

General Certificate of Education
June 2007
Advanced Subsidiary Examination



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

LTB1

Friday 25 May 2007 9.00 am to 10.15 am

For this paper you must have:

- 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.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- The maximum mark for this paper is 35.
- There are 35 marks for each question.
- The texts prescribed for this paper **may** be taken into the examination room.
- 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.

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 19. Then respond to the tasks.

- (i) What methods of manipulation and persuasion does Mr Collins use in his marriage proposal to Elizabeth in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) What importance does Mr Collins have in the whole of *Pride and Prejudice*?

OR (b) Look again at Chapter 58 of the novel. Then respond to the tasks.

- (i) What do you learn of Elizabeth's and Darcy's feelings in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) What do you think about the idea that *Pride and Prejudice* is a deeply passionate novel?

2 THOMAS HARDY: *Tess of the D'Urbervilles*

- EITHER** (a) Look again at Chapter IX (9). Then answer the questions.
- (i) What do you learn about Alec's character in this chapter?
 - (ii) How does Hardy tell the story in this chapter?
 - (iii) Some readers think that Alec D'Urberville is simply a stereotypical villain. What do you think about his character and role in the whole novel?

- OR** (b) Look again at Chapters I (1) and XXVI (26). Then answer the questions.
- (i) What attitudes towards social class are revealed in these chapters?
 - (ii) How does Hardy tell the story in these chapters?
 - (iii) '*Tess of the D'Urbervilles* presents a complex picture of social class in nineteenth century England.' What do you think is important about social class in the novel?

3 CHARLES DICKENS: *Great Expectations*

- EITHER** (a) Look again at Chapter Thirty-Four. Then answer the questions.
- (i) What do you learn about Pip's character in this chapter?
 - (ii) How does Dickens tell the story in this chapter?
 - (iii) '*Great Expectations* is an exploration of what it takes to be a gentleman.' What do you think the novel has to say about being a gentleman?

- OR** (b) Look again at Chapter Four. Then respond to the tasks.
- (i) What do you learn about the character of Mrs Joe in this chapter?
 - (ii) Write about the ways that Dickens tells the story in this chapter.
 - (iii) Some readers value Mrs Joe as an eccentric comic creation; others see her role as more complex. What do you think of Mrs Joe's character and role in the whole of *Great Expectations*?

4 ALICE WALKER: *The Color Purple*

- EITHER** (a) Look again at Letters 8 and 89 (to be found on pages 11-12 and 237-241 respectively of The Women's Press edition and pages 11-13 and 254-258 respectively of the Orion/Phoenix editions). Then respond to the tasks.
- (i) What do you learn about Celie's educational development in these letters?
 - (ii) Write about Walker's methods of telling the story in these letters.
 - (iii) 'Although the use of Standard English in *The Color Purple* is a sign of educational advancement, something is lost when the letter writers become more educated.' What do you think of this view?
- OR** (b) Look again at Letters 1, 2 and 47 (to be found on pages 3, 4 and 96-97 respectively of The Women's Press edition and on pages 3, 4 and 102-103 respectively of the Orion/Phoenix editions). Then respond to the tasks.
- (i) What do you learn about Celie's early life in these letters?
 - (ii) Compare Walker's methods of telling the story in Letters 1 and 2 with that of Letter 47.
 - (iii) Some readers think that Walker's manipulation of the reader's sympathies for Celie in *The Color Purple* is heavy handed. What do you think of this view?

5 F. SCOTT FITZGERALD: *The Great Gatsby*

- EITHER** (a) Look again at Chapter IV (4). Then answer the questions.
- (i) What do you learn about the characters of Jordan and Daisy in this chapter?
 - (ii) How does Fitzgerald tell the story in this chapter?
 - (iii) ‘There is no woman in *The Great Gatsby* with whom the reader can sympathise.’ What do you think of this view?

- OR** (b) Look again at Chapter VII (7). Then respond to the tasks.
- (i) What do you learn about the dark side of human feelings and behaviour in this chapter?
 - (ii) Write about the ways Fitzgerald tells the story in this chapter.
 - (iii) ‘*The Great Gatsby* is a sordid tale of deception, adultery and murder.’ What do you think of this view of the novel?

6 ARUNDHATI ROY: *The God of Small Things*

- EITHER** (a) Look again at Chapter 6. Then answer the questions.
- (i) What do you learn about childhood in this chapter?
 - (ii) How does Roy tell the story in this chapter?
 - (iii) Some readers feel that the upbeat and cheerful tone of the novel is ill-suited to the horror and suffering. What do you think of this view?

- OR** (b) Look again at Chapter 14. Then answer the questions.
- (i) What do you learn of the character of Velutha in this chapter?
 - (ii) How does Roy tell the story in this chapter?
 - (iii) Can Velutha be seen as a tragic hero in *The God of Small Things*?

7 GRAHAM SWIFT: *Waterland*

- EITHER** (a) Look again at Chapter 26. Then answer the questions.
- (i) What do you learn about eels in this chapter?
 - (ii) How does Swift tell the story in this chapter?
 - (iii) ‘Eels are part of the natural history of the Fens but Swift gives them deeper significance.’ What do you think is important about Swift’s use of eels in the whole of *Waterland*?
- OR** (b) Look again at Chapter 24. Then answer the questions.
- (i) What child’s play takes place in this chapter?
 - (ii) How does Swift tell the story in this chapter?
 - (iii) ‘At the heart of *Waterland* is a childhood lost.’ What do you think of this view?

END OF QUESTIONS

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