

General Certificate of Education
June 2008
Advanced Subsidiary Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 3 Texts in Context

LTA3

Wednesday 21 May 2008 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 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 Comical suitors are common characters in the drama of this period.

Explore Ford's purposes in his presentation of Bergetto.

OR

- 2 Remind yourself of Act IV Scene iii, which begins "Come, strumpet, famous whore!" and ends "No conquest can gain glory of my fear."

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

In your answer, you should consider:

- the presentation of the main characters
- the dramatic effects Ford creates
- the ways Ford uses seventeenth century ideas about justice and revenge.

OR

* *The School for Scandal* – Richard Brinsley Sheridan

- 3 'Extravagant' young men, with little control over their expenses or their emotions, are common characters in the drama of this period.

Explore Sheridan's purposes in his presentation of Charles Surface.

OR

- 4 Remind yourself of Act III Scene iii, which begins "'Fore heaven, 'tis true – there's the great degeneracy of the age!" and ends "When a man wants money, where the plague should he get assistance if he can't make free with his own relations?"

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

In your answer, you should consider:

- the presentation of the main characters
- 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 The nature of relationships between men and women is an important theme of much late nineteenth century writing.

Explore Wilde's purposes in his presentation of the relationship between Gerald Arbuthnot and Hester Worsley.

OR

- 6 Remind yourself of the play's conclusion, from line 329 of Act IV ("A gentleman to see you, ma'am.") to line 496 ("A man of no importance."): pages 103 – 112 in the New Mermaids edition.

In what ways does this section form an appropriate ending to *A Woman of No Importance*?

OR

All My Sons – Arthur Miller

- 7 Miller's original title for this play was *The Sign of the Archer*.

To what extent do you feel that astrology and fate are important themes in *All My Sons*?

OR

- 8 How far do you agree with the view that "George Deever is the character who invites most sympathy from the audience"?

Use the section of Act Two, which features George, as the starting point for your answer, from his entry on page 138 of the Penguin Classics edition ("*He starts for driveway, but is brought up short by GEORGE*") to his exit on page 155 ("*Go, George!*").

Turn over for the next question

OR

Comedians – Trevor Griffiths

- 9 Two of Griffiths' more recent plays have focused on eighteenth century revolutionaries.

To what extent do you feel that revolution is an important idea in *Comedians*?

OR

- 10 How far do you agree with the view that “the only dramatic function of the Caretaker, the Concert Secretary and Mr Patel is to provide comic relief”?

OR

Making History – Brian Friel

- 11 “Loyal to the end, Harry is the character the audience admires most.”

To what extent do you agree with this assessment of Friel's presentation of Harry Hovenden?

OR

- 12 An Irish poet has described O'Neill's defeat as one of the “deep, tragic notes in Irish history”.

To what extent does this claim reflect the way in which Friel presents the Battle of Kinsale?

SECTION B – Poetry

Answer **one** question from this section.

EITHER

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

- 13** In *The Canterbury Tales*, Chaucer intended to match each tale to the pilgrim who told it.

Explore the ways that the subject matter and style of *The Miller's Tale* reflect the character of the Miller.

OR

- 14** Remind yourself of lines 405 – 492 (from “‘Now John,’ quod Nicholas, ‘I wol nat lie;...’” to “‘...Go, save oure lyf, and that I the biseche.’”), in which Nicholas explains his vision to John.

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

OR

* *Selected Poems* – The Brontës

- 15** Love stories were a key preoccupation for the Brontës.

Explore the ways that love and romance 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.

You may wish to use ‘Remembrance’ (page 64) as the starting point for your answer.

OR

- 16** Like many writers of the time, the Brontës often use images of childhood in their poetry.

Explore the ways that children and childhood 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.

You may wish to use ‘Tell me, tell me, smiling child’ (page 40) as the starting point for your answer.

OR

** Selected Poems – Thomas Hardy*

- 17 Hardy's writing often focuses on the experiences of ordinary country people.

Explore the ways that Hardy presents these experiences in his poetry.

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

You may wish to use 'Throwing a Tree' (page 93) as the starting point for your answer.

OR

- 18 A character in Hardy's novel *The Mayor of Casterbridge* says: "See now how it's ourselves that are ruled by the powers above us. We plan *this*, but we do *that*."

Explore the ways that Hardy presents his ideas about a cruel fate or destiny in this selection.

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

You may wish to use 'A Sunday Morning Tragedy' (page 26) as the starting point for your answer.

OR

High Windows – Philip Larkin

- 19 Larkin considered calling this collection of poems *The Long Slide*.

To what extent would this have been an appropriate title for the collection?

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 last poem in *High Windows*, 'The Explosion'.

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

OR

Beowulf – Seamus Heaney

- 21** In an interview, Heaney claimed that “the dragon is a more interesting character than Grendel or Grendel’s mother”.

How far do you agree that the dragon is the most interesting monster in Heaney’s *Beowulf*?

OR

- 22** Remind yourself of Beowulf’s dying speeches to Wiglaf on pages 86 and 88 of the Faber edition.

To what extent do you agree with the view that “these are the most important speeches in the whole poem”?

OR

The World’s Wife – Carol Ann Duffy

- 23** A number of early reviews applied the adjective “subversive” to this collection.

To what extent do you feel that the poems in *The World’s Wife* are subversive?

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 ‘Eurydice’ (pages 58 – 62).

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