

General Certificate of Education
January 2008
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 1 The Modern Novel

LTA1

Wednesday 16 January 2008 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 good English, to organise information clearly and to use specialist vocabulary where appropriate.

Answer **one** question.

EITHER

The Spire – William Golding

- 1 What do you consider to be the key message of the novel, and how does Golding present it to the reader?

OR

- 2 Remind yourself of the following extract from the novel where the pit starts to stink. Using the extract as a **starting point**, explore the ways Golding communicates the cost of Jocelin's vision.

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OR

Cold Mountain – Charles Frazier

- 3 Explore Frazier’s use of patterns and symbols in the novel.

OR

- 4 Using the following extract as a **starting point**, consider the ways Frazier presents attitudes to war in the novel.

Their talk turned to the war and its effects, and Mrs McKennet held opinions exactly in accord with every newspaper editorial Ada had read for four years, which is to say Mrs McKennet found the fighting glorious and tragic and heroic. Noble beyond all her powers of expression. She told a long and maudlin story she had read about a recent battle, its obvious fictitiousness apparently lost on her. It was fought – as they all were lately – against dreadful odds. As the battle neared its inevitable conclusion, a dashing young officer was grievously wounded to the chest. He fell back bleeding great gouts of heartblood. A companion stooped and cradled his head to soothe his dying.

OR

Wise Children – Angela Carter

- 5 Explore the ways Carter uses the theme of identity in her novel.

OR

- 6 Using the following extract as a **starting point**, explore the ways Carter presents the Hazard men in the novel.

A burst of buzz and static shocked Wheelchair out of the trance she falls into when she’s nicely greased with bacon after breakfast. ‘What’s happening? What’s *he* doing here?’ She fixed Tristram with a suspicious eye, for he was no kin of hers, while the picture settled down on a flight of neon steps in a burst of canned applause as he came bounding down with his red hair slicked back, his top-of-the-milk-coloured rumpled linen Giorgio Armani whistle and flute, Tristram Hazard, weak but charming, game-show presenter and television personality, last gasp of the imperial Hazard dynasty that bestrode the British theatre like a colossus for a century and a half. Tristram, youngest son of the great Melchior Hazard, ‘prince of players’; grandson of those tragic giants of the Victorian stage, Ranulph and Estella ‘A star danced’ Hazard. Lo, how the mighty have fallen.

Turn over ►

OR

Possession – A.S. Byatt

7 Explore the ways Byatt presents poets and poetry in *Possession*.

OR

8 Using the following extract as a **starting point**, explore the ways Byatt presents the relationship between Christabel and Ash in the novel.

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OR

Spies – Michael Frayn

9 How appropriate is the title of the novel?

OR

10 Using the following extract as a **starting point**, explore the ways Frayn presents relationships between the children in the novel.

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END OF QUESTIONS

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