

General Certificate of Education  
January 2004  
Advanced Subsidiary Examination



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

**LTA3**

Thursday 15 January 2004 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.
- *The Rivals*, *Arcadia*, *The Wife of Bath's Prologue* and *Mean Time* are examined for the last time in this paper. Questions 13 – 16 and 29 – 32 should therefore be attempted only by candidates who are re-sitting these texts.

**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.

**LTA3**

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**SECTION A – Drama**

Answer **one** question from this Section.

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*\*Doctor Faustus – Christopher Marlowe*

**EITHER**

- 1 A recent article about *Doctor Faustus* claimed that “the main character is symbolic of Man’s condition on Earth”.

Consider this view of Marlowe’s presentation of Faustus.

**OR**

- 2 Remind yourself of Scene 7 (pages 42 – 46 in the New Mermaids edition), from “Having now, my good Mephistophilis” to the stage direction “*Beat the Friars, and fling fireworks among them*”. (In some editions, this section is printed as Act 3, Scenes 2 and 3.)

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 Marlowe creates here
- the ways in which a sixteenth century audience might have responded to this scene.

*\*’Tis Pity She’s a Whore – John Ford*

**OR**

- 3 Often in drama of this period, characters who represent the church cannot be trusted.

Explore Ford’s purposes in his presentation of the Friar and the Cardinal.

**OR**

- 4 Remind yourself of Act III Scenes ii and iii (pages 48 – 53 in the New Mermaids edition), from “My Lord Soranzo, though I must confess...” to “I will, sir.”

What is the importance of these two short scenes in the context of the whole play?

In your answer, you should pay particular attention to:

- the presentation of Annabella and Soranzo
- the dramatic effects created by Giovanni in Scene ii and Putana in Scene iii.

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*\*The Country Wife* – William Wycherley

**OR**

- 5 A review of a recent production of *The Country Wife* concluded “Nobody comes out of it well – there’s very little genuine friendship or love in this society.”

Consider this view of the play.

**OR**

- 6 Remind yourself of the two short scenes in which Margery Pinchwife writes to Horner: Act IV Scene iv and Act V Scene i (pages 117 – 125 in the New Mermaids edition), from “Well, ’tis e’en so” to the stage direction “[MRS PINCHWIFE] *is led away by him for his sister Alithea*”.

What is the importance of these scenes in the context of the whole play?

In your answer, you should consider:

- the ways that the relationship between Pinchwife and Margery is presented
- the language used in this scene
- the dramatic effects Wycherley creates here.

*The Glass Menagerie* – Tennessee Williams

**OR**

- 7 A director has written that “Williams often takes the side of the helpless and the lost”.

To what extent do you think that this claim applies to *The Glass Menagerie*?

**OR**

- 8 Remind yourself of Scene One of *The Glass Menagerie*.

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

Turn over ►

*Light Shining in Buckinghamshire* – Caryl Churchill

**OR**

- 9 “He is the character the audience admires most: the play’s real hero.”

How far do you agree with this assessment of Churchill’s presentation of Briggs?

**OR**

- 10 Remind yourself of the play’s opening scenes: the Psalm sung by the whole cast, “Cobbe Prays”, “The Vicar Talks To His Servant”, “Margaret Brotherton Is Tried” and “Star Recruits” (pages 1 – 8 in the Nick Hern Books edition).

To what extent do you agree with the view that, in terms of subject matter and style, these scenes are an appropriate introduction to the whole play?

*Making History* – Brian Friel

**OR**

- 11 “This play shows us that historians just can’t be trusted!”

How far do you agree with this view of *Making History*?

**OR**

- 12 Remind yourself of the play’s opening conversation between Hugh O’Neill and Harry Hoveden, as far as the entry of O’Donnell and Lombard on page 6 of the Faber edition.

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

*\*The Rivals* – Richard Brinsley Sheridan

**OR**

- 13 Remind yourself of the Preface, the Prologues and the Epilogue to *The Rivals* (pages 3 – 11 and 120 – 121 in the New Mermaids edition).

What is the importance of these sections in the context of the whole play?

**OR**

- 14 Since *The Rivals* was first performed, Mrs Malaprop has been one of Sheridan’s most popular creations.

Explore Sheridan’s purposes in his presentation of Mrs Malaprop.

*Arcadia* – Tom Stoppard

**OR**

- 15 A recent newspaper article stated “Stoppard has been branded as a formidable brainbox with a capacity for jokes.”

From your study of *Arcadia*, to what extent do you agree with this view?

**OR**

- 16 “Although he is a minor character, Noakes embodies some of the play’s most important ideas.”

How far do you agree with this view of Stoppard’s presentation of Richard Noakes?

**TURN OVER FOR SECTION B**

**Turn over ►**

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**SECTION B – Poetry**

Answer **one** question from this Section.

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*\*The Miller's Prologue and Tale – Geoffrey Chaucer*

**EITHER**

**17** In *The Miller's Prologue*, Chaucer informs us that the Miller “tolde his cherles tale in his manere”.

Explore the ways that the Miller's character is reflected in *The Miller's Tale*.

**OR**

**18** Remind yourself of lines 493 – 548 (from “This sely carpenter goth forth his wey” to “And freres in the chauncel gonne singe”), in which John carries out the instructions given by Nicholas.

What is the importance of this section in the context of the whole of *The Miller's Prologue and Tale*?

*\*Three Victorian Poets – ed. Ogborn*

**OR**

**19** Explore the ways that nineteenth century attitudes to death are presented in this selection.

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

**OR**

**20** The dramatic monologue was a very popular poetic form during the nineteenth century.

Write a detailed commentary on **one** of the dramatic monologues from this selection.

In your answer, you should consider:

- the presentation of the speaker's character and situation
- the poet's use of language and its effect on the reader
- the ways the poem reflects the nineteenth century context.

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

**OR**

- 21** In the later stages of her life Rossetti became a recluse, more concerned with memories of her past than with the present.

Explore the ways Rossetti uses memories in her poetry.

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

**OR**

- 22** Rossetti's poetry has been criticised for its "narrow emotional range".

Consider this view of Rossetti's poetry.

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

*The Whitsun Weddings* – Philip Larkin

**OR**

- 23** Larkin has been described as "a woman-hater gripped by class hatred".

How far do you agree with this view?

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

**OR**

- 24** Remind yourself of the poem 'Reference Back' (page 40).

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?

*Safe As Houses* – U. A. Fanthorpe

**OR**

- 25** "The houses presented in this collection have one thing in common: none of them is really safe!"

How far do you agree with this view of *Safe As Houses*?

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

**OR**

- 26** Remind yourself of the poem 'The Silence' (page 10).

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?

**Turn over ►**

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*The World's Wife* – Carol Ann Duffy

**OR**

27 Duffy has said of this collection: “It’s meant to be funny, but there’s also a darker side.”

How far do you agree with this assessment of *The World's Wife*?

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

**OR**

28 Remind yourself of the first poem in the collection: ‘Little Red-Cap’.

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?

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

**OR**

29 In her *Prologue*, the Wife of Bath uses a wide range of language, from the religious to the bawdy.

Explore Chaucer’s purposes in his use of the different kinds of language in *The Wife of Bath's Prologue*.

**OR**

30 Remind yourself of lines 224 – 378 (from “Now herkneth hou I baar me proprely” to “This knowe they that been to wives bonde”), in which the Wife of Bath discusses fourteenth century ideas about marriage.

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

*Mean Time* – Carol Ann Duffy

**OR**

31 “There’s only pain and hatred and misery.”

How far do you agree with this assessment of *Mean Time*?

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

**OR**

32 Remind yourself of the poem ‘Never Go Back’ (page 30).

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**