

General Certificate of Education
January 2006
Advanced Level Examination



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

NTA4

Thursday 19 January 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 NTA4.
- Answer **one** question on two linked texts.
- Do all rough work in the answer book. Cross through any work you do not want marked.

Information

- The texts 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 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.
- The following texts will be examined for the **final** time in this paper:

Measure for Measure and *Murmuring Judges*
The Ghost Road and *The Railway Man*
The Miller's Tale and *Talking Heads 2*

These texts should therefore be attempted **only** by candidates who are **re-sitting** these texts.

Answer **one** question.

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

EITHER

- 1 Compare the ways in which Chaucer begins 'The Pardoner's Tale' with the ways in which Miller opens *Death of a Salesman*.

You should refer in detail to the following two sections:

'The Pardoner's Tale' – from 'In Flaundes whilom was a compaignye' (line 177 in the recommended edition) to 'Persevereth lenger than doth dronkenesse.' (line 211 in the recommended edition),

and

Death of a Salesman – from the beginning to 'Linda: Well, dear, life is a casting off. It's always that way.' (page 10 in the recommended edition).

OR

- 2 Compare Chaucer's presentation of the three 'riotoures' with Miller's presentation of Happy.

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

OR

- 3 Compare the ways in which Armitage and Duffy present ideas about wealth and status in 'The Two of Us' and 'Fraud'.

OR

- 4 Compare the ways in which Armitage and Duffy explore the passage of time in their poems. You should write in detail about **one** or **two** poems by each poet.

King Lear – William Shakespeare
and
A Thousand Acres – Jane Smiley

OR

- 5 Compare the way in which Shakespeare opens his play with the way in which Smiley opens her novel.

You should refer in detail to:

Act 1 Scene 1 of *King Lear* from the beginning of the play to ‘Nothing will come of nothing. Speak again.’ (line 90 in the recommended edition),

and

Chapter 1 of *A Thousand Acres*.

OR

- 6 Compare Shakespeare’s presentation of Gloucester with Smiley’s presentation of Harold Clark.

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

OR

- 7 Compare Proulx’s presentation of Wavey with Guterson’s presentation of Hatsue.

OR

- 8 Compare the ways in which Proulx and Guterson open their narratives.

You should refer in detail to:

the section of *The Shipping News* from the beginning of Chapter 1 to ‘...light and dark muddled.’ (page 3 in the recommended edition),

and

the section of *Snow Falling on Cedars* from the beginning of Chapter 1 to ‘...struck him as infinitely beautiful.’ (page 3 in the recommended edition).

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

OR

- 9 Compare the ways in which Brontë and Fowles use narrative structure to create their effects in *Wuthering Heights* and *The French Lieutenant's Woman*.

OR

- 10 Compare the ways in which Brontë and Fowles conclude their narratives.

You should refer in detail to:

the section of *Wuthering Heights* beginning 'The following evening...' (page 334 in the recommended edition) to the end of the novel,

and

the section of *The French Lieutenant's Woman* beginning 'It had been in his mind all through...' (page 442 in the recommended edition) to the end of the novel.

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

OR

- 11 Compare the ways in which Collins and Keenan create a sense of tension in their narratives. You should write in detail about **one** or **two** episodes from each text.

OR

- 12 Compare the ways in which Collins and Keenan conclude their narratives.

You should refer in detail to:

the section of *The Woman in White* beginning 'THE summer and autumn passed after my return from Paris,' (page 568 in the recommended edition) to the end of the novel,

and

the section of *An Evil Cradling* beginning 'On through that darkness.' (page 294 in the recommended edition) to the end of the book.

The Whitsun Weddings – Philip Larkin
and
Ariel – Sylvia Plath

OR

- 13** Compare the ways in which Larkin and Plath use imagery to achieve their effects. You should write in detail about **two** or **three** poems by each poet.

OR

- 14** Compare ‘An Arundel Tomb’ by Larkin with ‘The Moon and the Yew Tree’ by Plath.

The Perfect Storm – Sebastian Junger
and
Life of Pi – Yann Martel

OR

- 15** Compare the ways in which Junger and Martel create a sense of the power of nature. You should write in detail about **one** or **two** sections from each text.

OR

- 16** Compare the ways in which Junger and Martel use illustrative detail as part of their narratives in *The Perfect Storm* and *Life of Pi*.

You should refer in detail to:

the section of *The Perfect Storm* beginning ‘Jigging for mackerel...’ and ending ‘...it’s a Gloucester schooner.’ (pages 25 – 27 in the recommended edition),

and

the section of *Life of Pi* beginning ‘Getting animals used to the presence...’ and ending ‘What were they thinking?’ (pages 39 – 42 in the recommended edition).

Turn over for the re-sit questions

RE-SIT QUESTIONS – TO BE ATTEMPTED BY RE-SIT CANDIDATES ONLY

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

OR

Re-sit a) Compare the ways in which Shakespeare and Hare explore differing attitudes towards the law. You should write in detail about **one** or **two** sections from each play.

OR

Re-sit b) Compare Shakespeare's presentation of Isabella with Hare's presentation of Sandra.

You should refer in detail to:

the section of *Measure for Measure* beginning 'O pardon me, my lord;' to the end of the scene (Act 2 Scene 4 lines 117 – 187 in the recommended edition),

and

the section of *Murmuring Judges* beginning 'You mean you're bent?' to 'But I used to admire you, Barry.' (pages 74 – 77 in the recommended edition).

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

OR

Re-sit c) Compare the narrative techniques that Barker and Lomax use to achieve their effects. You should write in detail about **one** or **two** sections from each text.

OR

Re-sit d) Compare the ways in which Barker and Lomax create a sense of tension in their narratives.

You should refer in detail to:

the section of *The Ghost Road* beginning ‘29 October. Arrived here under cover of darkness.’ and ending, ‘Not many left now. But enough.’ (pages 249 – 253 in the recommended edition),

and

the section of *The Railway Man* beginning ‘They alternated beatings and half-drownings...’ and ending ‘...we had no idea what was facing us.’ (pages 143 – 145 in the recommended edition).

Turn over for the remaining re-sit questions

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

OR

Re-sit e) Compare the ways in which Chaucer in *The Miller's Tale* and Bennett in *Talking Heads 2* present problems in human relationships in their narratives.

You should write in detail about **two** or **three** characters from *The Miller's Tale* and **one** or **two** monologues from *Talking Heads 2*.

OR

Re-sit f) Compare the ways in which Chaucer and Bennett conclude their narratives in *The Miller's Tale* and 'Waiting for the Telegram'.

You should refer in detail to:

the section of *The Miller's Tale* beginning 'This Nicholas was risen for to pisse,' to the end of the Tale (lines 690 – 747 in the recommended edition),

and

the section of 'Waiting for the Telegram' beginning 'I said to Francis...' to the end of the monologue. (pages 89 – 92 in the recommended edition).

END OF QUESTIONS