

General Certificate of Education  
January 2006  
Advanced Subsidiary Examination



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

**LTA3**

Tuesday 17 January 2006 9.00 am to 11.00 am

**For this paper you must have:**

- 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.
- Do all rough work in the answer book. Cross through any work you do not want marked.

**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.
- There are 20 marks for each question.
- You are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

**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.
- *Doctor Faustus*, *The Glass Menagerie*, *A Choice of Christina Rossetti's Verse* and *Safe As Houses* 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.

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**SECTION A – Drama**

Answer **one** question from this section.

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**EITHER**

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

- 1 Servants, such as nurses or tutoresses, who adopt a maternal role are common characters in the drama of this period.

Explore Ford's purposes in his presentation of Putana.

**OR**

- 2 Remind yourself of Act III Scenes v and vii, from “Now if the doctor keep his word...” to “Then you may kiss your fill, and bed her too.” and from “’Tis early night as yet...” to “O my master, my master, my master!”

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

In your answer, you should consider:

- the presentation of Grimaldi, Bergetto and Richardetto
- the dramatic effects Ford creates
- the ways in which a seventeenth century audience might have responded to these scenes.

**OR**

*\*The School for Scandal* – Richard Brinsley Sheridan

- 3 Sheridan entitled an early draft of this play “The Slanderers”.

Explore the ways that slander is presented in *The School for Scandal*.

**OR**

- 4 Remind yourself of Act I Scene ii, which begins “When an old bachelor marries a young wife...” and ends “...the crime carries its punishment along with it.”

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

In your answer, you should consider:

- the presentation of the relationship between Sir Peter and Lady Teazle
- the dramatic effects Sheridan creates
- what the scene tells an audience about eighteenth century attitudes to marriage.

**OR**

*\*A Woman of No Importance* – Oscar Wilde

- 5 Wilde once wrote “Civilized society feels instinctively that manners are of more importance than morals”.

Explore the ways that Wilde presents this idea in *A Woman of No Importance*.

**OR**

- 6 Remind yourself of the ending of Act II, from the stage direction “*Sound of violin heard from music-room*” at line 520: pages 57 – 64 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:

- Wilde’s presentation of Lord Illingworth and Mrs Arbuthnot
- the dramatic effects Wilde creates
- the ways late nineteenth century social issues are presented in this section.

**OR**

*All My Sons* – Arthur Miller

- 7 A critic has written that “Miller’s plays show us that happiness can only be achieved by making moral compromises”.

To what extent does this claim apply to *All My Sons*?

**OR**

- 8 Remind yourself of the play’s opening, as far as the exit of Bert on page 98 of the Penguin Classics edition.

How far do you agree with the view that, in terms of subject matter and style, this section forms an effective introduction to the play?

**OR**

*Comedians* – Trevor Griffiths

- 9 A leading theatre critic has categorised many late twentieth century plays as “the drama of refusal”.

To what extent does this description apply to *Comedians*?

**OR**

- 10 “Of all those who betray Waters, McBrain is the one the audience despises the most.”

How far do you agree with this claim?

Use McBrain’s act on pages 46 – 48 of the Faber edition, from “MCBRAIN *on, carrying a hand-mic...*” to “...MCBRAIN *breaks, disappears*”, as the starting point for your answer.

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**OR**

*Making History* – Brian Friel

- 11 An Irish poet has described Friel’s drama as “preoccupied with the conflict between the public and private selves”.

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

**OR**

- 12 Remind yourself of the beginning of Act 2 Scene 2, as far as the stage direction “LOMBARD assesses the situation instantly...” (pages 54 – 60 in the Faber edition).

How far do you agree with the view that “by this point in the play, O’Neill is merely a comical drunk”?

**OR**

*\*Doctor Faustus* – Christopher Marlowe

- 13 Explore the ways that Marlowe presents sixteenth century attitudes to magic in *Doctor Faustus*.

**OR**

- 14 Remind yourself of Scene 13 (pages 64 – 68 in the New Mermaids edition: Act 5 Scene 2 in some other editions), from “Ah gentlemen!” to the stage direction “*Exeunt with him*”.

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

In your answer, you should consider:

- the language used by Faustus
- the dramatic effects that Marlowe creates
- the use of sixteenth century ideas about damnation.

**OR**

*The Glass Menagerie* – Tennessee Williams

- 15 To what extent do you agree with the director who claimed “The screen device is unnecessary: *The Glass Menagerie* would be a more effective piece of theatre without it”?

**OR**

- 16 How far do you agree with the view that “Laura Wingfield is the character who invites most sympathy from the audience”?

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**SECTION B – Poetry**

Answer **one** question from this section.

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**EITHER**

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

- 17 Explore the ways Chaucer uses fourteenth century ideas about the church and religion in *The Miller's Prologue and Tale*.

**OR**

- 18 Remind yourself of lines 244 – 290 from “The moone, whan it was night, ful brighte shoon,” to “For Absolon may waille and singe ‘allas.’”, in which Absolon makes his first visit to John and Alison’s house.

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

**OR**

*\*Selected Poems – The Brontës*

- 19 Branwell Brontë was described by a friend as “moody, moping... miserable”.

Explore the ways that this aspect of Branwell’s personality is reflected in his poetry.

In your answer, you should refer to **two** or **three** poems by Branwell Brontë.

**OR**

- 20 Death was ever-present in the Brontës’ lives: the four poets featured in this selection were dead before the age of forty; their mother and their two older sisters also died young.

Explore the ways that attitudes to death are presented in the Brontës’ poetry.

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

**OR**

*\*Selected Poems – Thomas Hardy*

- 21 Hardy once wrote “All things merge in one another”; for example, past into present, death into life.

Explore the ways that Hardy presents ideas about merging in his poetry.

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

You may wish to use ‘At Castle Boterel’ (page 57) as the starting point for your answer.

**OR**

- 22 Like many writers of his time, Hardy was interested in the position of women in society.

Explore the ways that Hardy presents attitudes to women 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.

**OR**

*High Windows – Philip Larkin*

- 23 When the paperback edition of *High Windows* was published, Larkin told a friend that “oath-larded depression will flood the land”.

How far do you agree that *High Windows* is a flood of swearing and depression?

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 ‘The Trees’ (page 12).

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?

**OR**

*Beowulf – Seamus Heaney*

- 25 How far do you agree with the critic who described Heaney’s *Beowulf* as “a combination of beauty and brutality”?

**OR**

- 26 When asked to select his favourite section of *Beowulf* during an American television interview, Heaney chose the arrival of Grendel at Heorot (from “Then a powerful demon, a prowler through the dark...” on page 5 to “...kept a weather-eye open and moved away.” on page 7).

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

**OR**

*The World's Wife* – Carol Ann Duffy

- 27 A critic has written that “Duffy’s poetry is primarily concerned with human failings”.

To what extent do you feel this is true 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 Kray Sisters’ (page 63).

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

**OR**

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

- 29 Christina Rossetti worked as a volunteer at a refuge for fallen women in Highgate, north London.

Explore the ways that Rossetti presents fallen women 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**

- 30 Remind yourself of ‘Goblin Market’.

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

**OR**

*Safe As Houses* – U. A. Fanthorpe

- 31 How far do you agree with the opinion that “growing old is the main theme of 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**

- 32 Remind yourself of ‘Water everywhere’ (page 58).

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**