

General Certificate of Education  
January 2005  
Advanced Level Examination



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

**NTA4**

Monday 24 January 2005 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.
- *Frankenstein*, by Mary Shelley and *Dracula*, by Bram Stoker are examined for the last time on this paper. Re-sit questions a) and b) on page 6 should therefore be attempted **only** by candidates who are **re-sitting** these texts.

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Answer **one** question.

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

**EITHER**

- 1 Compare the ways in which Chaucer in *The Miller's Tale* and Bennett in *Talking Heads 2* use descriptive detail in order to create their effects. You should refer to **one** or **two** sections from *The Miller's Tale* and **one** or **two** monologues from *Talking Heads 2*.

**OR**

- 2 Compare the ways in which Chaucer and Bennett use narrative techniques to achieve their effects in *The Miller's Tale* and 'Playing Sandwiches' from *Talking Heads 2*. You should base your answer on the section in *The Miller's Tale* beginning: "The moone, whan it was night, ful brighte shoon," and ending "And, for she was of town, he profred meede." (lines 244-272 in the recommended edition) and the section in 'Playing Sandwiches' beginning: "Bit of excitement this morning." to "On the way home I called in at the sweetshop." (pages 52-54 in the recommended edition).

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

**OR**

- 3 Compare the ways in which Armitage and Duffy create a sense of menace in their poems. You should write about **one** or **two** poems by each poet.

**OR**

- 4 Compare 'Goalkeeper with a Cigarette' by Armitage with 'The Biographer' by Duffy.

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

**OR**

- 5 Compare the ways in which Shakespeare presents low-life characters in *Measure for Measure* and Hare presents criminals in *Murmuring Judges*.

**OR**

- 6 Compare the ways in which Shakespeare and Hare shape the endings of their plays *Measure for Measure* and *Murmuring Judges*.  
You should base your answer on the section of *Measure for Measure* beginning: ‘ESCALUS: I am sorry one so learned and so wise ...’ to the end of the play and the section of *Murmuring Judges* beginning: ‘GERARD: ‘It’s like the world’s saying we’ve got a part for you.’ to the end of the play.

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

**OR**

- 7 Compare the ways in which Guterson and Proulx create a sense of place in their novels. You should base your answer on **two** or **three** passages from each novel.

**OR**

- 8 Compare Guterson’s presentation of Miyamoto and Proulx’s presentation of Quoye.

Turn over ►

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

**OR**

- 9 Compare the ways in which Barker and Lomax set the scenes for their narratives. You should base your answer on Chapter One of each text.

**OR**

- 10 Compare the ways in which Barker and Lomax convey a sense of the horrors of war. You should base your answer on the section in *The Ghost Road* beginning: “*I think the worst time was after the counter-attack, ...*” and ending “*...I saw the setting sun rise.*” (pages 194-198 in the recommended edition) and the section in *The Railway Man* beginning: “*On 10th December we received reinforcements:*” and ending “*...to allow us to get away.*” (pages 64-67 in the recommended edition).

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

**OR**

- 11 Compare the ways in which Brontë and Fowles explore love and passion in *Wuthering Heights* and *The French Lieutenant’s Woman*.

**OR**

- 12 Compare Brontë’s presentation of Isabella in *Wuthering Heights* with Fowles’ presentation of Ernestina in *The French Lieutenant’s Woman*.

*The Woman in White* – Wilkie Collins  
**and**  
*An Evil Cradling* – Brian Keenan

**OR**

- 13 Compare the narrative techniques used by Collins in *The Woman in White* with those used by Keenan in *An Evil Cradling*.

**OR**

- 14 Compare the ways in which ideas about identity are used in *The Woman in White* and *An Evil Cradling*.

*The Pardoner's Tale* – Geoffrey Chaucer  
**and**  
*Death of a Salesman* – Arthur Miller

**OR**

- 15 Compare the ways in which Chaucer and Miller use irony in *The Pardoner's Tale* and *Death of a Salesman*.

**OR**

- 16 Compare Chaucer's presentation of the Old Man and Miller's presentation of Willy Loman. You should base your answer on the section of *The Pardoner's Tale* beginning "*This olde man gan looke in his visage,*" and ending "*I moot go thider as I have to go.*" (lines 434-463 in the recommended edition) and the section in *Death of a Salesman* beginning "WILLY: I'll start out in the morning." and ending "WILLY: ...You finally own it, and there's nobody to live in it." (pages 9-10 in the recommended edition).

**TURN OVER FOR RE-SIT QUESTIONS**

**Turn over ►**

**Re-sit questions on:** *Frankenstein* – Mary Shelley  
**and**  
*Dracula* – Bram Stoker

**EITHER**

**Re-sit a)** Compare the ways in which Shelley and Stoker open their novels. You should base your answer on Letter 1 of *Frankenstein* and Chapter 1 of *Dracula*.

**OR**

**Re-sit b)** Compare Shelley's presentation of the Creature and Stoker's presentation of Count Dracula. You should base your answer on the section of *Frankenstein* from the beginning of Chapter 5 up to "...the overthrow so complete!" (pages 57-59 in the recommended edition) and the section from Chapter 3 in *Dracula* beginning: "When he left me I went to my room." and ending "...terrors that I dare not think of ..." (pages 46-48 in the recommended edition).

**END OF QUESTIONS**