General Certificate of Education
June 2003
Advanced Subsidiary Examination

AQA

ASSESSMENT and
QUALIFICATIONS
ALLIANCE

ENGLISH LITERATURE (SPECIFICATION A)   **LTA3**
Unit 3

Friday 23 May 2003 Morning 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.

SECTION A – Drama

Answer **one** question from this Section.

Doctor Faustus – Christopher Marlowe

EITHER

1 What does Marlowe's presentation of Mephastophilis tell an audience about sixteenth century ideas of hell and damnation?

OR

2 Remind yourself of the opening scene (pages 6 – 13 in the New Mermaids edition) from "Settle thy studies, Faustus ..." to "...I'll conjure, though I die therefore".

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

In your answer, you should consider:
- the presentation of Faustus
- the dramatic effects created by Valdes and Cornelius
- the ways in which a sixteenth century audience might have responded to this scene.

The Country Wife – William Wycherley

OR

3 Remind yourself of the first 200 lines of Act V Scene IV (pages 133 – 141 in the New Mermaids edition: as far as the exit of Sir Jaspar, Lady Squeamish, Lady Fidget, Mrs Dainty and Squeamish).

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

In your answer, you should pay particular attention to:
- the behaviour of the female characters
- the language used in this section
- the writer's attitude to these women.

OR

4 Gallants such as Horner are common characters in Restoration comedies.

Explore Wycherley's purposes in his presentation of Horner.

The Rivals – Richard Brinsley Sheridan

OR

5 Remind yourself of the section of Act II Scene I which begins with the entrance of Faulkland at line 55 and ends with the exit of Acres at line 324 (pages 32 – 42 in the New Mermaids edition).

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

In your answer, you should consider:
- the presentation of Faulkland
- the dramatic effects created by Bob Acres
- Sheridan's references to eighteenth century manners and codes of behaviour.

OR

6 Explore the ways in which Sheridan presents the gap between different generations in the eighteenth century.

The Glass Menagerie – Tennessee Williams

OR

7 To what extent do you agree with the view that "primarily, this is a play about the generation gap"?

OR

8 "He is the only *normal* person in the whole play!"

How far do you agree with this assessment of Williams' presentation of Jim O'Connor?

Light Shining in Buckinghamshire – Caryl Churchill

OR

9 A critic has written that "Churchill's favourite theme is political change".

How far does this view apply to *Light Shining in Buckinghamshire*?

OR

10 A recent review of this play claimed "Star is the character who best represents Churchill's presentation of the effects of the Civil War."

To what extent do you agree with this claim?

Use Star's conversations with Briggs on pages 10 – 12 and 37 – 41 of the Nick Hern Books edition as the starting point for your answer.

Arcadia – Tom Stoppard

OR

11 An early review of *Arcadia* claimed that "Stoppard presents the breakdown of Newtonian order – and all that is left is chaos."

To what extent do you agree with this view of the play?

OR

12 "She is Stoppard's most charming creation: the most likeable character in the play."

How far do you agree with this assessment of the presentation of Thomasina?

Turn over ▶

SECTION B – Poetry

Answer **one** question from this Section.

The Wife of Bath's Prologue – Geoffrey Chaucer

EITHER

13 How does Chaucer present fourteenth century attitudes to the church in *The Wife of Bath's Prologue*?

OR

14 Remind yourself of lines 525 – 633 (from "My fifthe housbonde, God his soule blesse!" to "He nolde suffre nothing of my list"), in which the Wife of Bath describes her relationship with Jankin.

What is the importance of this section in the context of the whole of *The Wife of Bath's Prologue*?

Three Victorian Poets – ed. Ogborn

OR

15 Remind yourself of the four short personal poems by Robert Browning on pages 143 – 147 ('Meeting At Night', 'Parting At Morning', 'Home-Thoughts, from Abroad' and 'De Gustibus-').

Explore the ways that Browning presents his feelings and personality in these poems.

OR

16 Explore the ways the poems in this anthology reflect the Victorians' fascination with the Middle Ages.

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

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

OR

17 It has been suggested that, like her brother (the Pre-Raphaelite painter, Dante Gabriel Rossetti), Christina lived mostly in a dream world of her own imagination.

Explore the ways Christina Rossetti uses dreams in her poetry.

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

OR

18 It has been said that Rossetti's "poems are always from the same angle".

Consider this view of Rossetti's poetry.

In your answer, you should consider **two** or **three** poems within the context of the whole selection.

The Whitsun Weddings – Philip Larkin

OR

19 Larkin told an interviewer that "'Send No Money' is the one I always repeat to myself."

To what extent do you feel that 'Send No Money' (page 43) is the key poem in the collection?

OR

20 How far do you agree with the view that "Larkin's presentation of relationships between men and women is always pessimistic"?

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

Turn over ▶

Safe As Houses – U.A. Fanthorpe

OR

21 Another poet has written that she found "lots to chuckle over" in *Safe As Houses*.

Is this how you respond to Fanthorpe's poems?

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

OR

22 Remind yourself of the first poem in this book: 'Haunting'.

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

Mean Time – Carol Ann Duffy

OR

23 To what extent do you agree with the reviewer of *Mean Time* who claimed that "the poems dealing with childhood are the most successful in the book"?

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 'Disgrace' (page 48).

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