

General Certificate of Secondary Education
June 2005



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

3711/H

H

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/H.
- 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

CONTENTS

	Page
Section A – Drama	
Pre-1914	
<i>The Merchant of Venice</i> – William Shakespeare	4
<i>Romeo and Juliet</i> – William Shakespeare	4
<i>She Stoops To Conquer</i> – Oliver Goldsmith	5
<i>The Importance of Being Earnest</i> – Oscar Wilde	5
Post-1914	
<i>Pygmalion</i> – George Bernard Shaw	5
<i>An Inspector Calls</i> – J B Priestley	6
<i>Hobson’s Choice</i> – Harold Brighouse	6
Section B – Poetry	
Pre-1914	
<i>The General Prologue</i> – Geoffrey Chaucer	7
<i>Poems from Other Centuries</i> – edited Tissier	7
<i>A Choice of Poets</i> – edited Hewett/Edwards	8
<i>War Poems</i> – edited Martin	8
<i>Best Words</i>	8
Post-1914	
<i>A Choice of Poets</i> – edited Hewett/Edwards	9
<i>War Poems</i> – edited Martin	9
<i>Axed Between the Ears</i> – edited Kitchen	9
<i>Best Words</i>	10
Section C – Prose	
Pre-1914	
<i>Pride and Prejudice</i> – Jane Austen	11
<i>Wuthering Heights</i> – Emily Brontë	11
<i>Far from the Madding Crowd</i> – Thomas Hardy	11
Post-1914	
<i>Lord of the Flies</i> – William Golding	12
<i>Of Mice and Men</i> – John Steinbeck	12
<i>Roll of Thunder; Hear My Cry</i> – Mildred Taylor	12

SECTION A – DRAMA

Answer **one** question from this section.

Candidates are reminded to:

- answer the question using appropriate evidence from the texts
- explore language and structure
- relate texts to their contexts and traditions.

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***The Merchant of Venice* – William Shakespeare**

- EITHER 1** Read again the following extract from early in Act 1 Scene 2 in which Portia is talking with Nerissa about her father's will.

PORTIA: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching.

Does a study of Portia's words and actions in the play bear out her statement here?

(25 marks)

- OR 2** What does Shakespeare have to say about the nature of hate and prejudice in this play? You should look closely at language and character in your answer.

You may wish to consider:

- the attitudes of Christian characters
- the attitudes of Jewish characters
- Portia's attitudes to her suitors

as well as any ideas of your own.

(25 marks)

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

- EITHER 3** Look again at Act 2 Scene 2 during which Juliet talks with Romeo from her balcony. What do you learn about their attitudes to love in this scene and elsewhere in the play? You should refer closely to each character's words and actions in your answer.

(25 marks)

- OR 4** What does Shakespeare have to say in this play about the nature of youth and age? You should look closely at language and character in your answer.

(25 marks)

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

EITHER 5 What does a study of the words and actions of the women characters in this play reveal to you about attitudes to marriage in Goldsmith's day? You must refer to **at least two** of the women characters in your answer. (25 marks)

OR 6 How do the conflicts in the play contribute to the comedy?

You may wish to consider:

- conflict between generations
- conflict between town and country
- the misunderstandings in the play

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

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

EITHER 7 What does a study of the words, actions and motives of John Worthing and Algernon Moncrieff reveal to you about attitudes to women in Wilde's day? (25 marks)

OR 8 What criticisms of his time are made by Wilde in this play? You should look closely at language, character and events in your answer. (25 marks)

Post-1914

***Pygmalion* – George Bernard Shaw**

EITHER 9 From your study of *Pygmalion* what do you learn about relationships between parents and children at the time of the play? Refer closely to the language and actions of the Higgins, the Doolittle and the Eynsford Hill families in your answer. (25 marks)

OR 10 Shaw stated that he used his plays to force the audience to face unpleasant facts. How are unpleasant facts presented in *Pygmalion* and what do you learn from them about the time of this play? You should look closely at language, character and events in your answer. (25 marks)

An Inspector Calls – J B Priestley

EITHER 11 What is your opinion of the character Gerald Croft in the context of this play? You should look closely at language and actions in your answer. (25 marks)

OR 12 In Act 3, just before the Inspector exits, he offers some advice to the Birlings:

INSPECTOR: We don't live alone. We are members of one body.
 We are responsible for each other.

How does the play present the need to take that advice? You should look closely at characters, language and actions in your answer. (25 marks)

Hobson's Choice – Harold Brighouse

EITHER 13 What is the importance of the character of Willie Mossop to the success of the play? (25 marks)

OR 14 Brighouse described his play, set in Salford in 1880, as a Lancashire comedy. What is the significance of setting, in terms of time and place, to the play?

You may wish to consider:

- the occupations of the characters
- their relationships between men and women
- their actions and words of the characters

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.

The General Prologue – Geoffrey Chaucer

Pre-1914

- EITHER 15** Refer to the descriptions of the Clerk and the Friar. How does Chaucer make us aware of the differences between them and do they have anything in common? You should look closely at the way in which he chooses to present the two characters. (25 marks)
- OR 16** Consider the effectiveness of Chaucer’s presentation of the love of money and material things in **at least two** of his portraits of the pilgrims. (25 marks)

Poems from Other Centuries – edited Tissier

Pre-1914

- EITHER 17** Read again *Meeting at Night* by Browning. In this poem the poet conveys an emotional situation and increasing excitement by his use of language.
- Compare this poem with **one other** poem from the selection, which also uses language and imagery to convey emotion or situation effectively. You should refer closely to the language used in both poems. (25 marks)
- OR 18** Read again *The Song of the Shirt* by Hood. In this poem the poet expresses a particular view of life.
- Compare this poem with **one other** poem from the selection, which expresses either a similar or a different view of life. You should refer closely to the language used in both poems. (25 marks)

Turn over ►

A Choice of Poets – edited Hewett/Edwards

Pre-1914

EITHER 19 Read again *A Poison Tree* by Blake. In this poem the poet powerfully conveys the growth of a negative emotion.

Compare this poem with **one other** poem from the pre-1914 selection, showing how language is used to express either negative or positive emotion. (25 marks)

OR 20 Read again *Nutting* by Wordsworth. In this poem the poet uses an experience from which he learned something to teach others.

Compare this poem with **one other** poem from the pre-1914 selection which offers a message, showing the means by which the poet conveys that message. (25 marks)

War Poems – edited Martin

Pre-1914

EITHER 21 Look again at *A Wife in London* by Hardy. This poem concentrates on the loss of a loved one in war.

Compare this poem with **one other** poem from the pre-1914 selection, which considers a different aspect of war. You should look closely at the language used. (25 marks)

OR 22 Look again at *The Hyaenas* by Kipling. This poem starkly presents the cruelty of death in war.

Compare this poem with **one other** poem from the pre-1914 selection which you consider presents war in a similar light. (25 marks)

Best Words

Pre-1914

EITHER 23 Look again at *Let me not (Sonnet CXVI)* by Shakespeare in which he discusses lasting love.

Compare this poem with **one other** poem of your choice from the pre-1914 selection which deals with love in a different way. You should look closely at the language used. (25 marks)

OR 24 Consider the subject of *To a Mouse* and how Burns treats this subject.

Compare this poem with **one other** poem from the pre-1914 selection which in some way presents reflections on human life. You should look closely at the language used. (25 marks)

A Choice of Poets – edited Hewett/Edwards

Post-1914

- EITHER 25** Read again *Tree at My Window* by Frost in which the poet compares aspects of his life with that of the tree.

Compare this poem with **one other** poem from the post-1914 selection which also reflects on life. You should look closely at the ways in which language is used to achieve effects. (25 marks)

- OR 26** Read again *Lore* by R S Thomas.

Compare this poem with **one other** poem from the post-1914 selection which seems to you to be similar in some way. Show in detail how language and imagery are used to make the poem effective. (25 marks)

War Poems – edited Martin

Post-1914

- EITHER 27** Look again at *Who's for the Game?* by Pope in which she compares war to a game.

Compare this poem with **one other** poem from the post-1914 selection in which a different view of war is expressed. You should look closely at the language used by both poets. (25 marks)

- OR 28** Look again at *Suicide in the Trenches* by Sassoon.

Compare this poem with **one other** poem from the post-1914 selection showing how tone of voice, imagery and language are used to convey attitudes to war. (25 marks)

Axed Between the Ears – edited Kitchen

Post-1914

- EITHER 29** Look again at *Love Grows Old Too* by Palmer.

Compare this poem with **one other** poem from the selection which is also concerned in some way with age or the past. You should refer closely to the language used. (25 marks)

- OR 30** Look again at Sassoon's *Atrocities*.

Compare this poem with **one other** poem from the selection in which another poet shows disapproval of something. You should refer closely to the language used. (25 marks)

Turn over ►

Best Words**Post-1914**

EITHER 31 Look again at *The Sick Equation* by Patten in which he writes about his relationship with his parents.

Compare this poem with **one other** poem from the post-1914 selection which also deals in some way with a relationship. You should refer closely to the language used. (25 marks)

OR 32 Look again at *Ballad of the Bread Man* by Causley in which he treats a serious subject with a light tone.

Compare this poem with **one other** poem from the post-1914 selection which deals with a subject in a more serious way. You should refer closely to the language used. (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** By what means does Jane Austen make Mr Darcy an attractive character? You should refer closely to words and actions in the novel. (25 marks)
- OR 34** How important are the comic characters to the success of *Pride and Prejudice*? You should refer closely to **at least two** characters in the novel. (25 marks)

***Wuthering Heights* – Emily Brontë**

- EITHER 35** Isabella comments that Catherine Earnshaw “had an awfully perverted taste to esteem him [Heathcliff] so dearly, knowing him so well”.
- What does Catherine Earnshaw’s relationship with Heathcliff tell you about her? You should refer closely to her words and actions in the novel. (25 marks)
- OR 36** *Wuthering Heights* is told using more than one narrator. Examine the use of different narrators in this novel. (25 marks)

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

- EITHER 37** Near the end of the chapter *The Homestead – A Visitor – Half-Confidences*, Bathsheba says that she had once turned down an offer of marriage from Gabriel because he was not good enough for her.
- How does her opinion change during the course of the novel? You should look closely at events and the effects they have on the characters of **both** Bathsheba and Gabriel in your answer. (25 marks)
- OR 38** What do the “rustic” characters contribute to this novel? You should refer closely to the words and actions of **at least two** characters in your answer. (25 marks)

Turn over ►

Post-1914
***Lord of the Flies* – William Golding**

EITHER 39 What is the importance of Jack Merridew in this novel? You should refer closely to his actions and language in your answer. (25 marks)

OR 40 How far do you agree that this novel is about the discovery of “the darkness of man’s heart”? (25 marks)

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

EITHER 41 What are George’s weaknesses and strengths? You should refer closely to his words, to events and to the actions and opinions of other characters in your answer. (25 marks)

OR 42 What is the significance of the settings in this novel?

You may wish to consider:

- the language used to describe the settings
- the events associated with each setting
- the characters presented in those settings

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

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

EITHER 43 What does Cassie learn about courage in this novel? You should refer in detail to her words and actions. (25 marks)

OR 44 Discuss the importance of revenge in this novel.

You may wish to consider:

- the Logan children’s revenge on the Jefferson Davis school bus
- the reasons and motivations for revenge
- the consequences of other acts of revenge

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

END OF QUESTIONS
ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases efforts to contact copyright holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Section A *Source:* WILLIAM SHAKESPEARE *The Merchant of Venice*. Ed. J Morris and R Smith, published by Cambridge University Press, 1992.
Source: J B PRIESTLEY *An Inspector Calls*. Extract reproduced by permission of PFD (www.pfd.co.uk) on behalf of the Estate of J B Priestley. Copyright © Estate of J B Priestley (1947). Published by Heinemann, 1992.

Section C *Source:* EMILY BRONTË *Wuthering Heights*. Published by Wordsworth Classics, 1992.

Copyright © 2005 AQA and its licensors. All rights reserved.