



General Certificate of Education
Advanced Subsidiary Examination
January 2010

English Literature (Specification B)

LITB1

Unit 1 Aspects of Narrative

Monday 18 January 2010 1.30 pm to 3.30 pm

For this paper you must have:

- a 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 **two** questions. Answer **one** question from Section A 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.
- 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

Answer **one** question from this section. You must answer **both** parts of the question.

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

EITHER***Selected Poems – W.H. Auden***

- 1 (a) Write about the ways in which Auden tells the story in ‘O What Is That Sound’.
(21 marks)
- (b) How far would you agree with the view that romantic relationships in Auden’s poetry are far from happy?
(21 marks)

OR***Selected Poems – Robert Browning***

- 2 (a) Write about the ways Browning tells the story in ‘The Bishop Orders his Tomb’.
(21 marks)
- (b) How far do you agree that the characters in Browning’s poems display a disturbing lack of morality?
(21 marks)

OR***The Rime of the Ancient Mariner – Samuel Taylor Coleridge***

- 3 (a) Write about the ways that Coleridge tells the story in Part 2 of the poem.
(21 marks)
- (b) How far do you agree that *The Rime of the Ancient Mariner* is a condemnation of exploration and discovery?
(21 marks)

OR***Selected Poems – Thomas Hardy***

- 4 (a) Write about Hardy’s narrative methods in ‘The Darkling Thrush’.
(21 marks)
- (b) How far would you agree with the view that Hardy’s use of contrasts is the most interesting feature of his poetry?
(21 marks)

OR***Lamia, The Eve of St Agnes, La Belle Dame Sans Merci – John Keats***

- 5 (a) How does Keats tell the story in lines 68–170 of Part 1 of *Lamia*? (21 marks)
- (b) How far do you agree with the view that in Keats’s poetry women are presented as beautiful and yet dangerous? (21 marks)

OR***Selected Poems – Christina Rossetti***

- 6 (a) Write about the ways Rossetti tells the story in the first 50 lines of ‘The Convent Threshold’. (21 marks)
- (b) Some readers find ‘The Convent Threshold’ a most uncomfortable reading experience. Do you think the poem is an uncomfortable reading experience? (21 marks)

OR***Selected Poems – Alfred Tennyson***

- 7 (a) Look again at ‘Tithonus’ and write about Tennyson’s narrative methods in the poem. (21 marks)
- (b) How far do you agree with the view that ‘Tithonus’ is simply a cautionary tale? (21 marks)

OR***Birdsong – Sebastian Faulks***

- 8 (a) Write about how Faulks tells the story in the first section of Part 3, beginning with the words “In the tunnel ...” and ending with the words “... her own flesh and blood.” (pages 243–262 Vintage 2005 Edition, or pages 195–209 Vintage 1994 Edition). (21 marks)
- (b) Some readers think that the sections set in the 1970s weaken the impact of the novel. Do you agree? (21 marks)

Turn over ►

OR

***The Curious Incident of the Dog in the Night-time* – Mark Haddon**

- 9 (a) Write about Haddon’s method of telling the story in Chapters 71 and 73. (21 marks)
- (b) How far would you agree with the view that the primary interest of *The Curious Incident of the Dog in the Night-time* is what it reveals of Asperger’s Syndrome? (21 marks)

OR

***Small Island* – Andrea Levy**

- 10 (a) How does Levy tell the story in Chapter 18? (21 marks)
- (b) Some readers think that *Small Island* is fundamentally about social and cultural change. What do you think is important about change in *Small Island*? (21 marks)

OR

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

- 11 (a) Write about the ways Hosseini tells the story in Chapter 9. (21 marks)
- (b) ‘In *The Kite Runner* the relationships between fathers and sons are never joyful.’ What do you think of this view? (21 marks)

OR

***Enduring Love* – Ian McEwan**

- 12 (a) How does McEwan tell the story in Chapter 5? (21 marks)
- (b) What do you think is important about McEwan’s use of other texts (i.e. scientific, literary and religious) in *Enduring Love* as a whole? (21 marks)

OR

The God of Small Things – Arundhati Roy

- 13 (a) How does Roy tell the story in Chapter 1? (21 marks)
- (b) What uses does Roy make of the idea of ‘returning’ in *The God of Small Things*? (21 marks)

OR

Digging to America – Anne Tyler

- 14 (a) Write about some of the ways Tyler tells the story in Chapter 3. (21 marks)
- (b) How far do you agree with the view that Bitsy’s excessiveness throughout the novel makes it difficult for readers to sympathise with her? (21 marks)

OR

The Great Gatsby – F Scott Fitzgerald

- 15 (a) Write about some of the ways Fitzgerald tells the story in Chapter 5. (21 marks)
- (b) What do you think of the view that obsession with money and the consumer culture of the 1920s dominates human thinking and behaviour in *The Great Gatsby*? (21 marks)

OR

Dubliners – James Joyce

- 16 (a) Write about the ways Joyce tells the story in ‘A Little Cloud’. (21 marks)
- (b) Some readers think that the individual stories in *Dubliners* cannot be enjoyed in isolation but are dependent on each other.
- How do you respond to this view? (21 marks)

Turn over ►

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

17 (a) How does Austen tell the story in Chapter 22? (21 marks)

(b) ‘Charlotte Lucas can be viewed with a mixture of contempt, pity and admiration.’

How do you view her character and role in *Pride and Prejudice* as a whole?

(21 marks)

OR***Great Expectations* – Charles Dickens**

18 (a) How does Dickens tell the story in Chapter 42? (21 marks)

(b) Some readers sympathise with Magwitch because he is a victim.

How do you respond to his character and role in *Great Expectations* as a whole?

(21 marks)

END OF SECTION A

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 **19** Many narratives have one or more significant moments of crisis.

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

OR **20** How do writers use repetition to create meanings in their texts?

In your answer, refer to the work of the **three** writers you have studied. *(42 marks)*

END OF QUESTIONS

There are no questions printed on this page