

General Certificate of Education
January 2007
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 1 The Modern Novel

LTA1

Wednesday 17 January 2007 9.00 am to 10.00 am

For this paper you must have:

- 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.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- The texts prescribed for this paper **may not** 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 an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary where appropriate. The legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

Answer **one** question.

EITHER

The Spire – William Golding

- 1 Consider the ways Golding presents the thoughts and actions of a man with an obsessive vision.

OR

- 2 Remind yourself of the following extract from *The Spire*. What do you think is the significance of the extract in the novel as a whole?

Extract is not reproduced here due to third-party copyright constraints.

OR

Cold Mountain – Charles Frazier

- 3 How far do you agree with the description of *Cold Mountain* as a ‘romantic quest’ novel?

OR

- 4 Using the following extract as a **starting point**, discuss the presentation of Ada in the novel.

Extract is not reproduced here due to third-party copyright constraints.

Turn over for the next question

Turn over ►

OR

Wise Children – Angela Carter

- 5 Examine the ways Carter uses ideas about time, youth and age in the novel.

OR

- 6 Using the following extract as a **starting point**, consider the ways Carter presents the characters of Lady Atalanta, Imogen and Saskia.

All in good time I shall reveal to you how it has come to pass that we inherited, in her dotage and, come to that, in ours, the first wife of our illegitimate father. Suffice to say that nobody else would have her. Least of all her own two daughters. Bloody cows. ‘The lovely Hazard girls’, they used to call them. Huh. Lovely is as lovely does; if they looked like what they behave like, they’d frighten little children.

We’ve been storing Wheelchair in the basement for well-nigh thirty years. We’ve got quite attached to her. Earlier on, Nora used to take her out shopping, give her some fresh air and that, until she nearly starts a riot, she says to the bloke at the salad stall: ‘Have you got anything in the shape of a cucumber, my good fellow?’ After that, we had to keep her home for her own sake.

Sometimes she goes on a bit, on and on, on and on and bloody on, in fact, worrying away at how Melchior took the best years of her life then deserted her for a Hollywood harlot – his Number Two bride – and how the ‘lovely Hazard girls’ did her out of all her money and how she fell downstairs and can never walk again and on and on and on and *on* until you want to throw a blanket over her, like you do to shut up a parrot. But there’s not a scrap of harm in her and, besides, we owe her one from way back.

OR

Possession – A.S. Byatt

- 7 Explore the ways Byatt uses settings – buildings, interiors, landscapes – in her novel.

OR

- 8 Using the following extract as a **starting point**, write about the presentation and importance of Beatrice Nest in *Possession*.

Extract is not reproduced here due to third-party copyright constraints.

Turn over ►

OR

Spies – Michael Frayn

- 9 Explore the presentation of Keith and his importance in the novel.

OR

- 10 Using the following extract as a **starting point**, explore the ways Frayn uses the idea of there being ‘something not quite right’ with Stephen’s family in the novel.

Extract is not reproduced here due to third-party copyright constraints.

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

- Question 2 Extract from *THE SPIRE* by William Golding, published by Faber & Faber Ltd.
- Question 4 Extract from *COLD MOUNTAIN* by Charles Frazier. Reproduced by permission of Hodder and Stoughton Limited.
- Question 6 Extract from *WISE CHILDREN* by Angela Carter. Copyright © 1992 Angela Carter. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.
- Question 8 Extract from *POSSESSION* by A. S. Byatt, published by Chatto & Windus. Reprinted by permission of The Random House Group Limited.
- Question 10 Extract from *SPIES* by Michael Frayn, published by Faber & Faber Ltd.

Copyright © 2007 AQA and its licensors. All rights reserved.