

General Certificate of Education
January 2003
Advanced Subsidiary Examination



ASSESSMENT and
QUALIFICATIONS
ALLIANCE

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

LTB1

Tuesday 14 January 2003 Afternoon 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.

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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) It has been said that *Frankenstein* is remarkable more for its ideas than for its characterisation. Look again at Chapter 12. Then answer the questions.

- (i) What ideas do you think are important in this chapter?
- (ii) How does Shelley tell the story in this chapter?
- (iii) How might different readers respond to Shelley's characterisation in the whole novel?

Note: In some editions, this chapter is printed as Volume 2, Chapter IV.

OR (b) Look again at Chapter 4 where Frankenstein describes his creative process. Then answer the questions.

- (i) What do you learn of Frankenstein's character and attitudes in this chapter?
- (ii) How does Shelley's use of language convey the intensity of Frankenstein's passion?
- (iii) What different meanings might be found in the subtitle 'The Modern Prometheus'?

Note: In some editions, this chapter is printed as Volume 1, Chapter IV.

2 EMILY BRONTË: *Wuthering Heights*

- EITHER** (a) Look again at Chapter 16 of the novel in which the elder Catherine dies. Then answer the questions.
- (i) What contrasts might be made between Edgar Linton and Heathcliff in this chapter?
 - (ii) What do you find interesting about the way this chapter is told?
 - (iii) Some readers have commented on the importance of Catherine's death despite the fact that it comes half way through the novel. What do you think is important about Catherine's death in relation to the whole novel?
- OR** (b) Look again at the first three chapters of the novel and focus on the character of Joseph. Then respond to the following tasks.
- (i) What do you learn of Joseph's character and attitudes in these chapters and how does Emily Brontë present him?
 - (ii) Joseph has been considered the mouthpiece for a vindictive kind of religion in *Wuthering Heights*. Bearing this in mind, write about what you think is important about religion in the novel as a whole.

3 MARK TWAIN: *Huckleberry Finn*

- EITHER** (a) Look again at Chapter 33 where Huck is reunited with Tom Sawyer. Then answer the following questions.
- (i) What does this chapter tell you about boyhood in the world of *Huckleberry Finn*?
 - (ii) How does Twain use language to reveal character in this chapter?
 - (iii) Some readers feel that *The Adventures of Huckleberry Finn* is a celebration of childhood. How important do you think childhood is in this novel?
- OR** (b) Look again at Chapter 19 where Huck meets the Duke and the King. Then answer the following questions.
- (i) What do you learn of the characters of the Duke and the King in this chapter?
 - (ii) How does Twain present and use the Duke and the King in this chapter?
 - (iii) Some readers consider the chapters involving the Duke and the King to be dull. How do you respond to this criticism?

Turn over ►

4 CHINUA ACHEBE: *Things Fall Apart*

- EITHER** (a) Look again at Chapter 20. Then respond to the following tasks.
- (i) Write about the way Achebe balances positive and negative aspects of character in this chapter.
 - (ii) Comment on Achebe's narrative voice and use of language in this chapter.
 - (iii) At the end of the chapter Obierika says that the white man "has put a knife on the things that held us together and we have fallen apart". How appropriate do you find the title *Things Fall Apart* for Achebe's novel?
- OR** (b) Look again at Chapter 11. Then respond to the following tasks.
- (i) Compare the events and mood at the beginning of the chapter with those after Chielo's entry.
 - (ii) Write about Achebe's narrative methods in this chapter.
 - (iii) Some readers feel that although female characters are important in this chapter, they are not memorable in the rest of the novel. What do you think?

5 ANTHONY BURGESS: *A Clockwork Orange*

- EITHER** (a) Look again at Chapter 1 in Part III. Then answer the questions.
- (i) What does Burgess tell us in this chapter of the nature of the society in *A Clockwork Orange*?
 - (ii) How does Burgess create interest in the way Alex describes his return to society?
 - (iii) Some readers find Burgess's vision of society in *A Clockwork Orange* unremittingly bleak. What do you think?
- OR** (b) Look again at the last chapter of the novel (Chapter 7 Part III) which did not appear in the original American version. Then answer the questions.
- (i) What is different about Alex in this chapter compared with the beginning of the novel?
 - (ii) What is interesting about Burgess's language in this chapter in comparison with any other part of the novel?
 - (iii) Do you think the early American publishers were justified in omitting this chapter from the novel when it was first published?

6 IAN McEWAN: *Enduring Love*

- EITHER** (a) Look again at Chapter 11 of the novel. Then respond to the following tasks.
- (i) What does this letter reveal of Jed's character?
 - (ii) Comment on the position of this letter in relation to Chapters 10 and 12.
 - (iii) Although some readers sympathise with Jed Parry because of his illness, others find him a disturbing presence. How do you respond to him?
- OR** (b) Look again at Appendix I and Appendix II. Then respond to the following tasks.
- (i) What details about de Clerambault's syndrome does McEwan include in the two appendices?
 - (ii) Compare the style of Appendix I with the style of Appendix II.
 - (iii) How do you respond to the claim that ultimately *Enduring Love* is too contrived?

7 JANE GARDAM: *The Pangs of Love*

- EITHER** (a) Look again at *The Last Adam*. Then respond to the following tasks.
- (i) Identify and comment on some of the contrasts Gardam uses in this story.
 - (ii) How does Gardam structure her story and use language in a way that interests the reader?
 - (iii) "In spite of their differences what binds people together is a common thread of humanity". Consider *The Last Adam* and **one** other story in the light of this comment.
- OR** (b) "Social class is important in many of the stories in this collection." Choose **two** or **three** stories in which you think social class is important. Then answer the questions.
- (i) What aspects of social class are apparent in your chosen stories?
 - (ii) How does Gardam's use of language reveal aspects of social class in your chosen stories?
 - (iii) Some critics feel that Gardam's stories have a limited appeal to readers because they deal with such a limited range of social types. What do you think?

END OF QUESTIONS