

General Certificate of Education
January 2005
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION A)
Unit 3 Texts in Context**

LTA3

Monday 17 January 2005 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 texts 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 Country Wife*, *Light Shining in Buckinghamshire*, *Three Victorian Poets* and *The Whitsun Weddings* 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.

SECTION A – Drama

Answer **one** question from this Section.

**Doctor Faustus – Christopher Marlowe*

EITHER

- 1 Marlowe uses a mixture of sixteenth century theatrical elements in *Doctor Faustus*.

Consider the effect of this mixture on the play’s dramatic structure.

OR

- 2 Remind yourself of the appearances of the Scholars in Scene 2 (pages 14 – 15 in the New Mermaids edition) and at the beginnings of Scene 12 (pages 59 – 60) and Scene 13 (pages 64 – 66). (In some editions, these scenes are printed as Act 1 Scene 2 and Act 5 Scenes 1 and 2.)

What is the importance of the Scholars in the context of the whole of *Doctor Faustus*?

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

OR

- 3 Revenge tragedies were extremely popular with early seventeenth century audiences.

Explore the ways that Ford presents revenge in *’Tis Pity She’s a Whore*.

OR

- 4 Remind yourself of the whole of Act III Scene vi from “I am glad to see this penance;” to “You may perform it on the morning sun.”

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

In your answer, you should consider:

- the presentation of the Friar
- the dramatic effects Ford creates
- the ways Ford uses seventeenth century ideas about damnation.

**A Woman of No Importance* – Oscar Wilde

OR

- 5 It has been suggested that power and sexuality are the main themes of all Wilde's writing.

Consider the ways that Wilde presents power and sexuality in *A Woman of No Importance*.

OR

- 6 Remind yourself of the section of Act II which begins at line 215 ("I had completely forgotten that the American young lady has been in the room all the time.") and ends at line 331 ("...and after a good dinner one can forgive anybody, even one's own relations.") – pages 42 – 47 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:

- Hester's description of late nineteenth century England
- the responses of the other characters to Hester's views
- the dramatic effects created by the entrance of Mrs Arbuthnot.

The Glass Menagerie – Tennessee Williams

OR

- 7 Tennessee Williams claimed that he based the character of Amanda Wingfield on his own mother, whom he described as "a slightly cracked Southern belle".

To what extent does this description apply to Williams' presentation of Amanda?

OR

- 8 How far do you agree with the critic who claimed that "the play's success is the product of the theatricality of its effects and the realistic presentation of the characters"?

Comedians – Trevor Griffiths

OR

- 9 How far do you agree with the critic who described the character of Challenor as "a loathsome parasite with no redeeming features"?

OR

- 10 Remind yourself of the play's opening section, as far as the stage direction "Waters back in. They sit down at their desks..." on page 13 of the Faber edition.

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

Turn over ►

Making History – Brian Friel

OR

- 11 An English historian has claimed that Hugh O’Neill was “a great man, as savages go”.

How far does Friel’s presentation of O’Neill support this claim?

OR

- 12 A critic has described Friel as a writer who is “fascinated by contradictions”.

To what extent does this assessment apply to *Making History*?

**The Country Wife* – William Wycherley

OR

- 13 A review of a recent production of *The Country Wife* observed that Wycherley “presents a society in which people have little else to do than play psychological games with each other”.

Consider the ways Wycherley presents seventeenth century society in *The Country Wife*.

OR

- 14 Remind yourself of Act III Scene i (pages 56 – 60 in the New Mermaids edition) from “Sister, what ails you?” to “...gathers together more gazers than if it shined out’.”

What is the importance of this scene 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 Wycherley uses
- the dramatic importance of Alithea.

Light Shining in Buckinghamshire – Caryl Churchill

OR

- 15 During Radio Three’s Civil War Night, a historian claimed that “people like the Diggers weren’t folk heroes – they were just loonies.”

How far does Churchill’s presentation of the revolutionaries support this claim?

OR

- 16 Remind yourself of the scenes “Hoskins Interrupts The Preacher” and “Claxton Brings Hoskins Home” (pages 12 – 19 in the Nick Hern Books edition).

To what extent do you agree with the critic who claimed that “these scenes best represent Churchill’s feminist interpretation of the Civil War”?

SECTION B – Poetry

Answer **one** question from this Section.

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

EITHER

- 17 Explore the ways Chaucer presents everyday life in fourteenth century Oxford in *The Miller's Prologue and Tale*.

OR

- 18 Remind yourself of lines 163 – 198 (from “Now, sire, and eft, sire, so bifel the cas,” to “And pleyeth faste, and maketh melodie.”), in which Nicholas makes his first approach to Alison.

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

**Selected Poems – Thomas Hardy*

OR

- 19 Hardy's writing often focuses on the relationship between people and nature.

Explore the ways that Hardy presents this relationship in his poetry.

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

OR

- 20 Explore the ways that Hardy makes use of the topical events of his time in his poetry.

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

You may wish to use either ‘The Convergence of the Twain’ (page 41) or ‘Channel Firing’ (page 40) as the starting point for your answer.

Turn over ►

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

OR

21 What influence did Rossetti's interest in the Bible have on 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 brother claimed that the poem 'L.E.L.' was the result of "some particular occurrence in her mind" and her biographers agree that Rossetti suffered some sort of breakdown during the period in which this poem was written.

Using 'L.E.L.' and **one** or **two** other poems from this selection, explore the ways that depression and despair are presented in Rossetti's poetry.

High Windows – Philip Larkin

OR

23 Another poet has written that Larkin is "fascinated by change".

How far do you feel that this view applies to the poems in *High Windows*?

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

OR

24 'Show Saturday' (page 37) was a late addition to this collection. Larkin told a friend that "it will add bulk and roughage to *High Windows*."

To what extent do you feel that, in terms of subject matter and style, 'Show Saturday' was an important addition to this collection?

Safe As Houses – U.A. Fanthorpe

OR

25 Fanthorpe has said of this collection: "It's all about the risks that people take."

How far do you agree that taking risks is an important theme in this collection?

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

OR

26 To what extent do you agree with the critic who wrote that "the poems in which Fanthorpe envisages the future are the most effective in the collection"?

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

You may wish to use either 'Under the Motorway' (page 42) or 'Colophon' (page 55) as the starting point for your answer.

The World's Wife – Carol Ann Duffy

OR

- 27 “The problem with *The World's Wife* is that, having found one good joke, Duffy just tells it over and over again.”

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 last poem in *The World's Wife*: ‘Demeter’ (page 76).

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

**Three Victorian Poets* – ed. Ogborn

OR

- 29 A leading twentieth century critic claimed that the Victorian poets were “mainly occupied with the creation of a dream world.”

Explore the ways that a dream world is created in the poems 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

- 30 Remind yourself of Tennyson’s ‘The Lady of Shalott’ (pages 20 – 25).

What do you find interesting about the ways that Victorian ideas and attitudes are reflected in this poem?

The Whitsun Weddings – Philip Larkin

OR

- 31 Another poet has written that Larkin is “fascinated by change”.

How far do you feel that this view applies to the poems in *The Whitsun Weddings*?

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 ‘Mr Bleaney’.

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

THERE ARE NO QUESTIONS PRINTED ON THIS PAGE