

General Certificate of Education
January 2004
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION B)
Unit 1 Introduction to the Study of Literature**

LTB1

Thursday 15 January 2004 Morning Session

In addition to this paper you will require:

- a 12-page answer book;
- a copy of the text on which you expect to answer a question.

Time allowed: 1 hour 15 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 LTB1.
- Answer **one** question.

Information

- 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.
- The maximum mark for this paper is 35.
- All questions carry 35 marks.
- *Things Fall Apart* and *The Pangs of Love* are examined for the last time in this paper. Questions 8 and 9 should therefore be attempted only by candidates who are re-sitting *Things Fall Apart* or *The Pangs of Love*.

Answer **one** question.

Each question carries **35** marks.

In this paper you will be tested on your ability to:

- communicate clearly the knowledge, understanding and insight appropriate to literary study, using appropriate terminology and accurate and coherent written expression;
- respond with knowledge and understanding to a literary text;
- show detailed understanding of the ways in which writers' choices of form, structure and language shape meanings;
- articulate independent opinions and judgements, informed by different interpretations of literary texts by other readers;
- show understanding of contexts in which literary texts are written and understood.

1 MARY SHELLEY: *Frankenstein*

EITHER (a) In the author's introduction to the 1831 edition of the novel, Shelley wrote of *Frankenstein's* being a particular product of the time. Look again at Chapter 3(III). Then answer the questions.

- (i) What features of this chapter reveal the period in which the novel is set?
- (ii) How do Shelley's ways of telling the story interest the reader in this chapter?
- (iii) Some modern reviewers consider the novel interesting only as a 'period piece'. What do you think?

Note: In some editions, this chapter is printed as Volume I(1), Chapter II(2).

OR (b) Look again at Chapter 23(XXIII). Then respond to the following questions.

- (i) What is revealed of Frankenstein's emotional state in this chapter?
- (ii) How does Shelley create tension in this chapter?
- (iii) Some readers see the death of Elizabeth as a representation of Victor's fear of his bride's sexuality. What do you think about Frankenstein's relationship with Elizabeth in the whole novel?

Note: In some editions, this chapter is printed as Volume III(3), Chapter VI(6).

2 EMILY BRONTË: *Wuthering Heights*

- EITHER** (a) Look again at Chapter 29. Then respond to the following tasks.
- (i) What do you learn of Heathcliff's character in this chapter?
 - (ii) Write about the ways Brontë tells the story in this chapter.
 - (iii) While some readers have commented on the psychological reality of Heathcliff, others have seen him as a stock hero or Romantic type. What do you think about Heathcliff's role and character in the whole of *Wuthering Heights*?
- OR** (b) Look again at Chapter 5 in which Mr Earnshaw dies. Then answer the questions.
- (i) What effects do Mr Earnshaw's illness and death have on the family in this chapter?
 - (ii) How does Brontë's use of language and structure make this chapter interesting to the reader?
 - (iii) In what ways can death be seen as significant in the whole of *Wuthering Heights*?

3 MARK TWAIN: *Huckleberry Finn*

- EITHER** (a) Look again at Chapter 19. Then respond to the tasks.
- (i) What do you learn of Huck's relationship with nature in this chapter?
 - (ii) Comment on the ways Twain writes about the natural environment in this chapter.
 - (iii) T.S. Eliot spoke of a romantic reading of *Huckleberry Finn* in which the uncorrupted child is seen in harmony with nature. What are your views of the relationship between childhood and nature in the novel as a whole?
- OR** (b) Look again at Chapter 8. Then respond to the tasks.
- (i) What is revealed of the character and attitudes of Jim in this chapter?
 - (ii) Write about Twain's narrative method in this chapter.
 - (iii) Some readers see Jim as a symbol of the suffering of the runaway black slave in pre-Civil War America. How do you interpret the role of Jim in the novel as a whole?

4 ALICE WALKER: *The Color Purple*

- EITHER** (a) Look again at Letters 37 and 38 (pages 75–79 of The Women’s Press edition). Then respond to the tasks.
- (i) What do these letters reveal of the relationships between blacks and whites?
 - (ii) Write about Walker’s method of telling the story in these pages.
 - (iii) ‘Although slavery had been abolished by the time this novel is set, it still casts a long shadow over characters and events’. To what extent do you agree with this view?
- OR** (b) Look again at Letters 7, 8 and 9 (pages 9–13 of The Women’s Press edition). Then respond to the tasks.
- (i) What do you learn about Celie’s character from these letters?
 - (ii) Write about Walker’s narrative method in these letters.
 - (iii) Many readers feel a mixture of frustration with and sympathy for Celie in *The Color Purple*. How do you respond?

5 ANTHONY BURGESS: *A Clockwork Orange*

- EITHER** (a) Look again at Chapter 1 in Part I. Then respond to the tasks.
- (i) What does Burgess tell us about youth culture in this chapter?
 - (ii) Write about Burgess’s method of telling the story in this chapter.
 - (iii) Some readers see *A Clockwork Orange* as a celebration of youth. What do you think?
- OR** (b) Look again at Chapter 3 in Part II. Then answer the questions.
- (i) What different attitudes to punishment are revealed in this chapter?
 - (ii) How does Burgess’s method of writing make this chapter interesting to the reader?
 - (iii) ‘Although Burgess condemns the Ludovico Technique as a form of punishment in *A Clockwork Orange*, he does not resolve the problem of what to do with criminals’. What is your response to these ideas?

6 IAN McEWAN: *Enduring Love*

EITHER (a) Look again at Chapter 12 of the novel. Then respond to the following tasks.

- (i) What do you learn about Joe Rose's character in this chapter?
- (ii) Write about McEwan's narrative method in this chapter.
- (iii) Although Joe portrays himself as a victim, some readers find it hard to have any sympathy for him. What are your views on Joe Rose in the whole novel?

OR (b) Look again at Chapter 14. Then answer the questions.

- (i) What does this chapter reveal of the characters and behaviour of Rachael and Leo?
- (ii) How does McEwan tell the story in this chapter?
- (iii) Some readers have commented on the significance of children in the shaping of the novel. What do you think is significant about the children in *Enduring Love*?

7 GRAHAM SWIFT: *Waterland*

EITHER (a) Look again at Chapter 3. Then answer the questions.

- (i) What do you learn about the Fens in this chapter?
- (ii) How does Swift's method of writing evoke the atmosphere of the Fens in this chapter?
- (iii) What do you think is important about location in the novel as a whole?

OR (b) Look again at Chapters 10 and 20. Then respond to the tasks.

- (i) What do these chapters reveal of the narrator's view of history?
- (ii) Write about the language and structure of Chapter 20.
- (iii) What do you think is interesting about Swift's use of history in the novel as a whole?

Turn over ►

8 CHINUA ACHEBE: *Things Fall Apart*

EITHER (a) Remind yourself of Chapter 1 and consider its importance as an opening to the novel. You will need to comment on:

- what is learned of Okonkwo and tribal society;
- Achebe's methods of telling the story;
- the issues that different readers might find in the opening chapter which are important later in the novel.

OR (b) Look again at Chapter 6. Then answer the questions.

- (i) What do you learn of tribal customs and ceremonies in this chapter?
- (ii) How does Achebe use language and structure in this chapter?
- (iii) What functions do you think customs and ceremonies have in the whole novel?

9 JANE GARDAM: *The Pangs of Love*

EITHER (a) Look again at 'Ball Game'. Then answer the questions.

- (i) What do you learn of the character of Auntie Pansy?
- (ii) How does Gardam's method of telling the story create interest?
- (iii) 'Underlying the humour there is a deep sense of sadness.' How far do you agree with this statement in relation to 'Ball Game' and **one** other story?

OR (b) Look again at 'The Pig Boy'. Then respond to the questions.

- (i) What different feelings does Veronica experience in this story?
- (ii) How does Gardam's narrative method create interest in the story?
- (iii) 'The setting is always important in Gardam's stories.' Examine this statement in relation to 'The Pig Boy' and **one** other story.

END OF QUESTIONS