

General Certificate of Education
January 2003
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION A)
Unit 3**

LTA3

Tuesday 14 January 2003 Afternoon Session

In addition to this paper you will require:
a 12-page answer book.

Time allowed: 2 hours

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 LTA3.
- There are **two** sections:
Section A: Drama
Section B: Poetry
You must answer **two** questions, one chosen from **each** section.
- You must answer on **one** pre-1900 **and** on **one** twentieth century text.

Information

- The books prescribed for this paper **may** be taken into the examination room.
- Pre-1900 texts are indicated by an asterisk*.
- The maximum mark for this paper is 40.
- All questions carry 20 marks.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

Advice

- Answers on pre-1900 (asterisked) texts must demonstrate understanding of the contexts that have shaped the writing.
- Answers on twentieth century texts must consider different interpretations of texts by other readers as well as your own informed, independent opinions.

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SECTION A – Drama

Answer **one** question from this Section.

**Doctor Faustus – Christopher Marlowe*

EITHER

- 1 By considering what Faustus gains in exchange for his soul, explore the ways Marlowe presents sixteenth century views of pleasure and power in *Doctor Faustus*.

OR

- 2 Remind yourself of Scene 5, lines 1 – 145 (pages 25 – 31 in the New Mermaids edition) from “Now Faustus, must thou needs be damned...” to “I’ll fetch thee a wife in the devil’s name”. (In some other editions, this section is the beginning of Act 1 Scene 5.)

What is the importance of this section in the context of the whole play?

In your answer, you should consider:

- the presentation of Faustus
- the dramatic effects created by the signing of the deed
- the ways in which Hell is described by Mephistophilis.

**The Country Wife – William Wycherley*

OR

- 3 What does Wycherley’s presentation of Alithea tell an audience about seventeenth century attitudes to marriage?

Use Alithea’s conversation with Lucy at the start of Act IV Scene I (pages 85 – 87 in the New Mermaids edition from line 1, “Well, madam, now have I dressed you...”, to line 77, “...St James’s Fields, or the Pall Mall.”) as the starting point for your answer.

OR

- 4 Remind yourself of the section of Act V Scene IV which begins with the entry of Horner and Mrs Pinchwife at line 200 and ends at line 433 (pages 141 – 150 in the New Mermaids edition).

In what ways does this section form an appropriate ending to *The Country Wife*?

**The Rivals* – Richard Brinsley Sheridan

OR

- 5 Remind yourself of the section of Act V Scene III which begins with the entrance of Sir Anthony, David, Mrs Malaprop, Lydia and Julia at line 163 and ends at line 290 (pages 114 – 119 in the New Mermaids edition).

In what ways does this section form an appropriate ending to *The Rivals*?

OR

- 6 When first performed, *The Rivals* received a hostile reception because, although some scenes featured the sentimental and romantic language popular with eighteenth century audiences, Sheridan used exaggeratedly contrasting language elsewhere in the play.

Explore Sheridan's purposes in his use of different kinds of language in *The Rivals*.

The Glass Menagerie – Tennessee Williams

OR

- 7 Remind yourself of Tom's short soliloquies at the beginning of Scenes 1, 3, 5 and 6 and at the end of Scene 7.

To what extent do you agree with the critic who claimed that "these are the most important speeches in the whole play"?

In your answer, you should **either** refer to **two** or **three** of the soliloquies in detail **or** range more widely across all five.

OR

- 8 How far do you agree with the theatre director who claimed that "Williams' female characters are far more convincing than the male characters"?

Turn over ►

Light Shining in Buckinghamshire – Caryl Churchill

OR

- 9 A critic has written that “it is hard not to warm to these people: their sincerity and their belief in goodness”.

With reference to **two** or **three** characters, show to what extent you agree with this view.

OR

- 10 Remind yourself of the scene “The Putney Debates” (pages 23 – 34 in the Nick Hern Books edition).

How far do you agree with the view that “this is the political heart of the play”?

Arcadia – Tom Stoppard

OR

- 11 To what extent do you share the view that, in *Arcadia*, “Stoppard presents the early nineteenth century as an age of innocence and excitement, but the late twentieth century as a time of weary cynicism”?

OR

- 12 “Hannah is the character the audience admires most: the play’s real heroine.”

How far do you agree with this assessment of Stoppard’s presentation of Hannah Jarvis?

SECTION B – Poetry

Answer **one** question from this Section.

**The Wife of Bath's Prologue – Geoffrey Chaucer*

EITHER

- 13** In *The General Prologue To The Canterbury Tales*, Chaucer tells us that the Wife of Bath was sometimes “so wrooth...that she was out of alle charitee”.

Explore the ways he presents this angry, unkind aspect of her character in *The Wife of Bath's Prologue*.

OR

- 14** What is the importance of the Wife of Bath's first three husbands in the context of the whole of *The Wife of Bath's Prologue*?

Use the ways the husbands are presented in lines 194 – 223 (from “As evere moote I drinken wyn or ale” to “For, God it woot, I chidde hem spitously.”) as the starting point for your answer.

**Three Victorian Poets – ed. Ogborn*

OR

- 15** Remind yourself of ‘The Cry Of The Children’ (pages 78 – 82).

Explore the ways that Elizabeth Barrett Browning presents the effects of nineteenth century industrialisation in this poem.

OR

- 16** Explore the ways Victorian attitudes to love and romance are reflected in this anthology.

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the selection.

TURN OVER FOR THE NEXT QUESTION

Turn over ►

**A Choice of Christina Rossetti's Verse – ed. Jennings*

OR

- 17 Remind yourself of the five poems Rossetti published in the popular periodicals *The Athenaeum* and *Macmillan's Magazine*: 'Death's Chill Between', 'Heart's Chill Between', 'Consider', 'A Smile and a Sigh' and "They Desire a Better Country".

What is the importance of this group of poems in the context of the whole of this selection?

OR

- 18 Explore the ways that Christina Rossetti presents her inner conflicts in her poetry.

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the selection.

The Whitsun Weddings – Philip Larkin

OR

- 19 When invited to select his own favourite poem for an anthology, Larkin chose 'MCMXIV' because "it is typical of the kind of poem I write".

To what extent do you agree that 'MCMXIV' (page 28) is typical of the poems in *The Whitsun Weddings*?

OR

- 20 How far do you agree with the view that "Larkin views advertising and consumerism with disapproval"?

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection.

Safe as Houses – U. A. Fanthorpe

OR

- 21** An early review claimed that this is “a disturbing and disconcerting book”.

Is this a fair assessment of *Safe As Houses*?

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the collection.

OR

- 22** To what extent do you agree with the critic who wrote that “the poems in which Fanthorpe re-invents great writers and their works are the most amusing in the collection”?

You may wish to use either ‘He refuses to read his public’s favourite poem’ (page 50) or ‘What, in our house?’ (page 43) as the starting point for your answer.

Mean Time – Carol Ann Duffy

OR

- 23** A critic has called Duffy “a ventriloquist poet who speaks in a variety of voices.”

To what extent does this claim apply to the poems in *Mean Time*?

In your answer, you should **either** refer to **two** or **three** poems in detail **or** range more widely through the collection.

OR

- 24** Remind yourself of the poem ‘Beachcomber’ (page 20).

To what extent do you agree with the view that, in terms of subject matter and style, this poem is the key to the whole collection?

END OF QUESTIONS