



General Certificate of Education
Advanced Subsidiary Examination
January 2013

English Literature (Specification B)

LITB1

Unit 1 Aspects of Narrative

Friday 18 January 2013 9.00 am to 11.00 am

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 'O What Is That Sound'?

(21 marks)

AND

0 | 2

"We never step twice into the same Auden." (Randall Jarrell)

How far do you agree that Auden's narratives are always very different from each other?
(21 marks)

OR

Selected Poems – Robert Browning

0 | 3

Write about the ways Browning tells the story in lines 1 – 145 of 'The Pied Piper of Hamelin'.

(21 marks)

AND

0 | 4

How far would you agree with the view that, although its subtitle is 'A Child's Story', the poem is more of a political work?

(21 marks)

OR

The Rime of the Ancient Mariner – Samuel Taylor Coleridge

0 | 5

Write about the ways Coleridge tells the story in Part 7 of the poem.

(21 marks)

AND

0 | 6

The Hermit asks the Mariner, "What manner of man art thou?"

Do you think that the poem as a whole offers an answer to this question? (21 marks)

OR

Selected Poems – Robert Frost**0 7**

Write about the ways Frost tells the story in 'The Wood-Pile'.

(21 marks)

AND

0 8

How far do you agree with the view that Frost's poems are about personal events only and have no universal significance?

(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 stanzas 28–35 of 'The Eve of St Agnes'?

(21 marks)

AND

1 0

How far would you agree that in Keats's poetry the dream world is more attractive than the real world?

(21 marks)

OR

Selected Poems – Christina Rossetti**1 1**

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

(21 marks)

AND

1 2

"Far from being repressed, women in Rossetti's poems are defiant."

How far do you agree with this view?

(21 marks)

OR

Selected Poems – Alfred Tennyson**1 3**

How does Tennyson tell the story in 'Ulysses'?

(21 marks)

AND

1 4

How far do you agree with one reader's view that "the men in Tennyson's poems are whining, selfish and arrogant, with little to recommend them"?

*(21 marks)***Turn over ►**

OR

***Birdsong* – Sebastian Faulks**

1	5
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Write about how Faulks tells the story in the section of Part 2 beginning with the words “JACK FIREBRACE’S APPLICATION for leave ...” and ending with the words “... he would surely die.” (pages 167 – 178 Vintage Edition). (21 marks)

AND

1	6
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How far do you agree with the view that in *Birdsong* Faulks challenges stereotypical notions of masculinity? (21 marks)

OR

***The Road* – Cormac McCarthy**

1	7
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Write about McCarthy’s method of telling the story from page 1 to the bottom of page 16 ending with ‘just the silence’ (Picador 2009 edition). (21 marks)

AND

1	8
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“It seems pointless to talk about the beginning, middle and end of this novel; there is no beginning, middle and end.”

How do you respond to this view of *The Road*? (21 marks)

OR

***Small Island* – Andrea Levy**

1	9
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How does Levy tell the story in Chapter 35? (21 marks)

AND

2	0
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“Those with fierce loyalties to their countries are not treated very sympathetically in *Small Island*.”

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

OR

***The Kite Runner* – Khaled Hosseini**

2	1
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Write about the ways Hosseini tells the story in Chapter 20.

(21 marks)

AND

2	2
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“RUBBLE AND BEGGARS. Everywhere I looked, that was what I saw.” (Chapter 20)

How far is this bleak view of Afghanistan and its people borne out in the *The Kite Runner* as a whole? (21 marks)

OR

***Enduring Love* – Ian McEwan**

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

(21 marks)

AND

2	4
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“In the novel as a whole, McEwan presents Joe Rose as a successful male figure.”

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 Chapters 15 and 16?

(21 marks)

AND

2	6
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What is the significance of the Meenachal river in *The God of Small Things*? (21 marks)

OR

***The Secret Scripture* – Sebastian Barry**

2	7
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Write about some of the ways Barry tells the story in Chapter 1.

(21 marks)

AND

2	8
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Roseanne refers to her father as “a true hero”. Is this how you see him?

(21 marks)

Turn over ►

OR

***The Great Gatsby* – F. Scott Fitzgerald**

2	9
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Write about some of Fitzgerald's narrative methods in Chapter 2.

(21 marks)

AND

3	0
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"In *The Great Gatsby* the lower social classes are presented as crude and vulgar."

How do you respond to this view?

(21 marks)

OR

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

3	1
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Write about the ways Lawrence tells the story in 'Vin Ordinaire'.

(21 marks)

AND

3	2
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Lawrence took great care over the titles of his stories because he saw titles as being significant.

What significance can you find in the titles of **two** or **three** of the stories in this selection?
(21 marks)

OR

***Selected Poems* – Thomas Hardy**

3	3
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Write about the ways Hardy tells the story in 'At an Inn'.

(21 marks)

AND

3	4
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How far do you agree with one reader's view that the regret displayed in Hardy's poetry is "obsessive and irritating"?
(21 marks)

OR

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

3	5
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How does Austen tell the story in Chapter 3?

(21 marks)

AND

3	6
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Do you think that in *Pride and Prejudice* first impressions are always wrong? (21 marks)

OR

***Great Expectations* – Charles Dickens**

3	7
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How does Dickens tell the story in Chapter 25?

(21 marks)

AND

3	8
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“Wemmick is simply a delightful character, and that is all there is to him.”

Write about Wemmick’s character and role in *Great Expectations* in the light of this statement.

(21 marks)

OR

***Dubliners* – James Joyce**

3	9
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Write about the ways Joyce tells the story in ‘After the Race’.

(21 marks)

AND

4	0
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To what extent do you agree with the view that ‘After the Race’ is nothing more than a portrait of a foolish young man?

(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

4	1
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“In a narrative, there is usually a hero or heroine, a protagonist on whose fate the readers’ interest in the story principally rests.”

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

OR

4	2
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Write about the significance of the ways the **three** writers you have studied create and use suspense in their narratives. *(42 marks)*

END OF QUESTIONS