

General Certificate of Education
January 2007
Advanced Subsidiary Examination



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

LTB1

Wednesday 17 January 2007 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 to be 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.
- *Wuthering Heights* is examined for the last time in this paper. Question 8 should therefore be attempted only by candidates who are re-sitting *Wuthering Heights*.

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 35. Then respond to the tasks.

- (i) What do you learn of Mr Darcy's character from his letter in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) What use does Austen make of letters in the whole of *Pride and Prejudice*?

OR (b) Look again at Chapter 56 of the novel. Then respond to the tasks.

- (i) What dramatic elements are there in this chapter?
- (ii) Write about the ways Austen tells the story in this chapter.
- (iii) *Pride and Prejudice* has been adapted for television, film and the stage many times since it was written. What dramatic qualities does the whole novel have which make it of interest to producers and directors?

2 THOMAS HARDY: *Tess of the D'Urbervilles*

- EITHER** (a) Look again at Chapter XXXIII (33). Then answer the questions.
- (i) What do you learn of Angel Clare's attitudes to Tess in this chapter?
 - (ii) How does Hardy tell the story in this chapter?
 - (iii) 'Clare's idealisation of Tess and his denial of her true self are unforgivable.' What do you think?

- OR** (b) Look again at Chapter IV (4). Then answer the questions.
- (i) What references are made to chance and fate in this chapter?
 - (ii) How does Hardy tell the story in this chapter?
 - (iii) Some might argue that the authorial summary at the end of the novel: 'the President of the Immortals... had ended his sport with Tess' is horribly bleak. How do you respond to Hardy's use of fate in the whole novel?

3 CHARLES DICKENS: *Great Expectations*

- EITHER** (a) Look again at Chapter Fifty-Four. Then respond to the tasks.
- (i) What do you learn about the River Thames in this chapter?
 - (ii) How does Dickens tell the story in this chapter?
 - (iii) Some readers have been struck by the symbolism of the novel. Write about Dickens's use of symbolism in *Great Expectations*.

- OR** (b) Look again at Chapter One. Then respond to the tasks.
- (i) What do you learn about the characters of Pip and Magwitch in this chapter?
 - (ii) Write about the ways that Dickens tells the story in this chapter.
 - (iii) The opening two chapters formed the first published instalment of *Great Expectations*. What issues are raised in these chapters that prepare the reader for the rest of the novel?

4 ALICE WALKER: *The Color Purple*

- EITHER** (a) Look again at Letter 77 (to be found on pages 183–184 of The Women’s Press edition and on pages 194–195 of the Orion/Phoenix edition). Then respond to the tasks.
- (i) What do you learn about female power and independence in this letter?
 - (ii) Write about Walker’s method of telling the story in this letter.
 - (iii) Some readers feel that the focus on sisterhood in the novel is alienating to men. What do you think about the novel’s focus on sisterhood?
- OR** (b) Look again at Letters 20 and 44 (to be found on pages 36 and 89–92 respectively of The Women’s Press edition and on pages 37 and 95–98 respectively of the Orion/Phoenix edition). Then respond to the tasks.
- (i) What evidence of humour is there in these letters?
 - (ii) Write about the ways Walker tells the story in these letters.
 - (iii) ‘*The Color Purple* is a very funny book.’ What do you think about this view?

5 F. SCOTT FITZGERALD: *The Great Gatsby*

- EITHER** (a) Look again at Chapter V (5). Then answer the questions.
- (i) What do you learn about the different attitudes to money and the consumer society in this chapter?
 - (ii) How does Fitzgerald tell the story in this chapter?
 - (iii) ‘Obsession with money and the consumer culture of the 1920s dominates human thinking and behaviour in *The Great Gatsby*.’ What do you think of this view?
- OR** (b) Look again at Chapter III (3). Then respond to the tasks.
- (i) What do you learn about Gatsby’s parties in this chapter?
 - (ii) Write about the ways Fitzgerald tells the story in this chapter.
 - (iii) ‘Gatsby’s world is more enchanting than corrupt.’ What do you think?

6 ARUNDHATI ROY: *The God of Small Things*

EITHER (a) Look again at Chapter 10. Then answer the questions.

- (i) What do you learn of the character of Estha in this chapter?
- (ii) How does Roy tell the story in this chapter?
- (iii) 'The perspectives of children heighten the tragedy and pain in *The God of Small Things*.' What do you think of this view?

OR (b) Look again at Chapter 19. Then answer the questions.

- (i) What different attitudes towards Velutha's arrest are revealed in this chapter?
- (ii) How does Roy tell the story in this chapter?
- (iii) What do you think this novel has to say about the caste system?

7 GRAHAM SWIFT: *Waterland*

EITHER (a) Look again at Chapters 6 and 39. Then answer the questions.

- (i) What do you learn about Mary Metcalf in these chapters?
- (ii) How does Swift tell the story in Chapter 39?
- (iii) Some readers feel that Mary Metcalf is demonised in *Waterland*. How far do you sympathise with her character in the whole novel?

OR (b) Look again at Chapter 29. Then answer the questions.

- (i) What features are there of the crime story in this chapter?
- (ii) How does Swift tell the story in this chapter?
- (iii) How far do you feel that in *Waterland* the reader is put into the position of a detective?

8 EMILY BRONTË: *Wuthering Heights*

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

- (i) What different reactions are there to the young Heathcliff's arrival in this chapter?
- (ii) How does Brontë tell the story in this chapter?
- (iii) 'Outsiders struggle to fit into the world of *Wuthering Heights*.' What do you think of this view?

OR (b) Look again at Chapter 29. Then respond to the tasks.

- (i) What do you learn of the character of Heathcliff in this chapter?
- (ii) Write about the ways that Brontë tells the story in this chapter.
- (iii) How do you respond to the view that, in *Wuthering Heights*, Heathcliff is a tragic hero?

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page