



General Certificate of Education
Advanced Subsidiary Examination
January 2010

English Literature (Specification A)

LTA1C

Unit 1 Texts in Context

Option C: The Struggle for Identity in Modern Literature

Monday 18 January 2010 1.30 pm to 3.30 pm

For this paper you must have:

- a 12-page answer book.

Time allowed

- 2 hours

Instructions

- Use black ink or black 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 LTA1C.
- Answer **two** questions.
- You must answer:
 - the **compulsory** question in **Section A**: Contextual Linking
 - **one** question from **Section B**: Poetry.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 90.
- The poetry texts prescribed for this paper **may** be taken into the examination room. Texts taken into the examination must be clean: that is, free from annotation.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are advised to spend about 1 hour on each question.

SECTION A: CONTEXTUAL LINKING**Answer Question 1.**

In your response to this section of the paper you must refer to your wider reading across all three genres (prose, poetry and drama). You may also refer to your AS coursework texts.

- 1 Read the following extract carefully. It is taken from a speech entitled *A Woman's Civil Right* given by the feminist author Betty Friedan in 1969 at a conference in the USA. Six years earlier Friedan had shocked America when she published *The Feminine Mystique*, which launched the modern women's movement.

How does the writer present her thoughts and feelings about the struggle for identity?

How far is the extract similar to and different from your wider reading about the struggle for identity in modern literature? You should consider the writers' choices of form, structure and language, as well as subject matter. (45 marks)

Am I saying that women have to be liberated from men? That men are the enemy? No. I am saying the *men* will only be truly liberated to love women and to be fully themselves when women are liberated to have a full say in the decisions of their lives and their society.

Until that happens, men are going to bear the guilty burden of the passive destiny they have forced upon women, the suppressed resentment, the sterility of love when it is not between two fully active, joyous people, but has in it the element of exploitation. And men will not be free to be all they can be as long as they must live up to an image of masculinity that disallows all the tenderness and sensitivity in a man, all that might be considered feminine. Men have enormous capacities in them that they have to repress and fear in order to live up to the obsolete, brutal, bear-killing, Ernest Hemingway, crew-cut Prussian, napalm-all-the-children-in-Vietnam, bang-bang-you're-dead image of masculinity. Men are not allowed to admit that they sometimes are afraid. They are not allowed to express their own sensitivity, their own need to be passive sometimes and not always active. Men are not allowed to cry. So they are only half-human, as women are only half-human, until we can go this next step forward. All the burdens and responsibilities that men are supposed to shoulder alone makes them, I think, resent women's pedestal, much as that pedestal may be a burden for women.

This is the real sexual revolution. Not the cheap headlines in the papers about at what age boys and girls go to bed with each other and whether they do it with or without the benefit of marriage. That's the least of it. The real sexual revolution is the emergence of women from passivity, from the point where they are the easiest victims for all the seductions, the waste, the worshiping of false gods in our affluent society, to full self-determination and full dignity. And it is the emergence of men from the stage where they are inadvertent brutes and masters to sensitive, complete humanity.

If we are finally allowed to become full people, not only will children be born and brought up with more love and responsibility than today, but we will break out of the confines of that sterile little suburban family to relate to each other in terms of all of the possible dimensions of our personalities – male and female, as comrades, as colleagues, as friends, as lovers. And without so much hate and jealousy and buried resentment and hypocrisies, there will be a whole new sense of love that will make what we call love on Valentine’s Day look very pallid.

Turn over for Section B

Turn over ►

SECTION B: POETRY

Answer **one** question from this section.

EITHER

And Still I Rise – Maya Angelou

- 2 “Good poetry goes straight to the heart.”

How far do you agree that this view applies to the collection *And Still I Rise*?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the collection as a whole. (45 marks)

OR

- 3 How far do you agree that the poem ‘Still I Rise’ is of central importance to the collection?

In your answer you should consider form, structure and language, as well as subject matter.

(45 marks)

OR

The World’s Wife – Carol Ann Duffy

- 4 It has been said that *The World’s Wife* is witty, uncomfortable yet liberating.

How far do you agree with this view?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the collection as a whole. (45 marks)

OR

- 5 How far do you agree that ‘The Devil’s Wife’ is the key to the collection?

In your answer you should consider form, structure and language, as well as subject matter.

(45 marks)

OR

Skirrid Hill – Owen Sheers

- 6 Sheers is “adept at probing wounds”.

How far do you agree that Sheers is skilful in exploring difficult issues in *Skirrid Hill*?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely across the collection as a whole. (45 marks)

OR

- 7 How far do you agree that ‘Skirrid Fawr’ makes a fitting conclusion to the collection?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

END OF QUESTIONS

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Source: Friedan, B. (1969) *A Woman's Civil Right*, in MacArthur, B. (ed) *The Penguin Book of Historic Speeches*, Viking, pp. 457–458.

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