



General Certificate of Education  
Advanced Subsidiary Examination  
June 2009

# English Literature (Specification B)

## LITB1

### Unit 1 Aspects of Narrative

Wednesday 20 May 2009 9.00 am to 11.00 am

**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.

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**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.

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

- 1 (a) Write about the ways Auden tells the story in ‘Miss Gee’. (21 marks)
- (b) Is ‘Miss Gee’ ultimately a comic poem? (21 marks)

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

- 2 (a) How does Browning tell the story in ‘My Last Duchess’? (21 marks)
- (b) “The disturbing behaviour of both the Duke of Ferrara and of Porphyria’s Lover makes it impossible for readers to sympathise with them.”
- How far do you agree with this view? (21 marks)

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

- 3 (a) How does Coleridge open the story in Part I? (21 marks)
- (b) How far do you agree with the idea that in *The Rime of the Ancient Mariner* order is disrupted and never restored? (21 marks)

**OR***Selected Poems – Thomas Hardy*

- 4 (a) Write about Hardy’s poetic method in ‘Afterwards’. (21 marks)
- (b) To what extent does death in Hardy’s poetry have universal significance? (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 ‘La Belle Dame Sans Merci’? (21 marks)
- (b) How far do you agree with the view that ‘La Belle Dame Sans Merci’ is about imagination and illusion? (21 marks)

**OR**

***Selected Poems – Christina Rossetti***

- 6 (a) Write about the ways Rossetti tells the story in the concluding section of ‘Goblin Market’ from “In a smart, ache, tingle ...” to the end of the poem. (21 marks)
- (b) ‘Goblin Market’ ends by affirming “there is no friend like a sister”.  
Is the relationship between Lizzie and Laura simply one of sisterly friendship? (21 marks)

**OR**

***Selected Poems – Alfred Tennyson***

- 7 (a) Look again at ‘Mariana’ and write about Tennyson’s narrative methods in the poem. (21 marks)
- (b) How far do you agree with the view that stagnation and inactivity dominate the worlds of Tennyson’s poems? (21 marks)

**OR**

***Birdsong – Sebastian Faulks***

- 8 (a) Write about some of the ways Faulks tells the story in Part 6 beginning with the words “WHEN STEPHEN RETURNED to his company ...” and ending with the words “... weeping at the bitter strangeness of their human lives.” (pages 435 – 483 Vintage 2005 Edition or pages 352 – 390 Vintage 1994 Edition). (21 marks)
- (b) “The relationship between Jack and Stephen is the most significant relationship in the whole of *Birdsong*.”  
What do you think of this view? (21 marks)

**Turn over ►**

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**OR**

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

- 9 (a) Write about the ways Haddon tells the story in Chapter 233, including the Appendix. (21 marks)
- (b) In Chapter 233 Siobhan tells Christopher: “people wouldn’t want to read the answers to a maths question in a book”.

How do you respond to the writer’s inclusion of the mathematical material in the novel as a whole? (21 marks)

**OR**

***Small Island* – Andrea Levy**

- 10 (a) How does Levy tell the story in Chapter 9? (21 marks)
- (b) On the cover of some editions, *Small Island* is described as being “a great history lesson”.

Is *Small Island* simply “a great history lesson”? (21 marks)

**OR**

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

- 11 (a) Write about the ways Hosseini tells the story in Chapter 12. (21 marks)
- (b) Is it possible to see Baba as a tragic hero? (21 marks)

**OR**

***Enduring Love* – Ian McEwan**

- 12 (a) How does McEwan tell the story in Chapter 10? (21 marks)
- (b) Some readers feel that the relationship between Joe and Jed is the most compelling aspect of the whole novel.

What do you think about this view? (21 marks)

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**OR**

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

- 13 (a) How does Roy tell the story in Chapter 4? (21 marks)
- (b) What do you think about the view that *The God of Small Things* is more about politics than love? (21 marks)

**OR**

***Digging to America – Anne Tyler***

- 14 (a) Write about the ways Tyler tells the story in Chapter 5. (21 marks)
- (b) Some readers have commented on the importance of parties and celebrations in the design of *Digging to America*.  
What significance can you find in the parties and celebrations in the novel? (21 marks)

**OR**

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

- 15 (a) Write about the ways Fitzgerald tells the story in Chapter 4. (21 marks)
- (b) What do you think about the view that there are no women in *The Great Gatsby* with whom the reader can sympathise? (21 marks)

**OR**

***Dubliners – James Joyce***

- 16 (a) Write about the ways Joyce tells the story in 'Araby'. (21 marks)
- (b) How far do you agree that the childhood experiences portrayed in *Dubliners* are largely painful? (21 marks)

**Turn over ►**

**OR**

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

- 17 (a) How does Austen tell the story in Chapter 35? (21 marks)
- (b) What uses does Austen make of letters in *Pride and Prejudice* as a whole? (21 marks)

**OR**

***Great Expectations* – Charles Dickens**

- 18 (a) How does Dickens tell the story in Chapter 38? (21 marks)
- (b) What do you think about the view that *Great Expectations* is “a very dark love story”? (21 marks)

**END OF SECTION A**

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**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.

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- EITHER**            **19**    Write about some of the ways characters are created in the three texts you have studied. *(42 marks)*
- OR**                    **20**    Write about the ways authors use time to shape the order of events in the three texts you have studied. *(42 marks)*

**END OF QUESTIONS**

**There are no questions printed on this page**