

General Certificate of Education
June 2005
Advanced Subsidiary Examination



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

LTA3

Friday 27 May 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.

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 It has been suggested that Marlowe presents Faustus as an embodiment of the idea of ‘the Renaissance Man.’

Consider this view of the character of Doctor Faustus.

OR

- 2 Remind yourself of the two short scenes in which Faustus encounters the Horse-courser and the Duke of Vanholt (Scenes 10 and 11: pages 54 – 58 in the New Mermaids edition). In some editions, these scenes are printed as Act 4 Scenes 6 and 7.

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

In your answer, you should consider:

- the presentation of Faustus
- the dramatic effects Marlowe creates
- the language used.

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

OR

- 3 *’Tis Pity She’s a Whore* is one of a number of plays from the early seventeenth century which deal with the theme of incest.

Explore the ways that Ford presents the incestuous relationship between Giovanni and Annabella.

OR

- 4 Remind yourself of Act IV Scene i from “These holy rites performed,” to “Where the bride-banquet so begins in blood.”

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

In your answer, you should consider:

- the presentation of the main characters
- the dramatic effects Ford creates
- the ways Ford uses seventeenth century ideas about justice and revenge.

**A Woman of No Importance – Oscar Wilde*

OR

- 5 Fallen women such as Mrs Arbuthnot are common characters in late nineteenth century drama.

Explore Wilde's purposes in his presentation of Mrs Arbuthnot.

OR

- 6 Remind yourself of the section of Act I which begins at line 241 ("Politics are in a very sad way everywhere,") and ends with the stage direction "*Exeunt*" at line 380 (pages 18 – 24 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 the characters
- the dramatic effects Wilde creates
- the ways late nineteenth century social issues are presented.

The Glass Menagerie – Tennessee Williams

OR

- 7 Tennessee Williams' psychiatrist told him that all his plays are "full of hate, anger and envy".

How far do you feel that this opinion applies to *The Glass Menagerie*?

OR

- 8 A critic has written that *The Glass Menagerie* "shows the audience the emptiness of The American Dream".

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

Comedians – Trevor Griffiths

OR

- 9 To what extent do you agree with the critic who described the character of Gethin Price as "frightening, but admirable"?

OR

- 10 "It's not really about comedy at all. It's actually a Marxist allegory."

How far do you agree with this assessment of *Comedians*?

Turn over ►

Making History – Brian Friel

OR

- 11 How far do you agree with the critic who claimed that “Irish identity is the central theme of *Making History*”?

OR

- 12 Remind yourself of the ending of the play, from the entry of Lombard on page 60 of the Faber edition.

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

SECTION B – Poetry

Answer **one** question from this Section.

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

EITHER

- 13 Explore the ways Chaucer presents fourteenth century attitudes to women in *The Miller's Prologue and Tale*.

OR

- 14 Remind yourself of lines 199 – 243 (from “Thanne fil it thus, that to the parissch chirche” to “For curteisie, he seide, he wolde noon.”), in which The Miller introduces the character of Absolon.

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

**Selected Poems – Thomas Hardy*

OR

- 15 Like many poets of his time, Hardy was fascinated by the past.

Explore the ways Hardy presents the past 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

- 16 ‘The Levelled Churchyard’ was inspired by Hardy’s experiences as a young architect involved in the relocation of a graveyard during the construction of London St Pancras station.

Using ‘The Levelled Churchyard’ (page 20) and **one** or **two** other poems from this selection, explore the ways Hardy presents death in his poetry.

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

OR

- 17 Some twenty-first century critics have suggested that Rossetti is “a writer of feminist poetry”.

Explore the ways Rossetti presents women’s concerns 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

- 18 ‘Up-Hill’ and ‘A Birthday’ were Rossetti’s breakthrough poems, bringing her writing to the attention of the general public when they were published in Macmillan’s Magazine.

Consider the ways that these two poems might have appealed to nineteenth century readers.

Turn over ►

High Windows – Philip Larkin

OR

- 19 “It is no more than a poetic scrapbook: a random collection with no coherent theme.”

How far do you agree with this view of *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

- 20 Remind yourself of ‘Sad Steps’ (page 32).

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

Safe As Houses – U.A. Fanthorpe

OR

- 21 How far do you agree with the critic who wrote that “these poems offer the voices of those who are usually silent or ignored”?

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

OR

- 22 Remind yourself of the poem ‘Queening It’ (page 56).

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?

The World’s Wife – Carol Ann Duffy

OR

- 23 “In this collection, Duffy shows no sympathy for men.”

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

- 24 Remind yourself of ‘Mrs Beast’ (page 72).

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

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