

General Certificate of Education
June 2006
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 3 Texts in Context

LTA3

Friday 26 May 2006 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 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 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.

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** Early seventeenth century plays often make striking use of visual effects to shock the audience.

Explore the ways Ford creates striking or shocking dramatic effects in *'Tis Pity She's a Whore*.

OR

- 2** Remind yourself of Act I Scene i, from “Dispute no more in this...” to “...else I’ll swear my fate’s my god.”

In what ways does this opening scene prepare the audience for the rest of the play?

OR

**The School for Scandal* – Richard Brinsley Sheridan

- 3** Explore the ways in which Sheridan presents the gap between different generations in the eighteenth century.

OR

- 4** Remind yourself of the section of Act I Scene i which begins with the entrance of Mrs Candour at line 180 and continues to the end of the scene at line 381 (“...and you shall study sentiment.”)

What is the importance of this section in the context of the whole play?

In your answer, you should consider:

- the presentation of the main characters in this scene
- 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 Using the character of Mr Kelvil as your starting point, explore the ways Wilde presents late nineteenth century political ideas in *A Woman of No Importance*.

OR

- 6 Remind yourself of the conversation between Gerald and Mrs Arbuthnot which begins at line 104 of Act IV (“Mother, I have just written to him”) and ends at line 265 (“It is your duty”): pages 93–100 in the New Mermaids edition.

Wilde omitted much of this section from the Lord Chamberlain’s copy of *A Woman of No Importance* in order to ensure that the play would be granted a performance licence.

What is the importance of this section in the context of the whole play?

In your answer, you should consider:

- the presentation of Gerald and Mrs Arbuthnot
- the dramatic effects Wilde creates
- the ways in which a late nineteenth century audience might have responded to this section.

OR

All My Sons – Arthur Miller

- 7 To what extent do you agree with the claim that “primarily, this is a play about the generation gap”?

OR

- 8 Remind yourself of the dialogue between Chris and Ann towards the end of Act One, beginning at “Drink your tea, Casanova” and ending at “I’m going to make a fortune for you!” (pages 119–122 in the Penguin Classics edition).

How far do you agree with the view that this dialogue is the key to the audience’s understanding of the character of Chris?

Turn over for the next question

OR

Comedians – Trevor Griffiths

- 9 “Loyal and decent, Ged is the character who invites most sympathy from the audience.”

To what extent do you agree with this assessment of Griffiths’ presentation of Ged Murray?

OR

- 10 Remind yourself of the dialogue between Price and Waters towards the end of Act Three, beginning at “The truth. Can I say...look, I wanna say something” and ending at “We’ve gotta get deeper than hate. Hate’s no help” (pages 63–65 in the Faber edition).

How far do you agree with the view that this dialogue is the key to the audience’s understanding of Waters’ character?

OR

Making History – Brian Friel

- 11 How far do you agree with the view that “O’Donnell’s only dramatic function in *Making History* is to provide comic relief”?

OR

- 12 Remind yourself of O’Neill’s long speech about his time in England on pages 34 and 35 of the Faber edition (from “I’m remembering Sir Henry Sidney...” to “But all that is of no interest to anybody but myself”).

To what extent do you agree with the idea that this speech is the key to the audience’s understanding of O’Neill’s character?

SECTION B – Poetry

Answer **one** question from this section.

EITHER

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

- 13** Old men with young wives are common characters in medieval literature.

Explore the ways Chaucer presents John the carpenter in *The Miller's Tale*.

OR

- 14** Remind yourself of lines 680–746 (from “He cogheth first, and knokketh therwithal” to “This tale is doon, and God save al the rowte!”).

In what ways does this section form an appropriate ending to *The Miller's Prologue and Tale*?

OR

**Selected Poems – The Brontës*

- 15** In her introduction to the first edition of Emily Brontë's selected poetry, Charlotte Brontë wrote that “Liberty was the breath of Emily's nostrils.”

Explore the ways that this wild, independent aspect of Emily's personality is reflected in her poetry.

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

OR

- 16** Many of the Brontës' early poems belong to their imaginary sagas of Gondal and Angria.

Explore the ways that the Brontës present fantasy worlds.

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

OR

**Selected Poems – Thomas Hardy*

- 17** Hardy wrote at a time when many people began to experience religious doubts.

Explore the ways Hardy presents ideas about religion in his 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 ‘The Oxen’ (page 66) as the starting point for your answer.

OR

- 18** Explore the ways Hardy presents his relationship with his first wife in his poetry.

You may wish to use **two** or **three** of the *Poems of 1912–13* (pages 49–60) as the basis of your answer **or** range more widely through the selection.

OR

High Windows – Philip Larkin

- 19** A recent study of 1950s writers included Larkin among the “Angry Young Men”.

To what extent does *High Windows* suggest that Larkin was still angry in 1974?

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 first poem in *High Windows*: ‘To the Sea’.

How far do you agree with the view that, in terms of subject matter and style, this poem is an effective introduction to the whole collection?

OR

Beowulf – Seamus Heaney

- 21** “Modern readers will find Beowulf an impossibly perfect hero.”

How far do you agree with this opinion of the way Heaney presents Beowulf?

OR

- 22** Remind yourself of the first 52 lines of *Beowulf*, from “So. The Spear-Danes in days gone by...” on page 3 to “...knows for certain who salvaged that load” on page 4.

To what extent do you agree with the view that, in terms of subject matter and style, this section is an effective introduction to the whole poem?

OR

The World's Wife – Carol Ann Duffy

- 23** A male critic told Duffy that he “felt threatened” by the poems in *The World's Wife*.

How far do you feel that these are threatening poems?

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 ‘Mrs Quasimodo’ (page 34).

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