

General Certificate of Education  
June 2007  
Advanced Subsidiary Examination



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

**LTA1**

Friday 25 May 2007 9.00 am to 10.00 am

**For this paper you must have:**

- 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.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

**Information**

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 20.
- There are 20 marks for each question.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

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Answer **one** question.

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**EITHER**

*The Spire* – William Golding

- 1 In what ways does Golding enable the reader to understand and feel involved in the processes of constructing a medieval building?

**OR**

- 2 Remind yourself of the following extract, then assess its importance in the novel as a whole.

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**OR**

*Cold Mountain* – Charles Frazier

- 3** Explore the ways Frazier presents the character Stobrod.

**OR**

- 4** Using the following extract as a **starting point**, explore the ways the writer uses descriptions of the natural world in the novel.

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**Turn over for the next question**

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OR

*Wise Children – Angela Carter*

- 5 What do you find interesting about the ways Carter tells Dora and Nora's story?

OR

- 6 Using the following extract as a **starting point**, explore the ways Carter presents Tiffany and Tristram in her novel.

But down the stairs she came towards him, without a smile, flowers in her hair, half-naked on her poor, bare, shaky feet.

Such pretty feet she always had, long, but perfectly formed, and pretty little piggies, nicely gradated, not like those long, root-like toes some people have. Her bare, pretty feet tracked blood behind her; she'd rubbed her heels raw on her purple stillettos. Fancy walking all the way from Bermondsey in those heels!

Tristram looked as though he was propping old Melchior up, now, unless it was Melchior holding up his son; each clutched the other like drowning men at spars. Tristram's career in pieces! His old man's birthday tribute ruined! The flower-like child he'd violated turning up to shame him, mad as a hatter in front of an audience of millions! Was there no end to his troubles?

She reached up behind her ear, fished out the bit of wallflower and offered it to Tristram. He, not knowing what to do with it, sniffed at it. That made her smile. He tried to give it back to her but she wasn't having any.

'Wallflower,' she said. 'You know what they say about wallflowers – many are called but few are chosen.'

All this while, there's the uneasy shuffling of the studio audience and every now and then some minion would dash across the set on a frenzied bid to stop the whole business in its tracks. But on it all went, and on, and on, and on.

'Here,' she says. 'Cop hold.'

Now she thrusts her battered little spring posy at Tristram, retaining for herself the one daffodil, which she holds to her mouth as if it were the mouthpiece of one of those sit-up-and-beg telephones we used to have, years ago. Hello, hello? Then she holds it to her ear. Nobody at home. And offers that flower to Tristram, too, with such a sad smile – a smile that changes when she looks at it again and notes that it is not, in fact, a telephone at all, to a pale giggle.

'Daffy dill, daffy dilly,' she said. And once more broke into song, but one with words, this time.

**OR**

*Possession* – A.S. Byatt

- 7 Explore the ways Byatt presents the male academics, researchers and biographers in the novel.

**OR**

- 8 Using the following extract as a **starting point**, write about the ways Byatt interweaves the lives of Roland, Maud, Christabel and Ash in her novel.

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**Turn over for the next question**

**OR**

*Spies* – Michael Frayn

- 9 Explore the ways Frayn tells Stephen's story.

**OR**

- 10 Remind yourself of the following extract which is the conclusion of the novel.  
How appropriate is this extract as the ending?

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**END OF QUESTIONS**

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Question 2

Question 4

Question 6      Extract from WISE CHILDREN by Angela Carter. Copyright © 1991 Angela Carter. Reproduced by permission of the author  
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Question 8

Question 10