

General Certificate of Education  
January 2004  
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION A)  
Unit 1**

**LTA1**

Thursday 15 January 2004 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 books 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.
- *Knowledge of Angels* is examined for the last time in this paper. Questions 11 and 12 should therefore be attempted only by candidates who are re-sitting *Knowledge of Angels*.

**LTA1**

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Answer **one** question.

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**EITHER**

*The Bell* – Iris Murdoch

- 1 Explore the ways Murdoch uses settings in the novel.

**OR**

- 2 Remind yourself of the following extract which describes Toby's decision to climb the Abbey wall.

Consider the ways Murdoch presents Toby's intrusion and assess its importance in the novel.

A day or two ago he would not even have conceived of the possibility of climbing the Abbey wall. Now suddenly it seemed that since everything was so muddled, anything was permitted. The sense of this was not altogether unpleasant. An enormous excitement filled Toby and he realized then how much he had been, for the last half-hour, physically upset. He moved back into the cover of the trees and looked about him. His heart struck fiercely in his breast. He remembered the little gate he had seen leading into the alley; but that would certainly be locked. He examined the wall. It was a very old wall, loosely put together, full of irregularities and projections. He chose a place where the stones jutted and receded in an inviting way and began to mount, his hands searching for holds in the crevices towards the top of the wall.

**OR**

*The Handmaid's Tale* – Margaret Atwood

- 3 What do you consider to be the key message of Atwood's novel? How does she convey it to the reader?

**OR**

- 4 Remind yourself of the following extract. It is taken from Atwood's description of The Ceremony.

What part is played in the novel by passion, love and romance?

What's going on in this room, under Serena Joy's silvery canopy, is not exciting. It has nothing to do with passion or love or romance or any of those other notions we used to titillate ourselves with. It has nothing to do with sexual desire, at least for me, and certainly not for Serena. Arousal and orgasm are no longer thought necessary; they would be a symptom of frivolity merely, like jazz garters or beauty spots: superfluous distractions for the light-minded. Outdated. It seems odd that women once spent such time and energy reading about such things, thinking about them, worrying about them, writing about them. They are so obviously recreational.

**OR**

*Wise Children* – Angela Carter

- 5 Consider the importance of Melchior and the ways in which Carter presents this character.

**OR**

- 6 Using the following extract as a starting point, consider the ways Carter uses Grandma Chance and Kitty in the novel.

Extract from *Wise Children* by Angela Carter, Vintage Classics, 1991  
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**OR**

*Snow Falling on Cedars* – David Guterson

- 7 Explore the ways Guterson presents the theme of desire in the novel.

**OR**

- 8 Remind yourself of the following extract where Kabuo has paid a visit to Carl to request that he sell him seven acres.

Using the passage as a starting point, explore the ways Guterson presents the relationship between Kabuo and Carl in the novel.

‘Supposing you sell him his seven acres,’ Susan Marie said. ‘What’s the worst your mother can do?’

Carl shook his head emphatically. ‘It doesn’t really come down to her,’ he said. ‘It comes down to the fact that Kabuo’s a *Jap*. And I don’t hate Japs, but I don’t like ’em neither. It’s hard to explain. But he’s a Jap.’

‘He’s not a Jap,’ Susan Marie said. ‘You don’t mean that, Carl. I’ve heard you say nice things about him. You and he were friends.’

‘Were,’ said Carl. ‘That’s right. A long time ago. Before the war came along. But now I don’t like him much anymore. Don’t like how he acted when I told him I’d think it over, like he expected me to just hand those seven acres to him, like I owed it to him or –’

**Turn over ►**

**OR**

*Enduring Love* – Ian McEwan

9 How does McEwan use Keats and science in his novel?

**OR**

10 Remind yourself of this extract which consists of the last few sentences of Appendix II, the ending of the novel.

Consider the appropriateness of this ending in terms of both subject matter and style.

Extract from *Enduring Love* by Ian McEwan, Vintage 1998  
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**OR**

*Knowledge of Angels* – Jill Paton Walsh

- 11 Examine the ways Paton Walsh presents the themes of tolerance and intolerance in the novel.

**OR**

- 12 Using the following extract as a starting point, write about the ways the writer presents **sin** and **churchmen** in the novel.

The boy said, ‘Sir, is there for you such a thing as sin?’

Palinor smiled, laughed, nearly. Then he said gently, ‘There are things one should not do. That self-love should keep one from. None of them bring joy. None of them have we done together.’

Joffre’s grave expression lightened. ‘What kind of thing is sinful in Aclar, sir?’

‘Each man there would give a different answer,’ Palinor said.

‘And your answer, sir?’

‘There are many things I would not do,’ said Palinor. ‘But no misdeed could be graver, it seems to me, than trying to increase one’s own luminance by quenching the light shining from another man. There’s a problem calling it sin, however, when it is committed most often by holy men, by revered teachers, priests, mullahs...’

The boy furrowed his brow.

‘Leave sin to churchmen. They have the expertise,’ said Palinor. ‘And get me something to eat, will you? I am hungry.’

**END OF QUESTIONS**

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

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- Question 4      Extract from *THE HANDMAID'S TALE* by Margaret Atwood, published by Jonathan Cape. Used by permission of The Random House Group Limited.
- Question 6      Copyright © Angela Carter 1991. Reproduced by permission of the Estate of Angela Carter c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.
- Question 8      DAVID GUTERSON, *Snow Falling on Cedars*, (Bloomsbury) 1995
- Question 10     Extract from *ENDURING LOVE* by Ian McEwan, published by Jonathan Cape. Used by permission of The Random House Group Limited.
- Question 12     JILL PATON WALSH, *Knowledge of Angels*, (Transworld) 1994

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