

General Certificate of Education
January 2007
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 3 Texts in Context

LTA3

Wednesday 17 January 2007 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 to be 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 will be marked 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 legibility of your handwriting and the accuracy of your spelling, punctuation and grammar will also be considered.

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.

EITHER

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

- 1 Hypocritical characters are common in the drama of this period.

Explore Ford's purposes in his presentation of Soranzo.

OR

- 2 Remind yourself of Act II Scene ii, which begins “‘Love's measure is extreme ...’” and ends “Revenge shall sweeten what my griefs have tasted.”

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 deception and revenge.

OR

**The School for Scandal* – Richard Brinsley Sheridan

- 3 Explore the ways Sheridan presents the hypocrisy of eighteenth century society in *The School for Scandal*.

OR

- 4 Remind yourself of Act IV Scene iii, which begins “No letter from Lady Teazle?” and ends “The man who shuts out conviction by refusing to—”.

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 Sheridan creates
- Sheridan's references to eighteenth century manners and codes of behaviour.

OR

**A Woman of No Importance* – Oscar Wilde

- 5 In Act IV, Mrs Arbuthnot speaks of “the difference between men and women.”

Explore the ways that Wilde presents nineteenth century ideas about this difference in *A Woman of No Importance*.

OR

- 6 Remind yourself of the play’s opening, as far as “I wonder” at line 240: pages 6–18 in the New Mermaids edition.

In what ways does this section prepare an audience for Wilde’s presentation of late nineteenth century society?

OR

All My Sons – Arthur Miller

- 7 A recent review claimed that there is “a fatal absence of humour” in all of Miller’s plays.

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

OR

- 8 Remind yourself of Act Three of *All My Sons*, pages 159–171 in the Penguin Classics edition.

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

Turn over for the next question

OR

Comedians – Trevor Griffiths

- 9 An article in a theatrical journal describes Griffiths' plays as examples of "socialist realism".

To what extent is this true of *Comedians*?

OR

- 10 Remind yourself of Samuels' act on pages 40–42 of the Faber edition, from the stage direction "*SAMMY walks on. He wears a fine-fitting white jacket*" to "*...leaves with mic., returns mic. to CONCERT SECRETARY, exits.*"

To what extent do you agree with the view that "Samuels' act is merely a random collection of jokes which he hopes will please Challenor"?

OR

Making History – Brian Friel

- 11 To what extent do you agree that "the battle for truth is the most important battle in the play"?

OR

- 12 Remind yourself of the conversation between O'Neill and Mary on pages 25–29 of the Faber edition, from the stage direction "*She breaks off because O'NEILL enters with HARRY.*" to the stage direction "*Both women exit. Long pause.*"

How far do you agree with the view that this conversation is "the political heart of the play"?

SECTION B – Poetry

Answer **one** question from this section.

EITHER

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

- 13** In *The Miller's Prologue*, Chaucer advises the reader:
“And eek men shal nat maken ernest of game”.

Explore the ways in which *The Miller's Tale* could be considered “ernest” – as serious literature rather than merely a “game”.

OR

- 14** Remind yourself of lines 311–383 (from “This passeth forth al thilke Saterdag,” to “What! think on God, as we doon, men that swinke.”), in which John attempts to wake Nicholas from his trance.

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

OR

**Selected Poems – The Brontës*

- 15** Remind yourself of the poems of Anne Brontë (pages 74–93).

Explore the ways that Anne Brontë presents her religious faith in her poetry.

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

OR

- 16** The Brontës were heavily influenced by the Gothic literature which was popular in the nineteenth century.

Explore the ways that the Brontës use Gothic elements in their poetry.

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

You may wish to use ‘On Caroline’ (page 26) or ‘The Prisoner’ (page 70) as the starting point for your answer.

OR

**Selected Poems – Thomas Hardy*

- 17** Hardy's writing often focuses on outsiders or people who are isolated in some way.

Explore the ways that Hardy presents outsiders 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

- 18** During Hardy's lifetime, Britain was an imperial power frequently at war.

Explore the ways that Hardy presents ideas about war in **two** or **three** poems from this selection.

You may wish to use 'Drummer Hodge' (page 10) as the starting point for your answer.

OR

High Windows – Philip Larkin

- 19** How far do you agree with the view 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

- 20** Remind yourself of 'Going, Going' (pages 21–22).

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

- 21** Remind yourself of the section of the poem which describes Beowulf’s funeral (from “The Geat people built a pyre for Beowulf,” on page 98 to “...kindest to his people and keenest to win fame.” on page 99).

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

OR

- 22** In one of his early poems Heaney wrote:
“All I know is a door into the dark”.

To what extent does his *Beowulf* provide a door into the dark?

OR

The World’s Wife – Carol Ann Duffy

- 23** To what extent do you agree with the critic who claimed that “jealousy is the central concern 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

- 24** Remind yourself of the three short poems ‘Mrs Darwin’ (page 20), ‘Mrs Rip Van Winkle’ (page 53) and ‘Mrs Icarus’ (page 54).

How far do you agree with the critic who claimed that “these three poems are the essential Duffy: a summary of the whole collection”?

END OF QUESTIONS

There are no questions printed on this page