



General Certificate of Education
Advanced Level Examination
June 2011

English Literature (Specification A)

LITA3

Unit 3 Reading for Meaning
Love Through the Ages

Thursday 16 June 2011 9.00 am to 11.30 am

For this paper you must have:

- a 16-page answer book.

Time allowed

- 2 hours 30 minutes

Instructions

- Use black ink or black 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 LITA3.
- Answer **both** questions.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 80.
- Material from your wider reading **may not** be taken into the examination room.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- This unit assesses your understanding of the relationships between different aspects of English Literature.

Please read this advice carefully before you turn to the material.

Reading

Here are the materials taken from the prescribed area for study, **Love Through the Ages**. You will be using this material to answer the **two** questions on the page opposite.

Read all **four** items (**A**, **B**, **C** and **D**) and their introductions several times in the light of the questions set. Your reading should be close and careful.

Wider Reading

Both questions test your wider reading in the prescribed area for study, **Love Through the Ages**.

In total, across both questions, you should write about a minimum of **one** wider reading text from **each** of the **three** genres of poetry, drama and prose.

Planning

It is recommended that, for **each** question, you spend around **30 minutes** reading, thinking and planning.

Answer **both** questions.

Question 1

0	1
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Read the **two** prose extracts (**Item A** and **Item B**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of these **two** extracts.

In your answer you should consider the ways in which Coetzee (in **Item A**) and Hardy (in **Item B**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading in prose.

(40 marks)

Question 2

0	2
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Read the two extracts (**Item C** and **Item D**) carefully, bearing in mind that they were written at different times by different writers and are open to different interpretations.

Write a comparison of the ways in which attitudes towards sexual relationships are presented in these **two** extracts.

In your answer you should consider the ways in which Behn (in **Item C**) and Wyatt (in **Item D**) use form, structure and language to present their thoughts and ideas. You should make relevant references to your wider reading.

(40 marks)

END OF QUESTIONS

Turn over for Item A

Turn over ►

Item A

J. M. Coetzee's *Disgrace* (1999) is the story of a fifty-two year-old lecturer, David Lurie, who has an affair with one of his students, twenty year-old Melanie Isaacs, which leads to the loss of his job.

In this extract they have just shared their first meal together at Lurie's flat.

This extract cannot be reproduced here due to third-party copyright constraints.

Turn over for Item B

Turn over ►

Item B

Jude the Obscure (1895) by **Thomas Hardy** tells the story of a stonemason, Jude Fawley, whose ambition is to study for a university degree.

In this extract, which occurs early in the novel, Jude's fantasies about his future life of scholarship are interrupted when he is hit on the ear by a pig's penis. It has been thrown by one of the country girls who are washing pigs' intestines in a nearby stream.

One or two pairs of eyes slyly glanced up, and perceiving that his attention had at last been attracted, and that he was watching them, they braced themselves for inspection by putting their mouths demurely into shape and recommencing their rinsing operations with assiduity.

'Thank you!' said Jude severely.

'I *didn't* throw it, I tell you!' asserted one girl to her neighbour as if unconscious of the young man's presence.

'Nor I,' the second answered.

'Oh, Anny, how can you!' said the third.

'If I had thrown anything at all, it shouldn't have been *that!*'

'Pooh! I don't care for him!' And they laughed and continued their work, without looking up, still ostentatiously accusing each other.

Jude grew sarcastic, as he wiped his face, and caught their remarks.

'You didn't do it – oh no!' he said to the up-stream one of the three.

She whom he addressed was a fine dark-eyed girl, not exactly handsome but capable of passing as such at a little distance, despite some coarseness of skin and fibre. She had a round and prominent bosom, full lips, perfect teeth, and the rich complexion of a cochon hen's egg. She was a complete and substantial female animal – no more, no less; and Jude was almost certain that to her was attributable the enterprise of attracting his attention from dreams of the humaner letters to what was simmering in the minds around him.

'That you'll never be told,' said she deedly.

'Whoever did it was wasteful of other people's property.'

'Oh, that's nothing.'

'But you want to speak to me, I suppose?'

'Oh yes; if you like to.'

'Shall I clamber across; or will you come to the plank above here?'

Perhaps she foresaw an opportunity for somehow or other the eyes of the brown girl rested in his own when he had said the words, and there was a momentary flash of intelligence, a dumb announcement of affinity *in posse* between herself and him, which, so far as Jude Fawley was concerned, had no sort of premeditation in it. She saw that he had singled her out from the three as a woman is singled out in such cases, for no reasoned purpose of further acquaintance, but in commonplace obedience to conjunctive orders from headquarters, unconsciously received by unfortunate men when the last intention of their lives is to be occupied with the feminine.

Springing to her feet, she said, 'Bring back what is lying there.'

Jude was now aware that no message on any matter connected with her father's business had prompted her signal to him. He set down his basket of tools, picked up the scrap of offal, beat a pathway for himself with his stick, and got over the hedge. They walked in parallel lines, one on each bank of the stream, towards the small plank bridge. As the girl drew nearer to it she gave, without Jude perceiving it, an adroit little suck to the interior of each of her cheeks in succession, by which curious and original manoeuvre she brought as by magic upon its smooth and rotund surface a perfect dimple, which she was able to retain there as long as she continued to smile. This production of dimples at will was a not unknown operation, which many attempted but only a few succeeded in accomplishing.

They met in the middle of the plank, and Jude, tossing back her missile, seemed to expect her to explain why she had audaciously stopped him by this novel artillery instead of by hailing him.

But she, slyly looking in another direction, swayed herself backwards and forwards on her hand as it clutched the rail of the bridge; till, moved by amatory curiosity, she turned her eyes critically upon him.

‘You don’t think I would shy things at you?’

‘Oh no.’

‘We are doing this for my father, who naturally doesn’t want anything thrown away. He makes that into dubbin.’ She nodded towards the fragment on the grass.

‘What made either of the others throw it, I wonder?’ Jude asked, politely accepting her assertion, though he had very large doubts as to its truth.

Turn over for Item C

Turn over ►

Item C

Aphra Behn was the first female professional writer in England. Her play, *The Rover* (1677), is set in Italy during a carnival. Captain Willmore, an English pirate on leave after many months at sea, is the rover of the title. He has had sex with Angellica, a beautiful high-class prostitute, without needing to pay and despite having promised his heart to another woman, Hellena.

Hellena, who wants to enjoy the carnival before becoming a nun, has just overheard Willmore boast to his friends about his encounter with Angellica. Willmore wears his usual sailor's clothes; Hellena wears a mask and a gypsy costume. In the following extract she has been teasing Willmore, who does not recognise her.

Whilst WILLMORE is seemingly courting HELLENA enter ANGELLICA, her servant, MORETTA, and her two bodyguards. All wear masks and costumes. ANGELLICA sees WILLMORE and stares.

ANGELLICA Heavens, 'tis he! and passionately fond to see another woman?

MORETTA What could you less expect from such a swaggerer?

ANGELLICA Expect? As much as I paid him: a heart entire,
Which I had pride enough to think whene'er I gave,
It would have raised the man above the vulgar,
Made him all soul! and that all soft and constant.

HELLENA You see, captain, how willing I am to be friends with you (till time and ill-luck make us lovers), and ask you the question first, rather than put your modesty to the blush, by asking me; for alas, I know you captains are such strict men, and such severe observers of your vows to chastity, that 'twill be hard to prevail with your tender conscience to marry a young willing maid.

WILLMORE Do not abuse me, for fear I should take thee at thy word, and marry thee indeed, which I'm sure will be revenge sufficient.

HELLENA O' my conscience, that will be our destiny, because we are both of one humour: I am as inconstant as you, for I have considered, captain, that a handsome woman has a great deal to do whilst her face is good, for then is our harvest-time to gather friends; and should I in these days of my youth, catch a fit of foolish constancy, I were undone; 'tis loitering by daylight in our great journey. Therefore, I declare, I'll allow but one year for love, one year for indifference, and one year for hate; and then, go hang your self – for I profess myself the gay, the kind, and the inconstant. The devil's in't if this won't please you.

WILLMORE Oh, most damnably. I have a heart with a hole quite through it too, no prison like mine to keep a mistress in.

ANGELLICA (*aside*) Perjured man! How I believe thee now!

HELLENA Well, I see our business as well as humours are alike: yours to cozen as many maids as will trust you, and I as many men as have faith. See if I have not as desperate a lying look, as you can have for the heart of you.

[HELLENA] pulls off her mask; [WILLMORE] starts.

How do you like it, captain?

WILLMORE Like it! by heaven, I never saw so much beauty! Oh, the charms of those sprightly black eyes, that strangely fair face, full of smiles and dimples, those soft round melting cherry lips, and small even white teeth! Not to be expressed, but silently adored!

[HELLENA replaces her mask]

Oh, one look more, and strike me dumb, or I shall repeat nothing else till I'm mad.

He seems to court her to pull off her mask: she refuses.

ANGELLICA I can endure no more; nor is it fit to interrupt him; for if I do, my jealousy has so destroyed my reason, I shall undo him; therefore I'll retire.

Exit. [ANGELLICA]

HELLENA Tell me what you did in yonder house, and I'll unmask.

WILLMORE Yonder house? Oh — I went to — a — to — why, there's a friend of mine lives there.

HELLENA What, a she or a he friend?

WILLMORE A man, upon honour! a man. A she friend? No, no, madam, you have done my business, I thank you.

HELLENA And wasn't your man friend, that had more darts in's eyes than Cupid carries in's whole budget of arrows?

WILLMORE So —

HELLENA 'Ah such a bona roba! to be in her arms is lying in fresco, all perfumed air about me.'¹
Was this your man friend too?

WILLMORE So —

HELLENA That gave you 'the he and the she gold, that begets young pleasures'?

WILLMORE Well, well, madam, then you see there are ladies in the world that will not be cruel; there are, madam, there are.

HELLENA And there be men too, as fine, wild, inconstant fellows as yourself; there be, captain, there be, if you go to that now: therefore I'm resolved —

WILLMORE Oh!

HELLENA — To see your face no more —

WILLMORE Oh!

HELLENA — Till tomorrow.

WILLMORE Egad, you frightened me.

HELLENA Nor then neither, unless you'll swear never to see that lady more.

WILLMORE See her! Why, never to think of womankind again.

HELLENA Kneel, and swear.

[WILLMORE] kneels; [HELLENA] gives him her hand

WILLMORE I do, never to think, to see, to love nor lie — with any but thyself.

HELLENA Kiss the book.

WILLMORE *[kisses her hand]* Oh, most religiously.

HELLENA *(aside)* Now, what a wicked creature am I, to damn a proper fellow.

Turn over for Item D

¹ Hellena quotes what Willmore said earlier when he was boasting about having sex with Angellica. Her next speech quotes what he said about having money to spend on pleasures.

Turn over ►

Item D

Sir Thomas Wyatt (1503–1542) held various diplomatic posts in the service of Henry VIII. He is said to have been the lover of Anne Boleyn before she became King Henry's wife.

They Flee From Me

They flee from me that sometime did me seek
With naked foot, stalking in my chamber.
I have seen them gentle, tame, and meek
That now are wild and do not remember
That sometime they put themselves in danger
To take bread at my hand; and now they range
Busily seeking with a continual change.

Thanked be fortune it hath been otherwise
Twenty times better; but once, in special,
In thin array, after a pleasant guise,
When her loose gown from her shoulders did fall
And she me caught in her arms long and small,
Therewithall sweetly did me kiss
And softly said, 'Dear heart, how like you this?'

It was no dream: I lay broad waking.
But all is turned, thorough my gentleness,
Into a strange fashion of forsaking.
And I have leave to go of her goodness
And she also to use newfangledness.
But since that I so kindly am served
I would fain know what she hath deserved.

END OF ITEMS

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