

General Certificate of Secondary Education
June 2005



**ENGLISH LITERATURE (SPECIFICATION B)
Foundation Tier**

3711/F
F

Wednesday 25 May 2005 9.00 am to 11.15 am

In addition to this paper you will require:

- a 12-page answer book;
- unannotated copies of the three texts which you have been studying for this examination.

Time allowed: 2 hours 15 minutes (includes recommended reading time of 15 minutes)

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 3711/F.
- Answer **three** questions. Answer one question from each of the three Sections: A, B and C.
- This is an open text examination. You should have copies of the texts you have studied in the examination room. These texts must **not** contain any additional materials, highlighting, any annotations, or notes other than those present in the texts as published.
- Write your answers in the answer book provided.
- Do all rough work in your answer book. Cross through any work you do not want marked.
- You must **not** use a dictionary in this examination.

Information

- The maximum mark for this paper is 78.
- Mark allocations are shown in brackets.
- There are two questions set on each text. Answer only **one** question on each of your chosen texts.
- In Section B some poetry texts are set for pre-1914 and some for post-1914. Check your choice of questions carefully.
- 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. You will be awarded up to three marks for Quality of Written Communication.

Advice

- You are advised to spend 15 minutes reading the paper and planning your answers.
- You should refer to the texts for evidence to support any points you make in your answers.

NO QUESTIONS APPEAR ON THIS PAGE

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***Romeo and Juliet* – William Shakespeare**

EITHER 3 How does Romeo change during the course of the play?

You may wish to consider:

- his words and actions before and after meeting Juliet
- his relationship with Juliet
- his relationship with Friar Lawrence and other characters

as well as any ideas of your own.

(25 marks)

OR 4 Read again this extract from towards the end of Act 3 Scene 5:

CAPULET: hang, beg, starve, die in the streets,
 For by my soul, I'll ne'er acknowledge thee,
 Nor what is mine shall never do thee good.

What does Juliet's relationship with her parents tell you about parent-child relationships at the time the play was set? (25 marks)

***She Stoops To Conquer* – Oliver Goldsmith**

EITHER 5 Read again these words by Mrs Hardcastle from near the beginning of the play:

MRS HARDCASTLE: Lord, Mr Hardcastle, you're for ever at your Dorothy's, and your old wife's. You may be a Darby, but I'll be no Joan, I promise you. I'm not so old as you'd make me, by more than one good year. Add twenty to twenty, and make money of that.

What do you learn about relationships between husbands and wives at the time the play was set, both here and elsewhere in the play? (25 marks)

OR 6 To what extent do you think that the humour in *She Stoops to Conquer* depends on the characters' misunderstandings?

You may wish to consider:

- Marlow's mistakes concerning the house
- Marlow's treatment of Kate and Hardcastle
- Lumpkin's tricks

as well as any ideas of your own.

(25 marks)

Turn over ►

***The Importance of Being Earnest* – Oscar Wilde**

EITHER 7 Read again this extract from the beginning of Act 3:

GWENDOLEN: The fact that they did not follow us at once into the house, as anyone else would have done, seems to me to show that they have some sense of shame left.

CECILY: They have been eating muffins. That looks like repentance.

GWENDOLEN (*after a pause*): They don't seem to notice us at all. Couldn't you cough?

CECILY: But I haven't got a cough.

What do the words and actions of **either** Gwendolen **or** Cecily tell you about the attitudes of young women of their time? (25 marks)

OR 8 What do you think makes this play a successful comedy?

You may wish to consider:

- what the characters do and say
- mistaken identity
- the discoveries at the end

as well as any ideas of your own.

(25 marks)

Post-1914

***Pygmalion* – George Bernard Shaw**

EITHER 9 Read again this extract from near the end of Act 2:

HIGGINS: Have you any further advice to give her before you go, Doolittle? Your blessing, for instance.

DOOLITTLE: No, Governor: I aint such a mug as to put up my children to all I know myself. Hard enough to hold them in without that. If you want Eliza's mind improved, Governor, you do it yourself with a strap.

Is Doolittle a good father here and elsewhere in the play?

(25 marks)

OR 10 How does the story of Eliza help you to understand society at the time of the play?

You may wish to consider:

- Eliza's desire to better herself
- the way Pickering treats her
- the attitudes of the different social classes

as well as any ideas of your own.

(25 marks)

An Inspector Calls – J B Priestley

EITHER 11 Read again this extract from near the end of the play:

SHEILA (*passionately*): You're pretending everything's just as it was before.
ERIC: I'm not!
SHEILA: No, but these others are.
BIRLING: Well, isn't it? We've been had, that's all.
SHEILA: So nothing really happened. So there's nothing to be sorry for,
 nothing to learn. We can all go on behaving just as we did.
MRS BIRLING: Well, why shouldn't we?

How far do you agree that the younger characters have learnt something from the Inspector's visit while the older ones have not? You should refer to the words and actions of **at least two** characters in your answer. (25 marks)

OR 12 What does the way that Eva Smith is treated by the Birlings and Gerald Croft tell you about attitudes at the time the play was set?

You may wish to consider:

- the way she is treated by her employers
- Eva's relationships
- the way she is treated by other characters

as well as any ideas of your own.

(25 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

Hobson's Choice – Harold Brighouse

EITHER 13 Read again this extract from the end of Act 1:

MAGGIE: You and I'll be straight with one another, father. I'm not a fool and you're not a fool, and things may as well be put in their places as left untidy.

HOBSON: I tell you my mind's made up. You can't have Willie Mossop. Why, lass, his father was a workhouse brat. A come-by-chance.

MAGGIE: It's news to me we're snobs in Salford. I'll have Willie Mossop. I've to settle my life's course, and a good course, too, so think on.

HOBSON: I'd be the laughing-stock of the place if I allowed it. I won't have it, Maggie. It's hardly decent at your time of life.

MAGGIE: I'm thirty and I'm marrying Willie Mossop. And now I'll tell you my terms.

What do you learn about the relationship between Maggie and Hobson both here and elsewhere in the play? *(25 marks)*

OR 14 Maggie is not a typical woman of her time. What do you find interesting about her character in the play?

You may wish to consider:

- her strong personality
- her attitudes towards Hobson and Willie
- the contrast with Alice and Vickey

as well as any ideas of your own.

(25 marks)

SECTION B – POETRY

Answer **one** question from this section.

Candidates are reminded to:

- answer the question using appropriate evidence from the texts
- explore language and structure
- look at the relationships between poems.

If you choose a question which has a short extract at the beginning, you should use the extract to remind yourself where to look in your text **and** to give you a starting point for your answer.

The General Prologue – Geoffrey Chaucer

Pre-1914

EITHER 15 A CLERK ther was of Oxenford also,
 That unto logyk hadde longe ygo.
 As leene was his hors as is a rake,
 And he nas nat right fat, I undertake,
 But looked holwe, and therto sobrely.
 Ful thredbare was his overeste courtepy,
 For he hadde geten hym yet no benefice,
 Ne was so worldly for to have office.
 For hym was levere have at his beddes heed
 Twenty bookes, clad in blak or reed,
 Of Aristotle and his philosophie
 Than robes riche, or fithele, or gay sautrie.
 But al be that he was a philosophre,
 Yet hadde he but litel gold in cofre;
 But al that he myghte of his freendes hente,
 On bookes and on lernynge he it spente,
 And bisily gan for the soules preye
 Of hem that yaf hym wherwith to scoleye.
 Of studie took he moost cure and moost heede.
 Noght o word spak he moore than was neede,
 And that was seyde in forme and reverence,
 And short and quyk and ful of hy sentence;
 Sownynge in moral vertu was his speche,
 And gladly wolde he lerne and gladly teche.

What does Chaucer's description of the Clerk tell you about his character and lifestyle? Compare the Clerk with **one other** pilgrim who is more wealthy and so leads a different kind of life. (25 marks)

OR 16 What has your reading of the *General Prologue* told you about some aspects of life in fourteenth-century England? You should refer to **two** pilgrims in your answer.

You may wish to consider

- the appearance of the two pilgrims
- what they do for a living
- their attitudes
- Chaucer's presentation of them

as well as any ideas of your own.

(25 marks)
Turn over ►

Poems from Other Centuries – edited Tissier

Pre-1914

EITHER 17 Meeting at Night

The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighted match,
And a voice less loud, thro' its joys and fears
Than the two hearts beating each to each!

ROBERT BROWNING

In the above poem Browning uses language to create a powerful atmosphere. Compare this poem with **one other** poem from the selection in which an effective atmosphere is also created. (25 marks)

OR 18 Read again *The Song of the Shirt* in which Hood conveys a sad sense of monotony. Compare this poem with **one other** poem from the selection in which a sad situation is presented.

You may wish to consider:

- what each poem is about
- how each situation is presented
- how rhyme and rhythm are used

as well as any ideas of your own.

(25 marks)

A Choice of Poets – edited Hewett/Edwards

Pre-1914

EITHER 19 A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears,
Night and morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole.
When the night had veild the pole;
In the morning glad I see
My foe outstretchd beneath the tree.

WILLIAM BLAKE

In the above poem Blake presents a point of view powerfully. Compare this poem with **one other** poem from the pre-1914 selection which also presents its subject powerfully.

(25 marks)

OR 20 Read again *Nutting* in which Wordsworth writes about different emotions. Compare this poem with **one other** poem from the pre-1914 selection in which emotions are also important.

You may wish to consider:

- what each poem is about
- the moods and emotions
- the words and phrases used

as well as any ideas of your own.

(25 marks)

Turn over ►

War Poems – edited Martin**Pre-1914****EITHER 21 A Wife in London**

I

She sits in the tawny vapour
 That the Thames-side lanes have uprolled,
 Behind whose webby fold on fold
 Like a waning taper
 The street-lamp glimmers cold.

A messenger's knock cracks smartly,
 Flashed news is in her hand
 Of meaning it dazes to understand
 Though shaped so shortly:
He-has fallen-in the far South Land. . . .

II

'Tis the morrow; the fog hangs thicker,
 The postman nears and goes:
 A letter is bought whose lines disclose
 By the firelight flicker
 His hand, whom the worm now knows:

Fresh – firm – penned in highest feather –
 Page-full of his hoped return,
 And of home-planned jaunts by brake and burn
 In the summer weather,
 And of new love that they would learn.

THOMAS HARDY

In the above poem Hardy creates a sense of sad loss. Compare this poem with **one other** poem from the pre-1914 selection which also conveys a sense of sadness. (25 marks)

OR 22 Read again the poem *The Hyaenas* in which Kipling writes about the horror of war. Compare this poem with **one other** poem from the pre-1914 selection which also conveys a sense of horror.

You may wish to consider:

- what each poem is about
- the words and phrases used
- how the horror of war is presented

as well as any ideas of your own.

(25 marks)

*Best Words***Pre-1914****EITHER 23** *Let me not (Sonnet CXVI)*

Let me not to the marriage of true mindes
Admit impediments, love is not love
Which alters when it alteration findes,
Or bends with the remover to remove.
O no, it is an ever fixed marke
That lookes on tempests and is never shaken;
It is the star to every wandring barke,
Whose worths unknowne, although his highth be taken.
Lov's not Times foole, though rosie lips and cheeks
Within his bending sickles compasse come,
Love alters not with his breefe houres and weekes,
But beares it out even to the edge of doome:
 If this be error and upon me proved,
 I never writ, nor no man ever loved.

WILLIAM SHAKESPEARE

In the above poem Shakespeare writes about the nature of love. Compare this poem with **one other** poem from the pre-1914 selection which is also about love. (25 marks)

OR 24 In the poem *To a Mouse* how does Burns convey his message? Compare this poem with **one other** poem from the pre-1914 selection in which the poet also has a message for the reader.

You may wish to consider:

- what each poem is about
- how words and phrases are used
- the messages presented

as well as any ideas of your own.

(25 marks)

TURN OVER FOR THE NEXT QUESTION**Turn over ►**

A Choice of Poets – edited Hewett/Edwards

Post-1914

EITHER 25

Poem cannot be published for copyright reasons.

In the above poem Frost writes in an interesting way about a familiar object. Compare this poem with **one other** poem from the post-1914 selection in which the subject is also presented in an interesting way. (25 marks)

OR 26 In the poem *Lore* Thomas presents a fascinating character. Compare this poem with **one other** poem from the post-1914 selection in which another fascinating character or situation is described.

You may wish to consider:

- what each poem is about
- how words and phrases are used
- the presentation of the characters

as well as any ideas of your own.

(25 marks)

War Poems – edited Martin

Post-1914

EITHER 27 Who's for the Game?

Who's for the game, the biggest that's played,
 The red crashing game of a fight?
 Who'll grip and tackle the job unafraid?
 And who thinks he'd rather sit tight?

Who'll toe the line for the signal to 'Go!'
 Who'll give his country a hand?
 Who wants a turn to himself in the show?
 And who wants a seat in the stand?

Who knows it won't be a picnic – not much –
 Yet eagerly shoulders a gun?
 Who would much rather come back with a crutch
 Than lie low and be out of the fun?

Come along, lads – but you'll come on all right –
 For there's only one course to pursue,
 Your country is up to her neck in a fight,
 And she's looking and calling for you.

JESSIE POPE

In the above poem Jessie Pope is encouraging young men to join the fight for their country. Compare this poem with **one other** poem from the post-1914 selection which gives a different message about war. (25 marks)

OR 28 Read again *Suicide in the Trenches* in which Sassoon writes about the horror of war. Compare this poem with **one other** poem from the post-1914 selection which also presents the horror of war.

You may wish to consider:

- what each poem is about
- how the words and phrases are used
- how the horror is created

as well as any ideas of your own.

(25 marks)

Turn over ►

Axed Between the Ears – edited Kitchen

Post-1914

EITHER 29 Love Grows Old Too

When you and I were younger,
We used to long for bed;
'That's all you ever think about!'
Was what you always said.

By the time we'd both reached middle age,
The time was never right.
The only time we ever touched
Was just to kiss goodnight.

When we were in our sixties
We slept in separate beds,
And the only loving we enjoyed
Came in paperbacks we read.

And now we don't have long to go,
We just turn off the light.
We drop our teeth in bedside mugs
And politely say 'Goodnight'.

ROGER PALMER

In the above poem Palmer writes about a changing relationship. Compare this poem with **one other** from the selection which is also about relationships. (25 marks)

OR 30 Look again at the poem *Atrocities* in which Sassoon uses blunt language to give the reader something to think about. Compare this poem with **one other** poem from the selection which also gives the reader something to think about.

You may wish to consider:

- what each poem is about
- the words and phrases used
- the thought provoking message

as well as any ideas of your own.

(25 marks)

Best Words

Post-1914

EITHER 31

Poem cannot be published for copyright reasons.

In the above poem, Patten writes about his childhood and the effect of his parents' divorce. Compare this poem with **one other** poem in the post-1914 selection which is also about personal experiences. *(25 marks)*

Turn over ►

- OR** **32** In the poem *Ballad of the Bread Man* Causley tells a story. Compare this poem with **one other** poem from the post-1914 selection which also has a tale to tell.

You may wish to consider:

- what each poem is about
- the words and phrases used
- the way events are presented

as well as any ideas of your own.

(25 marks)

SECTION C – PROSE

Answer **one** question from this section.

Candidates are reminded to:

- answer the question using appropriate evidence from the texts
- explore language and structure.

If you choose a question which has a short extract at the beginning, you should use the extract to remind yourself where to look in your text and to give you a starting point for your answer.

Pre-1914***Pride and Prejudice* – Jane Austen**

EITHER 33 Read again this extract about Mr Collins:

Having now a good house and very sufficient income, he intended to marry; and in seeking a reconciliation with the Longbourn family he had a wife in view, as he meant to choose one of the daughters, if he found them as handsome and amiable as they were represented by common report. This was his plan of amends – of atonement – for inheriting their father’s estate; and he thought it an excellent one, full of eligibility and suitableness, and excessively generous and disinterested on his own part.

What is your opinion of Mr Collins in this novel? (25 marks)

OR 34 What difficulties do Elizabeth Bennet and Darcy have to overcome in order to marry?

You may wish to consider:

- Darcy’s early criticisms of Elizabeth
- Elizabeth’s rejection of Darcy
- the meddling of Catherine de Bourgh

as well as any ideas of your own. (25 marks)

TURN OVER FOR THE NEXT QUESTION

Turn over ►

Wuthering Heights – Emily Brontë

EITHER 35 Read again the following extract in which Heathcliff forces Catherine to be truthful:

HEATHCLIFF: You teach me now how cruel you've been – cruel and false.
Why did you despise me? *Why* did you betray your own heart, Cathy? I have not one word of comfort. You deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears: they'll blight you – they'll damn you. You loved me – then what *right* had you to leave me? What right – answer me – for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or Satan could inflict would have parted us, *you*, of your own will, did it. I have not broken your heart – *you* have broken it; and in breaking it, you have broken mine.

How far do you agree that Catherine Earnshaw has only herself to blame for what happens in the novel? (25 marks)

OR 36 Write about Lockwood's role in this novel.

You may wish to consider:

- his situation as an outsider
- his attitude to the people he meets
- the way he presents events
- his role as a narrator

as well as any ideas of your own. (25 marks)

***Far from the Madding Crowd* – Thomas Hardy**

EITHER 37 Read again the following extract from the chapter *Blame - Fury* in which Boldwood pleads with Bathsheba:

‘I am beyond myself about this, and am mad,’ he said. ‘I am no stoic at all to be supplicating here; but I do supplicate to you. I wish you knew what is in me of devotion to you; but it is impossible, that. In bare human mercy to a lonely man, don’t throw me off now!’

To what extent do you feel sorry for Boldwood here and elsewhere in the novel?

(25 marks)

OR 38 How important is Fanny Robin in this novel?

You may wish to consider:

- her pregnancy
- her failed marriage ceremony
- Troy’s attitude to her death

as well as any ideas of your own.

(25 marks)

Post-1914

***Lord of the Flies* – William Golding**

EITHER 39 In the chapter *The Shell and the Glasses* Roger says of Jack, “He’s a proper Chief, isn’t he?”

What do you learn about Jack’s style of leadership in this novel? You should consider **at least two** episodes in your answer. (25 marks)

OR 40 How important are the conch and the beast to this novel?

You may wish to consider:

- their use in the novel
- what the boys think about them
- what they represent

as well as any ideas of your own.

(25 marks)

Turn over ►

***Of Mice and Men* – John Steinbeck**

EITHER 41 Read again this passage from near the beginning of the novel:

George’s voice became deeper. He repeated his words rhythmically as though he had said them many times before. “Guys like us, that work on ranches, are the loneliest guys in the world. They got no family. They don’t belong no place. They come to a ranch an’ work up a stake and then they go inta town and blow their stake, and the first thing you know they’re poundin’ their tail on some other ranch. They ain’t got nothing to look ahead to.”

How far do you agree that the characters in this novel are lonely? You must write about **at least two** characters in your answer. (25 marks)

OR 42 Do you feel at all sorry for Candy in this novel?

You may wish to consider:

- his situation at the ranch
- how others react towards him
- his words and actions

as well as any ideas of your own. (25 marks)

***Roll of Thunder, Hear My Cry* – Mildred Taylor**

EITHER 43 Read again the following extract in which Cassie has been waiting to be served in Mr Barnett’s shop during her visit to Strawberry:

I was hot. I had been as nice as I could be to him and here he was talking like this. “We been waiting on you for near an hour,” I hissed, “while you ’round here waiting on everybody else. And it ain’t fair. You got no right –”

“Whose little nigger is this!” bellowed Mr. Barnett.

Everyone in the store turned and stared at me. “I ain’t nobody’s little nigger!” I screamed, angry and humiliated. “And you ought not be waiting on everybody ’fore you wait on us.”

How is Cassie affected by prejudice both here and elsewhere in the novel? (25 marks)

OR 44 How important is the ownership of land to the Logans?

You may wish to consider:

- their struggle to keep their land
- Harlan Granger’s threats
- the Logan brothers’ efforts to raise funds

as well as any ideas of your own. (25 marks)

END OF QUESTIONS

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