

General Certificate of Education
June 2004
Advanced Subsidiary Examination



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

LTB1

Monday 7 June 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.

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 the contexts in which literary texts are written and understood.

1 MARY SHELLEY: *Frankenstein*

EITHER (a) Look again at Chapter 14 (XIV). Then respond to the tasks.

- (i) What do you learn about the background of the De Lacey's in this chapter?
- (ii) Write about the ways that Shelley tells the story in this chapter.
- (iii) To what extent is *Frankenstein* about the miseries of oppression?

Note: In some editions, this chapter is printed as Volume II (2), Chapter VI (6).

OR (b) Look again at Chapter 2 (II). Then answer the questions.

- (i) What is revealed of Frankenstein's character and desires in this chapter?
- (ii) How does Shelley engage the reader's interest in the way she tells the story in this chapter?
- (iii) It has been said that the main interest of *Frankenstein* is in the way it explores the dark side of the human psyche. What do you think?

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

2 EMILY BRONTË: *Wuthering Heights*

- EITHER** (a) Look again at Chapter 4 of the novel. Then respond to the tasks.
- (i) What do you learn about Nelly Dean's character in this chapter?
 - (ii) Write about the ways Brontë tells the story in this chapter.
 - (iii) Some readers have commented on the way that Nelly Dean's character 'gets in the way of the story' in *Wuthering Heights*. How do you respond to Nelly Dean as a narrator?
- OR** (b) Look again at Chapter 12. Then answer the questions.
- (i) What is revealed about beliefs and superstition in this chapter?
 - (ii) How does Brontë's method of writing make this chapter interesting to the reader?
 - (iii) What significance do you place on superstition and folklore in the whole novel?

3 MARK TWAIN: *Huckleberry Finn*

- EITHER** (a) Look again at Chapter 8. Then answer the questions.
- (i) What does this chapter reveal of the novel's setting?
 - (ii) How does Twain tell the story in this chapter?
 - (iii) *Huckleberry Finn* has been seen as a novel highly dependent on its settings. How do you respond to this reading of the novel?
- OR** (b) Look again at Chapter 34. Then respond to the tasks.
- (i) What contrasts are there between Huckleberry Finn and Tom Sawyer in this chapter?
 - (ii) Write about the ways that Twain tells the story in this chapter.
 - (iii) While many readers respond enthusiastically to Huckleberry Finn's character and role in the novel, there is less sympathy for Tom Sawyer's. What do you think?

Turn over ►

4 ALICE WALKER: *The Color Purple*

- EITHER** (a) Look again at Letters 8, 9 and 10 (pages 11–16 of the Women’s Press edition). Then answer the questions.
- (i) What is revealed of the attitudes of men towards women in these letters?
 - (ii) How does Walker tell the story in these letters?
 - (iii) It has been claimed that there are no men in the novel with whom readers can sympathise. What do you think?
- OR** (b) Look again at Letters 22, 23, 24 and 25 (pages 40–47 of the Women’s Press edition). Then answer the questions.
- (i) What do you learn about Shug Avery in these letters?
 - (ii) What do you find interesting about the way that Walker tells the story in these letters?
 - (iii) Some readers focus on Shug Avery as a heroic figure in *The Color Purple*; some focus on her importance in the novel’s design. How do you respond to her character and role in the whole novel?

5 ANTHONY BURGESS: *A Clockwork Orange*

- EITHER** (a) Look closely at Chapter 7 in Part I. Then answer the questions.
- (i) What attitudes towards youth and age are revealed in this chapter?
 - (ii) How does Burgess use language and form to reveal these attitudes?
 - (iii) Burgess said that the 21-chapter structure was symbolic of human development. What do you think the novel has to say about growing up?
- OR** (b) Look again at Chapter 2 in Part I. Then answer the questions.
- (i) What do you learn of Alex’s character and attitudes in this chapter and how is he presented?
 - (ii) Some readers think that although the first seven chapters are exciting, the rest of the novel is an anti-climax. What do you think?

6 IAN McEWAN: *Enduring Love*

- EITHER** (a) Look again at Chapter 20. Then respond to the following questions.
- (i) What is revealed of the attitudes and character of Detective Constable Wallace in this chapter?
 - (ii) How does McEwan tell the story in this chapter?
 - (iii) During Joe’s interview with Wallace, Joe feels an increasing frustration about not being believed. What do you think is important in the whole novel about ‘being believed’?
- OR** (b) Look again at Chapter 10. Then respond to the tasks.
- (i) What does this chapter reveal of the relationship between Joe Rose and Jed Parry?
 - (ii) Write about the ways that McEwan tells the story in this chapter.
 - (iii) Some readers feel that the relationship between Joe and Jed is the most compelling aspect of the whole novel. What do you think?

7 GRAHAM SWIFT: *Waterland*

- EITHER** (a) Look again at Chapter 15. Then respond to the tasks.
- (i) What do you learn about the River Ouse in this chapter?
 - (ii) Write about Swift’s method of telling the story in this chapter.
 - (iii) How appropriate do you think the title *Waterland* is for this novel?
- OR** (b) Look again at Chapter 1 and at the beginning of Chapter 5 up to “And more curses, more curses perhaps, as yet unknown”. Then respond to the tasks.
- (i) What do you learn of the narrator’s father in these chapters?
 - (ii) Write about the ways Swift opens the novel in Chapter 1.
 - (iii) What do you think is important about the relationships between fathers and sons in the whole of *Waterland*?

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE