

Version 1.1

General Certificate of Education
June 2003
Advanced Subsidiary Examination

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

LTB1



Friday 23 May 2003 Morning 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 contexts in which literary texts are written and understood.

1 MARY SHELLEY: *Frankenstein*

EITHER (a) Look again at Chapter 1 (I) of the novel in which Frankenstein gives an account of his early life. Then respond to the following tasks.

- (i) What do you learn of the characters of Caroline and Elizabeth in this chapter?
- (ii) Write about Mary Shelley's story-telling methods in this chapter.
- (iii) Some readers feel that women are idealised in this novel; others focus more on their repression. What is your view of the women in *Frankenstein*?

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

OR (b) Look again at Chapter 10 (X) in which Frankenstein ascends the summit of Montanvert. Then respond to the tasks.

- (i) What different feelings does Frankenstein experience in this chapter?
- (ii) Write about Mary Shelley's uses of language and structure in this chapter.
- (iii) What do you think is important about the different locations in the novel and the way that Shelley uses them?

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

2 EMILY BRONTË: *Wuthering Heights*

- EITHER** (a) Look again at the opening pages of Chapter 3 (from: “ ‘An awful Sunday!’ ” to “ ‘... we cannot be damper, or colder, in the rain than we are here.’ ”) and the opening pages of Chapter 6 (from: “Mr Hindley came home” to “... and swore nobody should let them in that night.”) that focus on Hindley Earnshaw. Then answer the questions.
- (i) What do you learn of the character of Hindley in these pages and how is he presented?
 - (ii) Some readers see Hindley as an odd mixture of strength and weakness, of femininity and masculinity. What do you think about his character and role in the whole novel?
- OR** (b) Look again at Chapter 1 (from: “Wuthering Heights is the name” to “... and other dogs haunted other recesses.”) and Chapter 6 (from: “ ‘Don’t you cant, Nelly’ ” to the end of the chapter) in which Wuthering Heights and Thrushcross Grange are described. Then respond to the tasks.
- (i) Compare the two houses and the ways that Emily Brontë presents them.
 - (ii) Some readers see the house of Wuthering Heights representing nature and the house of Thrushcross Grange representing civilisation. What do you think is significant about the two houses?

3 MARK TWAIN: *Huckleberry Finn*

- EITHER** (a) Look again at Chapter 3 (III). Then respond to the tasks.
- (i) What does this chapter reveal of Huck’s attitudes to fantasy and religion?
 - (ii) Write about Twain’s method of telling the story in this chapter.
 - (iii) What importance do you think religion has in the whole of *Huckleberry Finn*?
- OR** (b) Look again at Chapter 8 (VIII). Then answer the questions.
- (i) What do you learn about the river in this chapter and the attitudes of Huck and Jim towards it?
 - (ii) How does Twain make this chapter interesting to the reader?
 - (iii) Some readers have commented on the Mississippi’s power and charm, seeing it as a moral force; others have focused more on the dangers it presents. What significance do you think the river has in the whole of *Huckleberry Finn*?

Turn over ►

4 CHINUA ACHEBE: *Things Fall Apart*

- EITHER** (a) Look again at Chapters 7 and 8. Then answer the questions.
- (i) What is revealed of the character of Nwoye and how is he presented in these chapters?
 - (ii) Although Okonkwo despises his son, many readers admire Nwoye's sensitivity. How do you assess Nwoye?
- OR** (b) Look again at Chapters 17 and 18. Then answer the questions.
- (i) What do you learn about the Christian missionaries?
 - (ii) How does Achebe's narrative method engage your interest?
 - (iii) Obierika says "The white man is very clever". How do you respond to this comment in the light of your reading of the whole novel?

5 ANTHONY BURGESS: *A Clockwork Orange*

- EITHER** (a) Look again at Chapter 1 in Part III. Then answer the questions.
- (i) What is revealed of Alex's parents in this chapter?
 - (ii) How does Burgess's method of telling the story create interest in this chapter?
 - (iii) What do you think is significant about parenting in the whole novel?
- OR** (b) Look again at Chapter 1 Part I. Then respond to the tasks.
- (i) What do you learn about Alex's character and attitudes in this chapter?
 - (ii) Write about Burgess's method of telling the story in this chapter.
 - (iii) Some readers think that part of the pleasure of reading *A Clockwork Orange* consists of translating nadsat and understanding what is being said. How do you respond to the use of nadsat in the whole novel?

6 IAN McEWAN: *Enduring Love*

- EITHER** (a) Look again at Chapter 21. Then respond to the tasks.
- What aspects of the crime genre are shown in this chapter and how are they presented?
 - Some readers think that the chapters dealing with Johnny B weaken the whole novel. What do you think?
- OR** (b) Look again at Chapter 24. Then answer the questions.
- What do you learn about Joe's relationships with other characters in this chapter?
 - How does McEwan's method of writing engage your interest?
 - Some readers have commented on the significance of picnics and meals in the design of *Enduring Love*. What do you think is significant about them?

7 JANE GARDAM: *The Pangs of Love*

- EITHER** (a) Look again at the story "The Pangs of Love". Then respond to the tasks.
- What different attitudes towards men are revealed in this story?
 - Write about the ways Gardam makes this story interesting to the reader.
 - At the end of this story the seventh little mermaid says that men are all the same. How far do you find this view is supported in at least **two** other stories in the collection?
- OR** (b) Gardam's characters experience intense emotions in *The Pangs of Love*. Using "A Seaside Garden", write about:
- what emotional experiences are revealed;
 - how Gardam uses language and structure to make the story interesting;
 - how appropriate the title of the whole collection is to "A Seaside Garden" and **one** other story.

END OF QUESTIONS

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