

General Certificate of Education
January 2005
Advanced Subsidiary Examination



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

LTB1

Monday 17 January 2005 Morning Session

In addition to this paper you will require:

- a 12-page answer book.

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

- The texts prescribed for this paper **may** be taken into the examination room.
- 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.
- *Frankenstein* is examined for the last time in this paper. Question 8 should therefore be attempted only by candidates who are re-sitting *Frankenstein*.

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 JANE AUSTEN: *Pride and Prejudice*

EITHER (a) Look again at Chapter 29. Then respond to the tasks.

- (i) What do you learn about Lady Catherine de Bourgh's attitudes towards social class and social behaviour in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) Some readers think that the interplay between the social classes is central to *Pride and Prejudice*. What do you think?

OR (b) Look again at Chapter 1 of the novel. Then respond to the tasks.

- (i) What do you learn about the characters of Mr and Mrs Bennet in Chapter 1?
- (ii) Write about the ways Austen opens the novel in Chapter 1.
- (iii) Show how issues raised in the opening chapter are developed later in the novel.

2 EMILY BRONTË: *Wuthering Heights*

EITHER (a) Look again at Chapter 2. Then answer the questions.

- (i) What aspects of Yorkshire does Brontë portray in this chapter?
- (ii) How does Brontë tell the story in this chapter?
- (iii) What do you think is significant about Brontë's use of Yorkshire in the whole novel?

OR (b) Look again at Chapter 9. Then respond to the tasks.

- (i) What different attitudes to love and marriage are shown in this chapter?
- (ii) Write about the ways Brontë tells the story in this chapter.
- (iii) Some readers have suggested that contempt for marriage is shown in *Wuthering Heights*. What do you think?

3 MARK TWAIN: *Huckleberry Finn*

EITHER (a) Look again at Chapters 1 and 3. Then answer the questions.

- (i) What do you learn about the character of Miss Watson and how does Twain present her in these chapters?
- (ii) Some readers feel that the women in the novel are of little interest to the reader. What do you think?

OR (b) Look again at Chapter 9. Then answer the questions.

- (i) What do you learn about Huck's attitudes towards his environment and the life on the river in this chapter?
- (ii) How does Twain tell the story in this chapter?
- (iii) 'In *Huckleberry Finn*, civilisation is rejected in favour of primitive innocence.' What do you think about this reading of the whole novel?

4 ALICE WALKER: *The Color Purple*

- EITHER** (a) Look again at Letter 87 (to be found on pages 220–233 of The Women’s Press edition of *The Color Purple*). Then respond to the tasks.
- (i) What do you learn about Celie’s relationships with Albert and Shug in this letter?
 - (ii) Write about the structure and language of this letter.
 - (iii) It has been said that Walker uses the idea of the love triangle in unusual ways in this novel. What do you think?
- OR** (b) Look again at Letters 19, 20 and 21 (to be found on pages 34–39 of The Women’s Press edition of *The Color Purple*). Then respond to the tasks.
- (i) What do you learn about violence in these letters?
 - (ii) Write about the ways Walker tells the story in these letters.
 - (iii) ‘In spite of the novel’s optimistic ending, the horrible abuses in the novel leave more impact.’ What do you think about this view?

5 ANTHONY BURGESS: *A Clockwork Orange*

- EITHER** (a) Look again at Chapter 6 in Part 1. Then answer the questions.
- (i) What examples of the farcical and the absurd are there in this chapter?
 - (ii) How does Burgess engage the reader’s interest in this chapter?
 - (iii) Some readers consider *A Clockwork Orange* to be a very funny book; some think it is anything but funny. How do you respond?
- OR** (b) Look again at Chapter 4 in Part 1. Then respond to the tasks.
- (i) What different responses to music are there in this chapter?
 - (ii) Write about the ways that Burgess tells the story in this chapter.
 - (iii) Some readers have commented on the importance of music in the structural design of *A Clockwork Orange*. What do you think is the importance of music in the novel?

6 IAN McEWAN: *Enduring Love*

- EITHER** (a) Look again at Chapter 1. Then answer the questions.
- (i) What do you learn about chance and fate in this chapter?
 - (ii) How does McEwan tell the story in this chapter?
 - (iii) In *Enduring Love* there is a sense that chance controls human destiny. What do you think about McEwan's use of chance in the novel as a whole?
- OR** (b) Look again at Chapters 18 and 19. Then answer the questions.
- (i) What features of a thriller are there in these chapters?
 - (ii) How does McEwan tell the story in Chapter 18?
 - (iii) Some readers feel that McEwan is a master of surprises in *Enduring Love*. What do you think?

7 GRAHAM SWIFT: *Waterland*

- EITHER** (a) Look again at Chapter 31. Then answer the questions.
- (i) What do you learn about teaching and learning in this chapter?
 - (ii) How does Swift tell the story in this chapter?
 - (iii) Some readers think the novel is essentially about education. What do you think?
- OR** (b) Look again at Chapter 7. Then answer the questions.
- (i) What does this chapter reveal about growing up and sexual awakening?
 - (ii) How does Swift tell the story in this chapter?
 - (iii) 'Underpinning *Waterland* is a tragic loss of innocence.' How do you respond to this view?

8 MARY SHELLEY: *Frankenstein*

- EITHER** (a) Look again at Chapter 10 which begins: “I spent the following day roaming through the valley.” Then answer the questions.
- (i) What attitudes are displayed by Frankenstein and the creature in this chapter?
 - (ii) How does Shelley tell the story in this chapter?
 - (iii) “Abhorred monster! Fiend that thou art!” Do Frankenstein’s words apply more to the creature or himself?

Note: In some editions (Everyman and Penguin), this chapter is printed as Volume II(2), Chapter II(2).

- OR** (b) Look again at Chapter 2 which begins: “We were brought up together; there was not quite a year difference in our ages.” Then respond to the tasks.
- (i) What is revealed about education and learning in this chapter?
 - (ii) Write about the ways Shelley tells the story in this chapter.
 - (iii) Some readers think that in *Frankenstein* Shelley offers a severe criticism of the pursuit of knowledge. What do you think?

Note: This chapter is printed as Volume I, Chapter 1 in the Everyman edition or Volume 1, Chapter II(2) in the Penguin edition.

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 if notified.

Copyright © 2005 AQA and its licensors. All rights reserved.