

General Certificate of Education  
June 2005  
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION A)**  
**Unit 1 The Modern Novel**

**LTA1**

Friday 27 May 2005 Morning Session

**In addition to this paper you will require:**  
an 8-page answer book.

Time allowed: 1 hour

**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 LTA1.
- Answer **one** question.

**Information**

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 20.
- All questions carry 20 marks.
- You will be assessed on 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.

**LTA1**

Answer **one** question.

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*The Spire* – William Golding

**EITHER**

- 1 Explore the ways in which Golding creates a sense of the medieval world in his novel.

**OR**

- 2 The following extract is the conclusion to the novel. How appropriate is this ending in terms of both subject matter and style?

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**OR**

*The Handmaid's Tale* – Margaret Atwood

- 3 Explore the ways Atwood uses Offred's memories of Luke and of their daughter in the novel.

**OR**

- 4 Using the following extract as a starting point, examine the ways Atwood presents the lives of women **other than** the handmaids.

Coming towards us there's a small procession, a funeral: three women, each with a black transparent veil thrown over her headdress. An Econowife and two others, the mourners, also Econowives, her friends perhaps. Their striped dresses are worn-looking, as are their faces. Some day, when times improve, says Aunt Lydia, no one will have to be an Econowife.

The first one is the bereaved, the mother; she carries a small black jar. From the size of the jar you can tell how old it was when it foundered, inside her, flowed to its death. Two or three months, too young to tell whether or not it was an Un-baby. The older ones and those that die at birth have boxes.

We pause, out of respect, while they go by. I wonder if Ofglen feels what I do, a pain like a stab, in the belly. We put our hands over our hearts to show these stranger women that we feel with them in their loss. Beneath her veil the first one scowls at us. One of the others turns aside, spits on the sidewalk. The Econowives do not like us.

**TURN OVER FOR THE NEXT QUESTION**

**Turn over ►**

**OR**

*Wise Children* – Angela Carter

- 5 Consider the importance and presentation of Perry in the novel.

**OR**

- 6 The following extract is taken from the novel after the fire at Melchior’s house when he believes his father’s paper crown is lost.

Using the passage as a starting point, explore how the writer uses the idea of “flimsy bit of make-believe” through the novel.

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OR

*Possession* – A. S. Byatt

- 7 Paying attention to structure and style, explore the ways Byatt tells the story of *Possession*.

OR

- 8 The following extract is the beginning of *Possession*.

How appropriate is this as the introduction to the whole novel? You should consider both subject matter and style.

These things are there. The garden and the tree  
The serpent at its root, the fruit of gold  
The woman in the shadow of the boughs  
The running water and the grassy space.  
They are and were there. At the old world's rim,  
In the Hesperidean grove, the fruit  
Glowed golden on eternal boughs, and there  
The dragon Ladon crisped his jewelled crest  
Scraped a gold claw and sharpened a silver tooth  
And dozed and waited through eternity  
Until the tricky hero Herakles  
Came to his dispossession and the theft.

Randolph Henry Ash, from  
*The Garden of Proserpina*, 1861

The book was thick and black and covered with dust. Its boards were bowed and creaking; it had been maltreated in its own time. Its spine was missing, or rather protruded from amongst the leaves like a bulky marker. It was bandaged about and about with dirty white tape, tied in a neat bow. The librarian handed it to Roland Michell, who was sitting waiting for it in the Reading Room of the London Library. It had been exhumed from Locked Safe no. 5 where it usually stood between *Pranks of Priapus* and *The Grecian Way of Love*. It was ten in the morning, one day in September 1986. Roland had the small single table he liked best, behind a square pillar, with the clock over the fireplace nevertheless in full view. To his right was a high sunny window, through which you could see the high green leaves of St James's Square.

Turn over ►

**OR**

*Enduring Love* – Ian McEwan

- 9 Explore the ways McEwan presents danger in the novel. You may wish to consider **two** episodes in detail or to range more widely through the novel.

**OR**

- 10 The following extract is taken from the beginning of Chapter 9, a chapter told from Clarissa's point of view. How important is this chapter in the novel?

It would make more sense of Clarissa's return to tell it from her point of view. Or at least, from that point as I later construed it. She arrives up three flights of stairs, bearing five kilograms of books and papers in her leather bag which she has carried half a mile from the tube station. At her back, a bad day. First thing, the student she supervised yesterday, a raw girl from Lancaster, phoned her in tears and shouting incoherently. When Clarissa calmed her down, the girl accused her of setting her impossible reading tasks, and of sending her up blind alleys of research. The Romantic poetry seminar had gone badly because the two students appointed to give discussion papers had prepared nothing, and the rest of the kids had not bothered with the reading. At the end of the morning she discovered her appointment diary was missing. All through lunch a colleague complained that her husband was too gentle with her in bed and lacked the necessary sexual aggression to overpower her and deliver the quality of orgasm she knew she deserved. For three hours during the afternoon Clarissa sat on a Senate committee and found herself manoeuvred into voting for the least bad option, a 7 per cent reduction in the budget of her own department.

**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**

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