



General Certificate of Education
Advanced Subsidiary Examination
January 2011

English Literature (Specification B)

LITB1

Unit 1 Aspects of Narrative

Monday 17 January 2011 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

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
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 Write about Auden’s narrative methods in ‘If I Could Tell You’. (21 marks)

AND

0	2
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 How far do you agree with the view that Auden’s poems always leave the reader with a disturbing sense of uncertainty? (21 marks)

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

0	3
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 Write about the ways Browning tells the story in Sections VII, VIII, IX, X and XI of ‘The Pied Piper of Hamelin’. (21 marks)

AND

0	4
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 How far would you agree that the most striking feature of Browning’s poems is the way characters experience extreme changes of fortune? (21 marks)

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

0	5
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 Write about the ways Coleridge tells the story in Part 5 of ‘The Rime of the Ancient Mariner’. (21 marks)

AND

0	6
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 “‘The Rime of the Ancient Mariner’ is simply a tale of crime and punishment.”
How do you respond to this view? (21 marks)

OR

Selected Poems – Thomas Hardy

0 7

How does Hardy tell the story in 'The Convergence of the Twain'? (21 marks)

AND

0 8

How far do you agree with the view that Hardy's poems are fundamentally about human error and failure? (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 36–42 of 'The Eve of St Agnes'? (21 marks)

AND

1 0

Readers have responded differently to being told that the story happened 'long ago'.
How do you respond? (21 marks)

OR

Selected Poems – Christina Rossetti

1 1

Write about the ways Rossetti tells the story in lines 81–183 of 'Goblin Market'. (21 marks)

AND

1 2

How do you respond to the view that the males in Rossetti's poems are always villains? (21 marks)

OR

Selected Poems – Alfred Tennyson

1 3

Look again at 'Ulysses' and write about Tennyson's narrative methods. (21 marks)

AND

1 4

How far do you think that 'Ulysses' is a celebration of old men? (21 marks)

Turn over ►

OR

***Birdsong* – Sebastian Faulks**

1 | 5

Write about how Faulks tells the story in the section from Part 4 beginning with the words “THE MINES WERE driven far under the ground ...” and ending with the words “... Price would still be making lists.” (pages 299–307 Vintage Edition). (21 marks)

AND

1 | 6

A critic has commented on Faulks’s symbolic use of birds: “the crows, larks, canaries – that flap and twitter at significant moments of the narrative”.

What do you think is significant about Faulks’s use of birds in *Birdsong* as a whole? (21 marks)

OR

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

1 | 7

Write about Haddon’s method of telling the story in Chapter 107. (21 marks)

AND

1 | 8

What significance does Haddon’s use of Sherlock Holmes have in *The Curious Incident of the Dog in the Night-time*? (21 marks)

OR

***Small Island* – Andrea Levy**

1 | 9

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

AND

2 | 0

“The energetic and humorous way in which Hortense tells her story in *Small Island* makes her the most engaging character.”

To what extent 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 22. (21 marks)

AND

2	2
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 “Assef is nothing more than an evil thug.”
How do you respond to Assef’s character and role in *The Kite Runner* as a whole?
(21 marks)

OR

***Enduring Love* – Ian McEwan**

2	3
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 Write about McEwan’s narrative methods in Chapter 14. (21 marks)

AND

2	4
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 How far do you agree with the claim that the primary interest of *Enduring Love* is how stories can be constructed?
(21 marks)

OR

***The God of Small Things* – Arundhati Roy**

2	5
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 How does Roy tell the story in Chapter 16? (21 marks)

AND

2	6
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 “Although Sophie Mol is a child, who dies in a tragic way, we do not feel much sympathy for her.”
How far do you agree with this view of her in relation to the novel as a whole?
(21 marks)

OR

***Digging to America* – Anne Tyler**

2	7
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 Write about some of the ways Tyler tells the story in Chapter 4. (21 marks)

AND

2	8
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 It has been claimed that *Digging to America* is “full of comically grotesque characters”.
How far do you agree?
(21 marks)

Turn over ►

OR

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

2	9
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 Write about some of the ways Fitzgerald tells the story in Chapter 8. (21 marks)

AND

3	0
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 How far do you agree with Nick's view that Gatsby is "worth the whole damn bunch put together"? (21 marks)

OR

***Dubliners* – James Joyce**

3	1
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 Write about the ways Joyce tells the story in 'Clay'. (21 marks)

AND

3	2
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 How far do you agree with the view that when reading *Dubliners* "you wonder whether you are reading anything of significance"? (21 marks)

OR

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

3	3
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 How does Austen tell the story in Chapter 59? (21 marks)

AND

3	4
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 Some readers argue that *Pride and Prejudice* is more about money than love.
 How do you respond to this view? (21 marks)

OR

***Great Expectations* – Charles Dickens**

3	5
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 How does Dickens tell the story in Chapter 4? (21 marks)

AND

3	6
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 "Meal times in *Great Expectations* are primarily used by Dickens for humour."
 What do you think of this view? (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

3	7
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Write about the significance of the ways the **three** writers you have studied have structured their narratives. *(42 marks)*

OR

3	8
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Write about the significance of the ways the **three** writers you have studied have used places in their narratives. *(42 marks)*

END OF QUESTIONS

There are no questions printed on this page