



General Certificate of Education
Advanced Subsidiary Examination
June 2013

English Literature (Specification B)

LITB1

Unit 1 Aspects of Narrative

Friday 17 May 2013 1.30 pm to 3.30 pm

For this paper you must have:

- an AQA 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 on **one** text from Section A (both questions) 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.
- Your copy of the *Literature B Poetry Anthology* **may** be taken into the examination room. Copies of the *Poetry Anthology* taken into the examination room 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.

Section A

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

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

EITHER

Selected Poems – W.H. Auden

0 1

How does Auden tell the story in 'Victor'?

(21 marks)

AND

0 2

Is 'Victor' anything more than an attack on religion?

(21 marks)

OR

Selected Poems – Robert Browning

0 3

Write about the ways Browning tells the story in lines 155–255 of 'The Pied Piper of Hamelin'.

(21 marks)

AND

0 4

How far do you agree with the view that acts of human cruelty darken Browning's poems?

(21 marks)

OR

The Rime of the Ancient Mariner – Samuel Taylor Coleridge

0 5

Write about the ways Coleridge tells the story in Part 2 of the poem.

(21 marks)

AND

0 6

How do you respond to the view that the only function of the extreme locations in the poem is to reflect the mariner's extreme psychological state?

(21 marks)

OR

Selected Poems – Robert Frost**0 7**

Write about the ways Frost tells the story in 'Out, out – '.

(21 marks)

AND

0 8

How appropriate is it to label 'Out, out – ' as a tragedy?

(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 Part 2, lines 221 to the end of 'Lamia'?

(21 marks)

AND

1 0

How far do you agree with the view that 'Lamia' is a condemnation of 'cold philosophy'?

(21 marks)

OR

Selected Poems – Christina Rossetti**1 1**

Write about the ways Rossetti tells the story in 'Sister Maude'.

(21 marks)

AND

1 2

How far do you agree that the most painful conflicts in Rossetti's poems are those between women?

(21 marks)

OR

Selected Poems – Alfred Tennyson**1 3**

How does Tennyson tell the story in the first 45 lines of 'The Lotos-Eaters and Choric Song'?

(21 marks)

AND

1 4

'The main significance of places in Tennyson's poems is what they reveal about characters.'

How far do you agree with this view?

*(21 marks)***Turn over ►**

OR

Birdsong* – Sebastian Faulks*1 | 5**

Write about how Faulks tells the story in the section of Part 6 beginning with the words “THE WORK OF the tunnellers reached its climax ...” and ending with the words “‘Isabelle,’ he was saying, ‘Isabelle.’” (pages 428–434 Vintage Edition). (21 marks)

AND

1 | 6

What significance can you find in Faulks’s use of letters in *Birdsong*? (21 marks)

OR

The Secret Scripture* – Sebastian Barry*1 | 7**

Write about Barry’s method of telling the story in Chapter 9. (21 marks)

AND

1 | 8

To what extent is it possible to sympathise with Fr Gaunt in *The Secret Scripture*? (21 marks)

OR

Small Island* – Andrea Levy*1 | 9**

How does Levy tell the story in Chapter 39? (21 marks)

AND

2 | 0

To what extent do you think that *Small Island* is dominated by conflict between racial groups? (21 marks)

OR

The Kite Runner* – Khaled Hosseini*2 | 1**

Write about the ways Hosseini tells the story in Chapter 18. (21 marks)

AND

2 | 2

Rahim Khan has been described as “a true hero and yet too good to be true.”

How do you respond to Rahim Khan’s character and role in *The Kite Runner*? (21 marks)

OR

***Enduring Love* – Ian McEwan**

2	3
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How does McEwan tell the story in Chapter 1?

(21 marks)

AND

2	4
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“After the brilliant excitement of the first chapter, the rest of *Enduring Love* is an anti-climax.”

How do you respond to this view?

(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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“A sad story, told very hilariously.” (Paul Zacharia)

How far do you agree with this view of the novel?

(21 marks)

OR

***The Road* – Cormac McCarthy**

2	7
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Write about some of the ways McCarthy tells the story from pages 171–185, beginning ‘Late in the day ...’ and ending ‘The boy never looked back at all.’ (Picador 2009 edition).
(21 marks)

AND

2	8
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Ely suggests that there is no point in getting ready for tomorrow.

How far do you think that *The Road* endorses such a view?

(21 marks)

Turn over ►

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 8. (21 marks)

AND

3	0
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How appropriate do you think it is to label *The Great Gatsby* 'a rags to riches story'? (21 marks)

OR

***Selected Stories* – D.H. Lawrence**

3	1
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Write about the ways Lawrence tells the story in 'The Rocking-Horse Winner'. (21 marks)

AND

3	2
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To what extent do you agree with the view that 'The Rocking-Horse Winner' is little more than a strange supernatural tale? (21 marks)

OR

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

3	3
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How does Austen tell the story in Chapter 60? (21 marks)

AND

3	4
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How far is it possible to label *Pride and Prejudice* a comic novel? (21 marks)

OR

***Great Expectations* – Charles Dickens**

3	5
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How does Dickens tell the story in Chapter 29? (21 marks)

AND

3	6
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"Despite Pip's adoration of Estella, it is very difficult for readers to sympathise with her."

How far do you agree with this view? (21 marks)

END OF SECTION A

TURN OVER FOR SECTION B

Turn over ►

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.

EITHER

3	7
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“In narratives, the hero or heroine always experiences some conflict, which affects the resolution of the story.”

Write about the significance of conflict in the stories of the **three** writers you have studied. (42 marks)

OR

3	8
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The time settings in which writers choose to place their stories are always significant. For example, writers might choose a particular era, specific years, seasons, months, times of day, etc.

Write about the significance of time settings as they are used in the narratives of each of the **three** writers you have studied. (42 marks)

END OF QUESTIONS