

General Certificate of Education
January 2008
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 3 Texts in Context

LTA3

Wednesday 16 January 2008 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 good English, to organise information clearly and to use specialist vocabulary where appropriate.

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 Characters who disguise themselves are common in the drama of this period.

Explore Ford's purposes in his presentation of Richardetto.

OR

- 2 Remind yourself of the two short scenes in which the Friar is given a letter by Annabella and delivers it to Giovanni: Act V Scene i (which begins "Pleasures, farewell," and ends "now I can welcome death.") and Act V Scene iii (which begins "Busy opinion is an idle fool," and ends "with me they all shall perish.").

What is the importance of these two scenes 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 death and damnation.

OR

**The School for Scandal* – Richard Brinsley Sheridan

- 3 The "scandalous college" which provides the play's title includes Lady Sneerwell, Crabtree, Sir Benjamin Backbite and Mrs Candour.

Explore Sheridan's purposes in his presentation of this group of characters.

OR

- 4 Remind yourself of the last scene in the play, Act V Scene iii.

In what ways does this scene form an appropriate ending to *The School for Scandal*?

OR

**A Woman of No Importance* – Oscar Wilde

- 5 Wilde was something of an outsider in nineteenth century English society.

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

OR

- 6 Remind yourself of the concluding section of Act III, from line 302 (“It is getting late. Let us go home.” to the stage direction “...leads her from the room”: pages 79–88 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:

- the presentation of the characters
- the dramatic effects Wilde creates
- the ways that late nineteenth century social issues are presented in this section.

OR

All My Sons – Arthur Miller

- 7 A theatre critic has written that “Act One of *All My Sons* lacks drama: it is ordinary and uneventful”.

To what extent do you agree with this view?

OR

- 8 One of Miller’s obituaries claimed that *All My Sons* is “a sermon on family values”.

How far do you agree with this view of the play?

Turn over for the next question

OR

Comedians – Trevor Griffiths

- 9 “The relationship between Phil and Ged Murray embodies the play’s central conflict.”

How far do you agree with this view?

OR

- 10 “There is always the danger that the theatre audience will enjoy the *wrong* parts of Act Two. If this happens, Griffiths succeeds only in reinforcing the very prejudices and stereotypes he wishes to challenge.”

To what extent do you agree with this view?

OR

Making History – Brian Friel

- 11 How far do you agree with the view that “Friel presents O’Neill as a man who drinks too much and thinks too little”?

OR

- 12 A critic has written that “the themes of power and control are central to Friel’s drama”.

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

SECTION B – Poetry

Answer **one** question from this section.

EITHER

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

- 13** Several of Chaucer's tales focus on the subject of marriage.

Explore the ways that Chaucer presents ideas about marriage in *The Miller's Prologue and Tale*.

OR

- 14** Remind yourself of lines 549–599 (from “This parisshe clerk, this amorous Absolon,” to “I may nat ete na moore than a maide.”), in which Absolon makes his second visit to the carpenter's house.

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

OR

**Selected Poems – The Brontës*

- 15** Some modern critics have suggested that the Brontë sisters were “writers of feminist poetry”.

Explore the ways that the Brontë sisters present women's concerns 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 use the writing of **one**, **two** or **all three** sisters in your answer.

OR

- 16** A character in Emily Brontë's novel *Wuthering Heights* says, “and, while I sobbed...I could not help wishing we were all there safe together”.

Explore the ways that the longing for home and security is presented in this selection.

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 ‘Lines Written at Thorp Green’ (page 76) as the starting point for your answer.

OR

**Selected Poems – Thomas Hardy*

- 17 Hardy told a friend: “When I write verse, I believe in spectres, mysterious voices, intuitions, omens, dreams, haunted places.”

Explore the ways that Hardy presents the supernatural 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 The dramatic monologue was a very popular form during Hardy’s lifetime.

Write a detailed commentary on **two** of the dramatic monologues from this selection.

In your answer, you should consider:

- the presentation of the speakers’ characters and situations
- the poet’s use of language and its effect on the reader
- the ways that the poems reflect the context of Hardy’s time.

OR

High Windows – Philip Larkin

- 19 A review of *High Windows* claimed that “Larkin is a poet who hates modern life”.

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 through the whole collection.

OR

- 20 Remind yourself of ‘The Old Fools’ (pages 19–20).

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** In interviews, Heaney has placed great emphasis on his use of the verb “to thole” in his version of this poem.

To what extent is suffering an important element in Heaney’s *Beowulf*?

OR

- 22** An American university offers the following course:
“Swords and Sorcery. The influence of *Beowulf* on modern fantasy writing.”

To what extent do you feel that Heaney’s *Beowulf* is just a fantasy of swords and sorcery?

OR

The World’s Wife – Carol Ann Duffy

- 23** A review of *The World’s Wife* claimed that “Duffy is most concerned about the ghastly ordinary bloke and the sufferings of those closest to him”.

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 through the whole collection.

OR

- 24** Remind yourself of ‘The Devil’s Wife’ (pages 42–46).

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