



General Certificate of Education
Advanced Subsidiary Examination
June 2011

English Literature (Specification A)

LTA1C

Unit 1 Texts in Context

Option C: The Struggle for Identity in Modern Literature

Monday 23 May 2011 9.00 am to 11.00 am

For this paper you must have:

- a 12-page answer book.

Time allowed

- 2 hours

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 LTA1C.
- Answer **two** questions.
- You must answer:
 - the **compulsory** question in **Section A**: Contextual Linking
 - **one** question from **Section B**: Poetry.
- 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 90.
- The poetry texts prescribed for this paper **may** be taken into the examination room. Texts taken into the examination must be clean: that is, free from annotation.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are advised to spend about 1 hour on each question.

Section A: Contextual Linking**Answer Question 1.**

In your response to this section of the paper you must refer to your wider reading across all three genres (prose, poetry and drama). You may also refer to your AS coursework texts.

Question 1

0	1
---	---

Read the following extract carefully. It is taken from a written statement made to a Nigerian Military Court by the writer, Ken Saro-Wiwa. An activist for the Ogoni people of the Niger Delta, he was on trial for anti-government protests. He had previously criticised foreign companies who were extracting oil from Nigeria's Delta region. Saro-Wiwa was executed a short time after making this statement, submitted in November 1995.

How does the writer present his thoughts and feelings about the struggle for identity?

How far is the extract similar to and different from your wider reading about the struggle for identity in modern literature? You should consider the writers' choices of form, structure and language, as well as subject matter. *(45 marks)*

Port Harcourt, Rivers State, Nigeria

My Lord,

We all stand before history. I am a man of peace, of ideas. Appalled by the denigrating poverty of my people who live on a richly endowed land, distressed by their political marginalisation and economic strangulation, angered by the devastation of their land, their ultimate heritage, anxious to preserve their right to life and to a decent living, and determined to usher to this country as a whole a fair and just democratic system which protects everyone and every ethnic group and gives us all a valid claim to human civilisation, I have devoted my intellectual and material resources, my very life, to a cause in which I have total belief and from which I cannot be blackmailed or intimidated. I have no doubt at all about the ultimate success of my cause, no matter the trials and tribulations which I and those who believe with me may encounter on our journey. Nor imprisonment nor death can stop our ultimate victory.

I repeat that we all stand before history. I and my colleagues are not the only ones on trial.

The [Oil Company] is here on trial and it is as well it is represented by counsel said to be holding a watching brief. The Company has indeed ducked this particular trial, but its day will surely come and the lessons learnt here may prove useful for it, for there is no doubt in my mind that the ecological war that the Company has waged in the Delta will be called to question sooner than later and the crimes of that war will be duly punished. The crime of the Company's dirty war against the Ogoni people will also be punished.

On trial also is the Nigerian nation, its present rulers and those who assist them. Any nation which can do to the weak and disadvantaged what the Nigerian nation has done to the Ogoni, loses a claim to independence and to freedom from outside influence. I am not one of those who shy away from protesting injustice and oppression, arguing that they are expected in a military regime. The military do not act alone. They are supported by a gaggle of politicians, lawyers, judges, academics and businessmen, all of them hiding under the claim that they are only doing their duty, men and women too afraid to wash their pants of urine. We all stand on trial, my lord, for by our actions we have denigrated our Country and jeopardised the future of our children. As we subscribe to the sub-normal and accept double standards, as we lie and cheat openly, as we protect injustice and oppression, we make empty our classrooms, denigrate our hospitals, fill our stomachs with hunger and elect to make ourselves the slaves of those who ascribe to higher standards, pursue the truth and honour justice, freedom and hard work. I predict that the scene here will be played and replayed by generations yet unborn. Some have already cast themselves in the role of villains, some are tragic victims, some still have a chance to redeem themselves. The choice is for each individual.

In my innocence of the false charges I face here, in my utter conviction, I call upon the Ogoni people, the peoples of the Niger Delta, and the oppressed ethnic minorities of Nigeria to stand up now and fight fearlessly and peacefully for their rights. History is on their side. God is on their side.

Turn over for Section B

Turn over ►

Section B: Poetry

Answer **one** question from this section.

And Still I Rise – Maya Angelou**EITHER****Question 2**

0 2 Angelou has said, 'I gave birth to one child, a son, but I have thousands of daughters.'

To what extent do you agree that Angelou's poetry presents the female struggle for identity more effectively than the male struggle?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

OR**Question 3**

0 3 'Ain't That Bad?' can be seen as Angelou's best expression of her pride in her African-American ethnicity.

To what extent do you agree that 'Ain't That Bad?' is Angelou's most powerful exploration of pride in African-American identity?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

The World's Wife – Carol Ann Duffy**OR****Question 4**

0 4 'If violence is a human failing, it is a liberating one that is not specific to the male gender.'

How far do you agree that Duffy's main objective is to explore the nature and purpose of female violence in *The World's Wife*?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

OR

Question 5

0	5
---	---

 'Demeter' is the last poem in the collection.

To what extent do you agree that this poem forms an effective conclusion to *The World's Wife*?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

Skirrid Hill – Owen Sheers

OR

Question 6

0	6
---	---

 A critic has written that Sheers' poetry 'hurts like a badly healed wound'.

How far do you agree that Sheers' poetry is preoccupied with pain?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

OR

Question 7

0	7
---	---

 Remind yourself of the poem 'Inheritance'.

To what extent do you agree that this poem is of central importance to this collection?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2011 AQA and its licensors. All rights reserved.