

General Certificate of Education
January 2005
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION A)
Unit 1 The Modern Novel**

LTA1

Monday 17 January 2005 Morning Session

In addition to this paper you will require:
an 8-page answer book.

Time allowed: 1 hour

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 LTA1.
- Answer **one** question.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 20.
- All questions carry 20 marks.
- 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 Bell* and *Snow Falling on Cedars* are examined for the last time in this paper. Questions 11 and 12 and Questions 13 and 14 should therefore be attempted only by candidates who are re-sitting *The Bell* and *Snow Falling on Cedars*.

Answer **one** question.

EITHER

The Spire – William Golding

- 1 Explore the ways in which Golding presents Jocelin in the novel.

OR

- 2 Using the following extract as a starting point, explore the ways Golding presents the relationship between Goody Pangall and Roger Mason.

Goody Pangall had come out of Pangall's kingdom. She had come briskly for three steps. She stopped, and went back a step. She came forward more slowly towards the crossways but she was not looking at it. She was looking sideways. One hand gripped the cloak by her throat, and the other rose, bringing the basket with it. She was looking sideways as if she were sidling past a bull or a stallion. Her feet took her outside the scope of the tether, shoulder almost scraping the wall; only they were feet without much will to go forward. Her eyes were two black patches in her winter pallor, her lower lip had dropped open, and she would have looked foolish if anything so sweet could ever look foolish, and if it had not been for the open terror in her face. Drawn by the terror, Jocelin looked where she was looking; and now time moved in jerks, or was no time at all. Therefore it was not surprising that he found himself knowing what she was looking at, even before he saw the master builder.

Roger Mason had one foot on the bottom rung of the bottom ladder of the scaffolding round the south east pillar. He had come down from it, looking at Goody. He was turning. He was walking across the pavement, and she was creeping more and more slowly by the wall. She was shrinking too, shrinking and looking up sideways. He had her pinned there, he was looking down and talking earnestly, and she was still staring, her mouth open, and shaking her head.

OR

The Handmaid's Tale – Margaret Atwood

- 3** Consider the importance and presentation of Serena Joy in the novel.

OR

- 4** Using the following extract as a starting point, write about the ways the writer explores the theme of corruption in the novel.

Extract is not reproduced here, due to third-party copyright constraints.

Turn over ►

OR

Wise Children – Angela Carter

- 5 Examine the ways Carter presents the theme of what Dora calls “the wrong side of the tracks”.

OR

- 6 The following extract is the ending of *Wise Children*. How appropriate do you find it as the conclusion to the novel?

Extract is not reproduced here, due to third-party copyright constraints.

OR

Possession – A. S. Byatt

- 7 Byatt calls her novel “Possession, a romance”. How appropriate is the title of the novel?

OR

- 8 Using the following extract as a starting point, discuss the presentation and importance of the scenes in the churchyard towards the end of the novel.

Extract is not reproduced here, due to third-party copyright constraints.

OR

Enduring Love – Ian McEwan

- 9** Examine the ways McEwan presents the fragility of love in the novel.

OR

- 10** The following extract is the first paragraph of *Enduring Love*. How appropriate is this as the introduction to the whole novel? You should consider both subject matter and style.

Extract is not reproduced here, due to third-party copyright constraints.

OR

The Bell – Iris Murdoch

- 11** Toby arrives at Imber expecting to enjoy “the clean, simple, vigorous life” of the religious community. Explore the ways Murdoch presents the disruption of his expectations.

OR

- 12** Read the following extract carefully and then write about its significance in the novel.

Extract is not reproduced here, due to third-party copyright constraints.

Turn over ►

OR

Snow Falling on Cedars – David Guterson

- 13** Is the novel merely a ‘murder mystery’? Examine what you consider to be Guterson’s purpose in writing the novel.

OR

- 14** Using the following extract as a starting point, explore the ways the writer uses the theme of racism in the novel.

Art Moran stood rubbing his lip and blinked hard at Horace Whaley. ‘That bang to the head,’ he said. ‘That bang to the head is sort of . . . *funny*, you know?’

Horace Whaley nodded. ‘Could be,’ he said.

‘Couldn’t it be somebody hit him?’ asked the sheriff. ‘Isn’t that a possibility?’

‘You want to play Sherlock Holmes?’ asked Horace. ‘You going to play detective?’

‘Not really. But Sherlock Holmes isn’t here, is he? And this wound in Carl’s head is.’

‘That’s true,’ said Horace. ‘You got that part right.’

Then – and afterward he would remember this, during the trial of Kabuo Miyamoto, Horace Whaley would recall having spoken these words (though he would not repeat them on the witness stand) – he said to Art Moran that if he were inclined to play Sherlock Holmes he ought to start looking for a Jap with a bloody gun butt – a right-handed Jap, to be precise.

END OF QUESTIONS

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright owners have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future if notified.

- Question 2 Extract from THE SPIRE by William Golding, published by Faber & Faber.
- Question 4 Extract from THE HANDMAID'S TALE by Margaret Atwood, published by Jonathan Cape. Used by permission of The Random House Group Limited.
- Question 6 Copyright © 1991 Angela Carter. Reproduced by permission of the author c/o Rogers, Coleridge & White Ltd., 20 Powis Mews, London W11 1JN.
- Question 8 Extract from POSSESSION by A.S. Byatt, published by Chatto & Windus. Used by permission of The Random House Group Limited.
- Question 10 Extract from ENDURING LOVE by Ian McEwan, published by Jonathan Cape. Used by permission of The Random House Group Limited.
- Question 12 Extract from THE BELL by Iris Murdoch, published by Chatto & Windus. Used by permission of The Random House Group Limited.
- Question 14 Taken from SNOW FALLING ON CEDARS by David Guterson (Bloomsbury Publishing).

Copyright © 2005 AQA and its licensors. All rights reserved.