

General Certificate of Education
June 2007
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 3 Texts in Context

LTA3

Friday 25 May 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 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 Explore the ways Ford presents seventeenth century ideas about justice in *'Tis Pity She's a Whore*.

OR

- 2 Remind yourself of the last scene in the play, Act V Scene vi.

In what ways does this scene form an appropriate ending to *'Tis Pity She's a Whore*?

OR

**The School for Scandal* – Richard Brinsley Sheridan

- 3 Country girls who find rich husbands are common characters in the drama of this period.

Explore Sheridan's purposes in his presentation of Lady Teazle.

OR

- 4 Remind yourself of Act V Scene ii, which begins "Indeed, ma'am, my lady will see nobody at present" and ends "I have had enough of them to serve me the rest of my life".

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 Explore the ways Wilde presents the hypocrisy of late nineteenth century society in *A Woman of No Importance*.

OR

- 6 Remind yourself of the first 212 lines of Act II, from “What a comfort it is to have got rid of the men for a little” to “There are just four in London, Lady Stutfield”: pages 32–41 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 in this scene
- the dramatic effects Wilde creates
- the ways in which late nineteenth century ideas about gender and class are presented.

OR

All My Sons – Arthur Miller

- 7 A critic has written that *All My Sons* “shows the audience the emptiness of The American Dream”.

To what extent do you agree with this view of the play?

OR

- 8 A recent review claimed that “the typical Miller hero is tormented by guilt”.

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

In your answer, you may **either** consider both Joe Keller and Chris Keller **or** focus on only one character.

Turn over for the next question

OR

Comedians – Trevor Griffiths

- 9 To what extent do you agree with the view that “Griffiths presents Mick Connor as Waters’ only true disciple”?

OR

- 10 A theatre director has written: “We’re unused to happy endings in modern drama. Nowadays we usually end plays on a note of despair.”

Using Waters’ final conversations with Price and Patel as your starting point (pages 65–67 in the Faber edition), consider the extent to which *Comedians* ends “on a note of despair”.

OR

Making History – Brian Friel

- 11 “Primarily, *Making History* is a love story.”

To what extent do you agree with this assessment of the play?

OR

- 12 Remind yourself of the part of Act 2 Scene 1 in which O’Neill writes his submission, from the stage direction “O’NEILL picks up his papers and puts them in order” on page 46 of the Faber edition to the stage direction “HARRY enters” at the bottom of page 50.

How far do you agree with the critic who claimed that “this is the play’s most shocking, most dramatic moment”?

SECTION B – Poetry

Answer **one** question from this section.

EITHER

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

- 13** In the aftermath of the tale told by the Miller, Chaucer informs the reader:
“Ne at this tale I saugh no man hym greve,
But it were oonly Osewold the Reve”.

From your reading of *The Miller's Prologue and Tale*, what do you think caused the Reeve to grieve?

OR

- 14** Remind yourself of lines 82–112 (from “With him ther was dwellinge a poure scoler” to “After his freendes finding and his rente.”), in which the character of Nicholas is introduced.

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** Explore the ways that Charlotte Brontë presents her relationships with her sisters in **two** or **three** poems.

You may wish to use the extract from ‘Retrospection’ (pages 3–4) or ‘On the Death of Anne Brontë’ (page 20) as the starting point for your answer.

OR

- 16** The Brontës lived on the edge of the Yorkshire moors and nature is an important feature in their writing.

Explore the ways that nature is presented in the Brontës’ poetry.

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** Explore the ways Hardy presents the moral issues of his time 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 Ruined Maid’ (pages 21–22) as the starting point for your answer.

OR

- 18** Hardy is often associated with the Wessex landscape in which he lived and worked.

Explore Hardy’s purposes in his presentation of landscape in **two** or **three** poems from this selection.

OR

High Windows – Philip Larkin

- 19** Larkin once wrote to a friend “Gloomy old sod, aren’t I?”

To what extent does *High Windows* confirm 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 Building’ (pages 24–26).

How far 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** How far do you agree with the critic who claimed that “Heaney’s *Beowulf* presents a society in which women have no place”?

OR

- 22** “Primarily it is an elegy, a lament for lost glories.”

How far do you agree with this view of Heaney’s *Beowulf*?

You may wish to use ‘The Lay of the Last Survivor’ (on pages 71–72, from “Now, earth, hold what earls once held...” to “...have emptied the earth of entire peoples”) as the starting point for your answer.

OR

The World’s Wife – Carol Ann Duffy

- 23** To what extent do you agree with the critic who claimed that “*The World’s Wife* is a celebration of women”?

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

OR

- 24** Remind yourself of ‘Mrs Faust’ (pages 23–27).

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