

General Certificate of Education
January 2006
Advanced Subsidiary Examination



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

LTB1

Tuesday 17 January 2006 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 marked.

Information

- The texts prescribed for this paper **may** be taken into the examination room.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.
- The maximum mark for this paper is 35.
- There are 35 marks for each question.
- *Huckleberry Finn*, *A Clockwork Orange* and *Enduring Love* are examined for the last time in this paper. Questions 8, 9 and 10 should therefore be attempted only by candidates who are re-sitting *Huckleberry Finn*, *A Clockwork Orange* and *Enduring Love*.

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 3. Then respond to the tasks.

- (i) What impressions do other characters have of Mr Bingley and Mr Darcy in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) The title for an early draft of the novel was *First Impressions*. Do you think *Pride and Prejudice* is a more appropriate title?

OR (b) Look again at Chapter 22 of the novel. Then respond to the tasks.

- (i) What do you learn about the character of Charlotte Lucas in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) 'Charlotte Lucas can be viewed with a mixture of contempt, pity and admiration.' What do you think about her character and role in the whole of *Pride and Prejudice*?

2 EMILY BRONTË: *Wuthering Heights***EITHER** (a) Look again at Chapter 11. Then answer the questions.

- (i) What do you learn about Heathcliff's feelings in this chapter?
- (ii) How does Brontë tell the story in this chapter?
- (iii) 'The dominating force in *Wuthering Heights* is the desire for revenge.' What do you think?

OR (b) Look again at Chapter 15. Then respond to the tasks.

- (i) What do you learn about the states of mind of Catherine and Heathcliff in this chapter?
- (ii) Write about the ways that Brontë tells the story in this chapter.
- (iii) How do you respond to the claim that the only interesting characters in *Wuthering Heights* are those who are mad?

3 CHARLES DICKENS: *Great Expectations***EITHER** (a) Look again at Chapter Nine. Then answer the questions.

- (i) What do you learn about the relationship between Pip and Joe in this chapter?
- (ii) How does Dickens tell the story in this chapter?
- (iii) Some readers think that in Joe Gargery, Dickens is celebrating the honesty of the working class. What do you think about this reading of the novel?

OR (b) Look again at Chapters Fifty-Eight and Fifty-Nine. Then respond to the tasks.

- (i) What is revealed about Pip's attitudes to life in these chapters?
- (ii) Write about the ways that Dickens tells the story in Chapter Fifty-Nine.
- (iii) There has been much debate about the ending of the novel. How satisfactory do you find the ending?

Turn over ►

4 ALICE WALKER: *The Color Purple*

EITHER (a) Look again at Letters 89 and 90 (to be found on pages 237–244 of The Women’s Press edition of *The Color Purple*). Then respond to the tasks.

- (i) What do you learn about Celie’s attitudes to life in these letters?
- (ii) Write about Walker’s method of telling the story in Letter 90.
- (iii) Some readers see the ending of the novel as a triumph of the human spirit; some see it as sickly and sentimental. What do you think about the novel’s ending?

OR (b) Look again at Letters 55, 56 and 57 (to be found on pages 110–118 of The Women’s Press edition of *The Color Purple*). Then respond to the tasks.

- (i) What do you learn about missionaries and missionary life in these letters?
- (ii) Write about the ways Walker tells the story in these letters.
- (iii) ‘The letters dealing with Africa and missionary life add an interesting dimension for the reader.’ What do you think about this view?

5 F. SCOTT FITZGERALD: *The Great Gatsby*

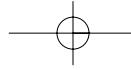
EITHER (a) Look again at Chapter VI (6). Then answer the questions.

- (i) What do you learn about Gatsby’s character in this chapter?
- (ii) How does Fitzgerald tell the story in this chapter?
- (iii) Then wear the gold hat, if that will move her;
If you can bounce high, bounce for her too,
Till she cry ‘*Lover, gold-hatted, high-bouncing lover,*
I must have you!’

What meanings for the novel as a whole can be found in this quotation from Thomas Parke D’Invilliers which precedes Chapter I(1)?

OR (b) Look again at Chapter II (2). Then respond to the tasks.

- (i) What do you learn in this chapter about the area where the Wilsons live?
- (ii) Write about the ways Fitzgerald tells the story in this chapter.
- (iii) ‘What one remembers most about the novel are the powerful visual symbols.’ How do you respond to this view?

**6 ARUNDHATI ROY:** *The God of Small Things*

EITHER (a) Look again at Chapter 8. Then answer the questions.

- (i) What do you learn about Sophie Mol's welcoming home in this chapter?
- (ii) How does Roy tell the story in this chapter?
- (iii) Some readers have pointed out that the subtitles of *The God of Small Things* tell a story in themselves. What do you think is important about the subtitles of the novel?

OR (b) Look again at Chapter 2. 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) '*The God of Small Things* is more about the pains than the pleasures of childhood.' What do you think?

7 GRAHAM SWIFT: *Waterland*

EITHER (a) Look again at Chapter 13. Then answer the questions.

- (i) What different reactions are there to Freddie Parr's death in this chapter?
- (ii) How does Swift tell the story in this chapter?
- (iii) How do you respond to the claim that *Waterland* is an exploration of the nature of mental torment?

OR (b) Look again at Chapter 11. Then answer the questions.

- (i) What do you learn about Jack Parr in this chapter?
- (ii) How does Swift tell the story in this chapter?
- (iii) Some readers note that alcohol is central to the novel's design. What importance do you think alcohol has in this novel?

Turn over ►

8 MARK TWAIN: *Huckleberry Finn*

EITHER (a) Look again at Chapter 31. Then answer the questions.

- (i) What do you learn about Huck's character and feelings in this chapter?
- (ii) How does Twain tell the story in this chapter?
- (iii) '*Huckleberry Finn* challenges traditional notions of what makes a hero.' What do you think about this reading of the novel?

OR (b) Look again at Chapters 2 and 32. Then answer the questions.

- (i) What connections are there between these two chapters?
- (ii) How does Twain tell the story in Chapter 32?
- (iii) Some readers feel that "from the moment of Huck's arrival at Phelps's Farm, the moral heart of the novel leaks away". What do you think?

9 ANTHONY BURGESS: *A Clockwork Orange*

EITHER (a) Look again at Chapter 6 in Part 3. Then answer the questions.

- (i) What do you learn about Alex's character in this chapter?
- (ii) How does Burgess tell the story in this chapter?
- (iii) Some readers consider Alex to be a tragic hero. What do you think?

OR (b) Look again at Chapter 2 in Part 1. Then respond to the tasks.

- (i) What do you learn in this chapter about the time in which this novel is set?
- (ii) Write about the ways that Burgess tells the story in this chapter.
- (iii) When it was first published in 1962, *A Clockwork Orange* was regarded as shocking. Do you find the novel shocking now?

10 IAN McEWAN: *Enduring Love*

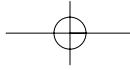
EITHER (a) Look again at Chapter 16. Then answer the questions.

- (i) What do you learn about Jed's attitudes towards God and religion in this chapter?
- (ii) How does McEwan tell the story in this chapter?
- (iii) 'The portrayal of religion in *Enduring Love* is far from positive.' What do you think?

OR (b) Look again at Chapter 19. Then answer the questions.

- (i) What do you learn about Joe Rose's character in this chapter?
- (ii) How does McEwan tell the story in this chapter?
- (iii) 'What happens to Joe Rose is truly terrifying and yet the way Joe narrates his story makes it difficult for the reader to sympathise with him.' What do you think?

END OF QUESTIONS



There are no questions printed on this page