*.

**OR**

- 6 Compare the role and presentation of Angelo in *Measure for Measure* and Barry in *Murmuring Judges*.

*Snow Falling on Cedars* – David Guterson  
**and**  
*The Shipping News* – E. Annie Proulx

**OR**

- 7 Compare Guterson’s presentation of Ishmael Chambers in *Snow Falling on Cedars* with Proulx’s presentation of Jack Buggit in *The Shipping News*. You should refer to the section of *Snow Falling on Cedars* beginning “Ishmael slid a notepad into the pocket of his pants...” to “You’re your father’s son”. (pages 26–31 in the recommended edition) and the section of *The Shipping News* beginning “On his second Monday morning...” to “I hates a Newfie joke” (pages 63–69 in the recommended edition).

**OR**

- 8 Compare the ways in which Guterson and Proulx use flashback techniques in *Snow Falling on Cedars* and *The Shipping News*.

Turn over ►

*The Ghost Road* – Pat Barker  
**and**  
*The Railway Man* – Eric Lomax

**OR**

- 9 Compare the ways in which Barker and Lomax conclude their narratives. You should refer to the final section of *The Ghost Road* from “The barrage was due to start...” (page 270 in the recommended edition) and the final section of *The Railway Man* from “We flew to Osaka...” (page 269 in the recommended edition).

**OR**

- 10 Compare the ways in which Barker and Lomax use the narrative voice to create their effects.

*Frankenstein* – Mary Shelley  
**and**  
*Dracula* – Bram Stoker

**OR**

- 11** Compare the ways in which Shelley and Stoker explore the nature of good and evil in *Frankenstein* and *Dracula*. You may base your answer on **one** episode from each novel **or** range more widely.

**OR**

- 12** Compare the narrative techniques which Shelley and Stoker use in *Frankenstein* and *Dracula*.

*Wuthering Heights* – Emily Brontë  
**and**  
*The French Lieutenant's Woman* – John Fowles

**OR**

- 13 Compare the ways in which Brontë and Fowles make use of narrative voices in *Wuthering Heights* and *The French Lieutenant's Woman*.

**OR**

- 14 Compare Brontë's presentation of Cathy Earnshaw in *Wuthering Heights* with Fowles' presentation of Sarah Woodruff in *The French Lieutenant's Woman*.

**END OF QUESTIONS**

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