

General Certificate of Education
June 2005
Advanced Level Examination



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

NTA4

Wednesday 15 June 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.

Answer **one** question.

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

EITHER

- 1 Compare the ways in which Chaucer and Bennett create humour in *The Miller's Tale* and *Talking Heads 2*. 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 the Miller and Marjory begin their narratives in *The Miller's Tale* and 'The Outside Dog' from *Talking Heads 2*.
You should base your answer on the opening of *The Miller's Tale* from the beginning to 'He moste endure, as oother folk, his care.' (line 124 in the recommended edition) and the opening of 'The Outside Dog' from the beginning to 'Seems to have lost another anorak, this one fur-lined.' (page 60 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 explore tensions within relationships in their poems. You should write about **one** or **two** poems by each poet.

OR

- 4 Compare 'A Hip Flask' by Armitage with 'Oslo' by Duffy.

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

OR

- 5 Compare the ways Shakespeare and Hare treat corruption in *Measure for Measure* and *Murmuring Judges*.

OR

- 6 Compare Shakespeare's presentation of Escalus in *Measure for Measure* with Hare's presentation of Sir Peter in *Murmuring Judges*.

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

OR

- 7 Compare the ways in which Proulx and Guterson create tension in *The Shipping News* and *Snow Falling on Cedars*.
You should base your answer on the section from *The Shipping News* beginning: 'As Quoyle descended, he slipped on the treacherous weed,' and ending '...but his jaw wouldn't work.' (pages 209–213 in the recommended edition)
and the section from *Snow Falling on Cedars* beginning: 'The morning light had broadened, gained greater depth,...' and ending 'Art Moran turned away from it.' (pages 13–16 in the recommended edition).

OR

- 8 Compare the ways in which a sense of identity is explored in *The Shipping News* and *Snow Falling on Cedars*.

Turn over ►

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

OR

9 Compare the ways in which Barker and Lomax explore the passage of time.

OR

10 Compare the ways in which Barker and Lomax use settings in their narratives.

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

OR

11 Compare the ways in which Brontë and Fowles use descriptions of nature in their novels. You should base your answer on **one** or **two** passages from each novel.

OR

12 Compare the ways in which Brontë and Fowles create tension in their novels. You should base your answer on **one** or **two** sections from each text.

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

OR

- 13** Compare the ways in which appearance and reality are explored in *The Pardoner's Tale* and in *Death of a Salesman*.

OR

- 14** Compare the ways in which Chaucer and Miller use language to create the characters of the Pardoner and of Willy.
You should base your answer on the section of *The Pardoner's Tale* beginning 'And now that I have spoken of glotonye,' and ending 'At no value or reputacioun.' (lines 303–340 in the recommended edition)
and the section of *Death of a Salesman* beginning 'HAPPY [grabbing BIFF, *shouts*]: Wait a minute! I got an idea.' and ending 'WILLY... - he may remember me. [*He exits through the living-room doorway.*]' (Act 1, pages 49–51 in the recommended edition).

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

OR

- 15** Compare the ways in which Collins and Keenan create a sense of place in *The Woman in White* and *An Evil Cradling*. You should base your answer on an analysis of **one** or **two** sections from each text.

OR

- 16** Compare the ways in which Collins and Keenan begin their narratives.
You should base your answer on the section of *The Woman in White* beginning 'It was the last day of July.' and ending '...now directs the purpose of my life.' (pages 2–5 in the recommended edition)
and Chapter One 'The Beginning' of *An Evil Cradling*.

END OF QUESTIONS

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