

General Certificate of Education
June 2006
Advanced Subsidiary Examination



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

LTB1

Friday 26 May 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 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 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.

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 13. Then answer the questions.

- (i) What comic features are there in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) Elizabeth confesses to Darcy that she laughs at 'follies and nonsense, whims and inconsistencies' whenever she can. To what extent do you think *Pride and Prejudice* is about laughing at human folly?

OR (b) Look again at Chapters 60 and 61. Then answer the questions.

- (i) What do you learn about the characters of Elizabeth and Darcy in these chapters?
- (ii) How does Austen tell the story in these chapters?
- (iii) The 'unrealistic neat tying-up of ends' at the close of *Pride and Prejudice* irritates some modern readers. What do you think about the novel's ending?

2 EMILY BRONTË: *Wuthering Heights*

- EITHER** (a) Look again at Chapter 17. Then answer the questions.
- (i) What different types of violence are revealed in this chapter?
 - (ii) How does Brontë tell the story in this chapter?
 - (iii) ‘The suffering and terror in *Wuthering Heights* make this a very disturbing novel.’ What do you think?

- OR** (b) Look again at Chapter 12. Then respond to the tasks.
- (i) What do you learn about Catherine’s character in this chapter?
 - (ii) Write about the ways Brontë tells the story in this chapter.
 - (iii) Some readers have claimed that *Wuthering Heights* is about the longing for an unattainable childhood. What do you think about this view?

3 CHARLES DICKENS: *Great Expectations*

- EITHER** (a) Look again at Chapter Two. Then respond to the tasks.
- (i) What different feelings does Pip experience in this chapter?
 - (ii) Write about Dickens’s method of telling the story in this chapter.
 - (iii) Dickens’s Victorian readers enjoyed the suspense and sensational incident in *Great Expectations*. What do you think is of interest for the modern reader in the whole novel?

- OR** (b) Look again at Chapter Thirty-Four. Then answer the questions.
- (i) What do you learn about Pip’s attitudes towards his expectations in this chapter?
 - (ii) How does Dickens tell the story in this chapter?
 - (iii) The title of the novel can be interpreted in different ways. What meanings do you find in the title?

4 ALICE WALKER: *The Color Purple*

- EITHER** (a) Look again at Letter 80 (to be found on pages 192–203 of The Women’s Press edition and on pages 204–217 of the Orion edition). Then answer the questions.
- (i) What do you learn about Nettie’s character and attitudes in this letter?
 - (ii) How does Walker tell the story in this letter?
 - (iii) ‘Nettie becomes increasingly unconvincing as a character as the novel progresses.’ What do you think about this view?
- OR** (b) Look again at Letter 76 (to be found on pages 177–182 of The Women’s Press edition and on pages 188–193 of the Orion edition). Then respond to the tasks.
- (i) What do you learn about Celie’s attitudes and feelings in this letter?
 - (ii) Write about the ways Walker tells the story in this letter.
 - (iii) ‘One of the most remarkable features of *The Color Purple* is its rich symbolism.’ What do you think about this view?

5 F. SCOTT FITZGERALD: *The Great Gatsby*

- EITHER** (a) Look again at Chapter V (5). Then respond to the tasks.
- (i) What do you learn about the character of Nick Carraway in this chapter?
 - (ii) Write about Fitzgerald’s story-telling methods in this chapter.
 - (iii) ‘Carraway is blind to the significance of the events he describes.’ Write about Nick’s role as narrator in the whole of *The Great Gatsby*.
- OR** (b) Look again at Chapter VII (7). Then answer the questions.
- (i) What contrasts are there between Gatsby and Tom in this chapter?
 - (ii) How does Fitzgerald tell the story in this chapter?
 - (iii) ‘One of the most powerful oppositions in the whole novel is that of Gatsby and Tom Buchanan.’ To what extent do you agree with this view?

6 ARUNDHATI ROY: *The God of Small Things*

EITHER (a) Look again at Chapter 4. Then answer the questions.

- (i) What experiences do Rahel and Estha have in this chapter?
- (ii) How does Roy tell the story in this chapter?
- (iii) What do you think about the view that the novel is about the damage that adults inflict on children?

OR (b) Look again at Chapter 7. Then answer the questions.

- (i) What is revealed of Ammu's character in this chapter?
- (ii) How does Roy tell the story in this chapter?
- (iii) 'Ammu's tragic stature is heightened by her intelligence and wit.' What do you think of this view in relation to the whole novel?

7 GRAHAM SWIFT: *Waterland*

EITHER (a) Look again at Chapter 12. Then respond to the tasks.

- (i) What do you learn about the marriage of Tom and Mary in this chapter?
- (ii) Write about Swift's method of telling the story in this chapter.
- (iii) 'Children and childhood dominate the novel.' What do you think about this view?

OR (b) Look again at Chapter 19. Then respond to the tasks.

- (i) What do you learn about the character of Tom's grandfather in this chapter?
- (ii) Write about the language and structure of this chapter.
- (iii) 'Ultimately *Waterland* is an unflattering portrayal of fenland folk.' What do you think about this view?

END OF QUESTIONS

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