



General Certificate of Education  
Advanced Subsidiary Examination  
January 2012

# English Literature (Specification B)

## LITB1

### Unit 1 Aspects of Narrative

Thursday 12 January 2012 9.00 am to 11.00 am

**For this paper you must have:**

- a 12-page answer book.

**Time allowed**

- 2 hours

**Instructions**

- Use black ink or black 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 LITB1.
- Answer **two** questions. Answer **one** question from Section A and **one** question from Section B.
- In your response to this paper you must write about **four** different texts: **two** prose and **two** poetry texts. At least **one** of the prose texts you write about must have been written after 1990.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

**Information**

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 84.
- The texts prescribed for this paper **may** be taken into the examination room. Texts taken into the examination must be clean: that is, free from annotation.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

**Advice**

- You are advised to spend **one** hour on Section A and **one** hour on Section B.

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**Section A**

Choose **one** text from this section. Answer **both** parts of the question.

You are advised to spend **one** hour on this section.

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**EITHER*****Selected Poems – W.H. Auden***

**0 1** Write about Auden's narrative method in 'O Where Are You Going'. (21 marks)

**AND**

**0 2** How do you respond to the view that Auden's poems are too obscure to be enjoyable? (21 marks)

**OR*****Selected Poems – Robert Browning***

**0 3** Write about the ways Browning tells the story in 'My Last Duchess'. (21 marks)

**AND**

**0 4** To what extent do you think that in Browning's poetry women are powerless? (21 marks)

**OR*****The Rime of the Ancient Mariner – Samuel Taylor Coleridge***

**0 5** Write about the ways Coleridge tells the story in Part 3 of the poem. (21 marks)

**AND**

**0 6** Coleridge described his poem as a 'work of pure imagination'.  
To what extent do you agree with his assessment of 'The Rime of the Ancient Mariner'? (21 marks)

OR

***Selected Poems – Thomas Hardy***

0 7

Write about Hardy's narrative methods in 'The Voice'.

(21 marks)

AND

0 8

"The story of disappointed love which threads through a number of poems is the most interesting feature of this selection".

How far do you agree?

(21 marks)

OR

***Lamia, The Eve of St Agnes, La Belle Dame Sans Merci – John Keats***

0 9

How does Keats tell the story in lines 350–397 of 'Lamia'?

(21 marks)

AND

1 0

What do you think of the view that secrets are central to the narratives of Keats's poetry?

(21 marks)

OR

***Selected Poems – Christina Rossetti***

1 1

Write about the ways Rossetti tells the story from line 85 to the end of 'The Convent Threshold'.

(21 marks)

AND

1 2

To what extent do you think that 'The Convent Threshold' is an assertion of love?

(21 marks)

OR

***Selected Poems – Alfred Tennyson***

1 3

Look again at Part 3 of 'The Lady of Shalott' and write about Tennyson's narrative methods here.

(21 marks)

AND

1 4

Several Victorian painters were inspired by Tennyson's poetry.

How far do you think that the visual effects Tennyson creates are the most memorable feature of his poetry?

(21 marks)

Turn over ►

OR

***Birdsong* – Sebastian Faulks**

1	5
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Write about how Faulks tells the story towards the end of Part 1, beginning with the words “FOR A FURTHER week ...” and ending with the words “... in the beams above his head.” (pages 89–108 Vintage 2005 Edition, pages 73–88 Vintage 1994 Edition).

(21 marks)

AND

1	6
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Is it possible for readers to feel any sympathy for Azaire in the novel as a whole?

(21 marks)

OR

***The Secret Scripture* – Sebastian Barry**

1	7
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Write about Barry’s method of telling the story in Chapter 4.

(21 marks)

AND

1	8
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To what extent do you think knowledge of Ireland’s historical background is essential to appreciating *The Secret Scripture*?

(21 marks)

OR

***Small Island* – Andrea Levy**

1	9
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How does Levy tell the story in Chapter 50?

(21 marks)

AND

2	0
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How far do you agree with the view that there is very little to admire about the English in *Small Island*?

(21 marks)

OR

***The Kite Runner* – Khaled Hosseini**

2	1
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Write about the ways Hosseini tells the story in Chapter 7.

(21 marks)

AND

2	2
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How far do you agree with the view that *The Kite Runner* is a celebration of the bonds of brotherhood?

(21 marks)

OR

***Enduring Love – Ian McEwan***

2	3
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 How does McEwan tell the story in Chapter 13? (21 marks)

AND

2	4
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 It has been said that Jean Logan is significant to the narrative because she is used to develop the theme of the misreading of signs.

What do you think is significant about her character and role in *Enduring Love* as a whole? (21 marks)

OR

***The God of Small Things – Arundhati Roy***

2	5
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 How does Roy tell the story in Chapter 7? (21 marks)

AND

2	6
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 To what extent do you think that in *The God of Small Things* time stands still? (21 marks)

OR

***The Road – Cormac McCarthy***

2	7
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 Write about some of the ways McCarthy tells the story from the top of page 56 to the bottom of page 81 (Picador 2009 Edition). (21 marks)

AND

2	8
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 How do you respond to the view that the story in *The Road* is weakened because so much of the characters' history is untold? (21 marks)

OR

***The Great Gatsby – F. Scott Fitzgerald***

2	9
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 Write about some of the ways Fitzgerald tells the story in Chapter 2. (21 marks)

AND

3	0
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 How do you respond to the view that it is very difficult for readers to feel anything other than contempt for Tom Buchanan? (21 marks)

Turn over ►

OR

***Dubliners – James Joyce***

3	1
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 Write about the ways Joyce tells the story in 'Eveline'. (21 marks)

AND

3	2
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 "Romantic love is never presented as joyous or passionate in Joyce's stories."  
How do you respond to this view? (21 marks)

OR

***Pride and Prejudice – Jane Austen***

3	3
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 How does Austen tell the story in Chapter 7? (21 marks)

AND

3	4
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 It has been argued that Austen's interests in *Pride and Prejudice* are too narrow and claustrophobic.  
Do you think her range of interests is limited? (21 marks)

OR

***Great Expectations – Charles Dickens***

3	5
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 How does Dickens tell the story in Chapter 1? (21 marks)

AND

3	6
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 To what extent do you think that *Great Expectations* is about 'a search for a father'? (21 marks)

OR

***The Curious Incident of the Dog in the Night-time – Mark Haddon***

3	7
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 Write about Haddon's method of telling the story in Chapter 211. (21 marks)

AND

3	8
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 Reading signs helps Christopher on his journey, but what do you think is significant about Haddon's use of signs in *The Curious Incident of the Dog in the Night-time* as a whole? (21 marks)

OR

***Digging to America* – Anne Tyler**

**3 9**

Write about some of the ways Tyler tells the story in Chapter 7.

(21 marks)

AND

**4 0**

What significance can you find in the title *Digging to America*?

(21 marks)

**END OF SECTION A**

**TURN OVER FOR SECTION B**

**Turn over ►**

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**Section B**

Answer **one** question from this section. You must **not** answer on the text used in **Section A**.

You are advised to spend **one** hour on this section.

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**EITHER**

4	1
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Writers draw upon the conventions of different genres when constructing their narratives: for example, ballads, monologues, elegies, fictive biographies, thrillers, romances.

Write about the significance of generic conventions in the narratives of the **three** writers you have studied. *(42 marks)*

**OR**

4	2
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A key choice writers make is how they name or refer to characters in their stories.

Write about the significance of the choices writers have made in naming or referring to their characters in the **three** texts you have studied. *(42 marks)*

**END OF QUESTIONS**