

General Certificate of Education  
June 2008  
Advanced Level Examination



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

**LA5W**

Friday 13 June 2008 9.00 am to 10.30 am

**For this paper you must have:**

- a 12-page answer book.

Time allowed: 1 hour 30 minutes

**Instructions**

- Use black ink or black 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>Women's Perspectives</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>Quest Literature</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 to be 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 will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

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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 whole of Chapter 12 which is to be found in Part Two of *The Siege of Krishnapur*.

Also remind yourself of the section in Parcel 9, ‘The Murders at Stringybark Creek’, in *True History of the Kelly Gang* which begins about five and a half pages into the chapter with:

“Whats this adjectival thing?

Ah look out now you’ve dropped the buckle...”

and which concludes about thirteen pages later with:

“Sgt Kennedy looked up at me sharply. You have shed blood enough said he.

I fired and he died instantly without a groan.”

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 ways Farrell and Carey present ideas about loyalty in *The Siege of Krishnapur* and *True History of the Kelly Gang*.

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**OR**

**OPTION 2: WOMEN'S PERSPECTIVES**

Set Texts

*The Left Hand of Darkness* – Ursula le Guin

*Oryx and Crake* – Margaret Atwood

**Either**

- 3 Remind yourself of the section from Chapter 8: ‘Another Way into Orgoreyn’ in *The Left Hand of Darkness* which begins nine or so pages into the chapter with:  
“I can’t properly define that Orgota word here translated as ‘commensal’, ‘commensality’. Its root is a word meaning ‘to eat together’.” and which ends at the end of the chapter about eleven pages later with:  
“... I had not come to Mishnory to eat roast blackfish with the Commensals of my own free will; nor had they brought me here. He had.”

Also remind yourself of the whole of the chapter ‘Asperger’s U.’ from Section 8 of *Oryx and Crake*.

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

**Or**

- 4 Compare and contrast the presentation of friendship and love in *The Left Hand of Darkness* and *Oryx and Crake*.

**Turn over for the next question**

**Turn over ►**

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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 12 of *Riddley Walker* which begins about two pages into the chapter with:  
“Thats where I stoppit. Fork Stoan be come sharp in my mynd. I said, ‘Fork Stoan’...”  
and which concludes about eight pages later with:  
“Yelling ther sylents and singing ther rimes and clyming over old walls stumps and stannings.”

Also remind yourself of the whole of the short Chapter 2 of Part One of *A Clockwork Orange* which begins:

“When we got outside of the Duke of New York we viddied by the main bar’s long lighted window, a burbling old pyahnitsa or drunkie, howling away at the filthy songs of his fathers...”  
and which concludes:

“So we got into the waiting auto and I left it to Georgie to take the wheel, me feeling that malenky bit shagged, and we went back to town, running over odd squealing things on the way.”

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

**Or**

- 6 Compare and contrast the ways the novelists present ideas about folly and wisdom.

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**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 31 (XXXI) of *Tess of the D'Urbervilles* from the phase of the novel entitled 'The Consequence' which starts about three and a half pages into the chapter with:

"She could answer no more than a bare affirmative, so great was the emotion aroused in her at the thought of going through the world with him as his own familiar friend..."

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

"... rather than preserve a silence which might be deemed a treachery to him, and which somehow seemed a wrong to these."

Also remind yourself of the whole of the short Chapter 47 of *The French Lieutenant's Woman* which begins after the quotation from Matthew Arnold's *The Scholar-Gipsy* with:

"Silence.

They lay as if paralysed by what they had done."

and which concludes:

"Charles seemed about to speak, to spring forward, to explode; but then without warning he span on his heel and left the room."

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

**Or**

- 8 Compare and contrast the presentation of life and behaviour in families in both novels.

**Turn over for the next question**

**Turn over ►**

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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: QUEST LITERATURE**

Set Texts                      *The Adventures of Huckleberry Finn* – Mark Twain  
   *Northern Lights* – Philip Pullman

**Either**

- 9 Remind yourself of the section of Chapter 18 of *The Adventures of Huckleberry Finn* which begins about two and a half pages into the chapter with:  
“One day Buck and me was away out in the woods, hunting, and heard a horse coming. We was crossing the road...”  
and which ends some nine pages later with:  
“... I cried a little when I was covering up Buck’s face, for he was mighty good to me.”

Also remind yourself of the section of Chapter 14, ‘Bolvangar Lights’, of *Northern Lights* which starts at the beginning of the chapter with:

“The fact that the Gyptians had heard or seen nothing of Mrs Coulter worried Farder Coram and John Faa more than they let Lyra know;...”

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

“...but she realized that she could use the fact now to make Lizzie shy and nervous and insignificant, and shrank a little as she went into the room.”

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 Huck in *The Adventures of Huckleberry Finn* with that of Lyra in *Northern Lights*.

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**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 Fourteen of *The Bell Jar* which begins at the opening of the chapter with:

“It was completely dark.

I felt the darkness, but nothing else, and my head rose, feeling it, like the head of a worm...” and which concludes about nine and a half pages later with:

“I spun round and glared straight at Doctor Syphilis, who stood at my elbow taking notes on a tiny, almost invisible pad. ‘I promise,’ I said in a loud, conspicuous voice.”

Also remind yourself of the extract which begins in Part One of *One Flew over the Cuckoo's Nest* (about ten and a half pages from the end of Part One and about one hundred and twenty-three pages from the beginning of the novel) with:

“I see a Chronic float into sight a little below me. It's old Colonel Matterson, reading from the wrinkled scripture of that long yellow hand...”

and which ends some eight pages later with:

“‘The meeting was closed,’ she says. Her smile is still there, but the back of her neck as she walks out of the day room and into the Nurses' Station is red and swelling like she'll blow apart any second.”

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

**Or**

- 12** “In *The Bell Jar*, Plath shows us an intense loathing for and distrust of all men, whereas in *One Flew over the Cuckoo's Nest*, Kesey presents all women as tyrannical and emasculating monsters.”

Compare and contrast the **two** novels in the light of this opinion.

**END OF QUESTIONS**

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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     Ursula le Guin, *The Left Hand of Darkness* (Virago) 1969  
                  Margaret Atwood, *Oryx and Crake* (Virago) 2003
- 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     Mark Twain, *The Adventures of Huckleberry Finn* 1884  
                  Philip Pullman, *Northern Lights* (Scholastic Ltd) 1995
- Question 11    Sylvia Plath, *The Bell Jar* (Faber and Faber) 1963  
                  Ken Kesey, *One Flew Over the Cuckoo's Nest* (Picador) 1962

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