

General Certificate of Education  
June 2004  
Advanced Subsidiary Examination



**ENGLISH LITERATURE (SPECIFICATION A)**  
**Unit 3 Texts in Context**

**LTA3**

Monday 7 June 2004 Morning Session

**In addition to this paper you will require:**  
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.

**Information**

- The books 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.
- All questions carry 20 marks.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

**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.

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**SECTION A – Drama**

Answer **one** question from this Section.

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*\*Doctor Faustus – Christopher Marlowe*

**EITHER**

- 1 One of his acquaintances claimed Marlowe believed that “Religion is only to keep men in awe.”

Explore the ways that this idea is presented in *Doctor Faustus*.

**OR**

- 2 Remind yourself of Scene 3 (pages 16 – 21 in the New Mermaids edition), from “Now that the gloomy shadow of the earth,” to “Till Mephistophilis return again.” (In some editions, this scene is printed as Act 1 Scene 3.)

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

In your answer, you should consider:

- the presentation of Faustus
- the dramatic effects Marlowe creates in this scene
- the ways in which Hell is described by Mephistophilis.

*\*’Tis Pity She’s a Whore – John Ford*

**OR**

- 3 Scheming and deceitful characters are common in drama of this period.

Explore Ford’s purposes in his presentation of Vasques.

**OR**

- 4 Remind yourself of Act V Scene v (pages 88 – 92 in the New Mermaids edition), from “What, changed so soon?” to the stage direction “*Exit with the body*”.

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

In your answer, you should pay particular attention to:

- the ways that the relationship between Annabella and Giovanni is presented
- the language used in this scene
- the dramatic effects Ford creates here.

*\*The Country Wife – William Wycherley*

**OR**

- 5 What does Wycherley's presentation of Margery Pinchwife tell an audience about seventeenth century attitudes to rustic characters?

**OR**

- 6 Remind yourself of Act II Scene i (pages 31 – 56 in the New Mermaids edition), from "Pray, sister, where are the best fields..." to "Takes the best care, to have her business done."

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

In your answer, you should pay particular attention to:

- the ways that marriage is presented here
- the language used in this scene
- Wycherley's attitude to seventeenth century marriages.

*The Glass Menagerie – Tennessee Williams*

**OR**

- 7 Another playwright has written that "In Williams' work, no-one is entirely good or entirely bad."

To what extent do you think that this claim applies to *The Glass Menagerie*?

In your answer, you should refer to the presentation of **two** or **three** characters in detail.

**OR**

- 8 A director has claimed that "Like all of Williams' plays, *The Glass Menagerie* is packed full of hope and joy."

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

**TURN OVER FOR THE NEXT QUESTION**

Turn over ►

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*Light Shining in Buckinghamshire* – Caryl Churchill

**OR**

- 9 How far do you agree with the critic who wrote that “the position of women in seventeenth century society is what interests Churchill most”?

**OR**

- 10 “They don’t seem like revolutionaries at all, more like conservatives determined to protect their own interests.”

To what extent do you agree with this view of the way Churchill presents Cromwell and Ireton?

*Making History* – Brian Friel

**OR**

- 11 “Caught between two cultures, Mabel is the character who invites most sympathy from the audience.”

How far do you agree with this assessment of Friel’s presentation of Mabel?

**OR**

- 12 A critic has written that “Exile is always a central theme in Friel’s drama.”

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

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**SECTION B – Poetry**

Answer **one** question from this Section.

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

**EITHER**

- 13** What have you found interesting about the ways Chaucer satirises the code of Courtly Love in *The Miller's Prologue and Tale*?

**OR**

- 14** Remind yourself of lines 113 – 162 (from “This carpenter hadde wedded newe a wyf,” to “Or yet for any good yeman to wedde.”), in which the Miller first describes Alison.

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

*\*Three Victorian Poets – ed. Ogborn*

**OR**

- 15** Explore the ways that nineteenth century social and political issues are 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.

**OR**

- 16** Remind yourself of Tennyson's ‘Morte d' Arthur’ (pages 29 – 36).

What do you find interesting about the ways that Victorian ideas and attitudes are reflected in this poem?

*\*A Choice of Christina Rossetti's Verse – ed. Jennings*

**OR**

- 17** A recent biography claims that Rossetti felt a deep-rooted sense of frustration all her life.

Explore the ways that Rossetti presents this frustration in her poetry.

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

**OR**

- 18** Explore the ways that Victorian attitudes to marriage are presented in Rossetti's 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 either ‘Wife to Husband’ or ‘Maude Clare’ as your starting point.

**Turn over ►**

*The Whitsun Weddings* – Philip Larkin

**OR**

- 19** “Over time, the language of all poets becomes unfamiliar and their ideas unfashionable.”

To what extent does this claim apply to the poems in *The Whitsun Weddings*?

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 this collection’s four shortest poems: ‘Home is so Sad’ (page 17), ‘Take One Home for the Kiddies’ (page 26), ‘Days’ (page 27) and ‘As Bad as a Mile’ (page 32).

How far do you agree with the critic who claimed that “these two-verse poems are the essential Larkin: a summary of the whole collection”?

*Safe As Houses* – U.A. Fanthorpe

**OR**

- 21** A critic has written that Fanthorpe is a poet with “a deep feeling for the outsider”.

How far do you feel this claim applies to *Safe As Houses*?

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

**OR**

- 22** Remind yourself of the poem ‘The Room Where Everyone Goes’ (page 12).

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?

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*The World's Wife* – Carol Ann Duffy

**OR**

**23** How far do you agree with the view that *The World's Wife* is “nothing but feminist propaganda”?

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

**OR**

**24** Duffy published ‘Mrs Midas’ (page 11) several years before its inclusion in *The World's Wife*.

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**

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**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**